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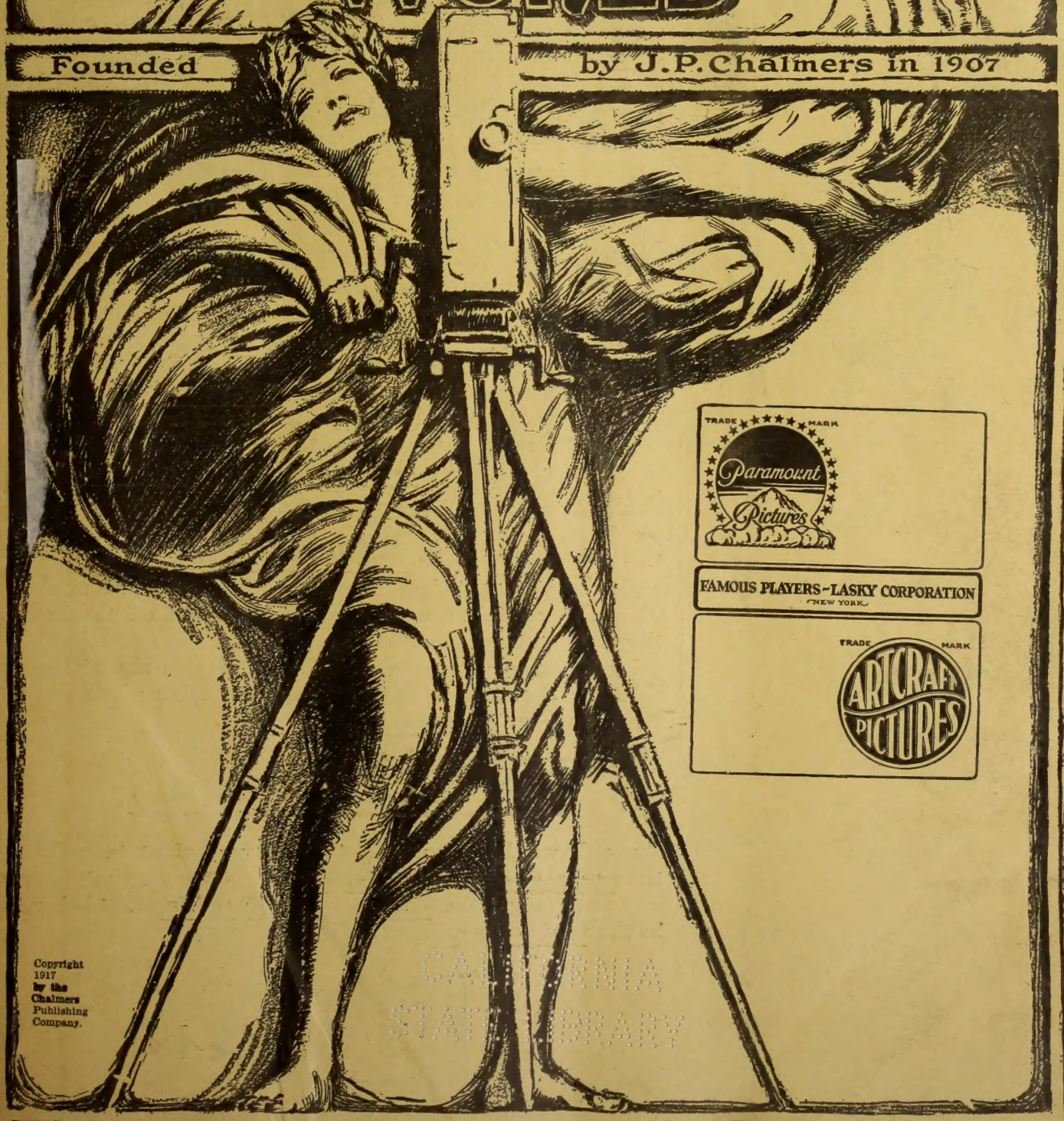
MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907



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CALIFORNIA STATE LIBRARY

Chalmers Publishing Company 516 Fifth Ave. New York

He's at it Again!

The burglar—the second-story man—the gumshoe operator—the imitator—the ***would-be duplicator*** is in our midst once again.

No sooner had "The KAISER, the Beast of Berlin," turned its first night audience of blasé New Yorkers into a yelling mob than the feeder-on-other-men's-brains caught the Big Idea.

It was the Title that received his first fine attention. ***"That Title's a Whale,"*** he said. ***"Watch me rib up a ringer—it's that 'Beast' word that does it."*** So already—only a few short weeks since release, you're being asked in some places to come see ***"The Mad Beast of Berlin."*** You can go—***but you'll be lonely.*** The big crowd will be across the street under the big top, seeing the real, the genuine, the ***true***—"The KAISER, the Beast of Berlin"—***the picture that makes 'em fighting mad.***

Next, it was the *Advertising.* And the walloping ads. got 'em all—even legitimate producers with their own show on similar lines. Right off the bat they caught the appeal—and switched to the note that's going to make more money for Exhibitors who show "The KAISER, the Beast of Berlin," than any other picture of years past—***or for many years to come.***

Our Only Warning

Our only word of warning is ***this.*** If you want to make the ***real money*** play the ***real show.*** Only in that one way can you get the ***Title*** and the ***Advertising*** that bring in the ***real dollars.*** Reserve by wire today.

JEWEL
Productions INC
1600 Broadway, New York City

Critics call "A Pair of Sixes," featuring Taylor Holmes, the greatest comedy drama ever produced. It is running S. R. O. at first class theatres throughout the country. Book it, then run the other George K. Spoor features, with Taylor Holmes—"Ruggles of Red Gap," "Uneasy Money," "The Small Town Guy," "Two Bit Seats," "Fools For Luck," "Efficiency Edgar's Courtship." They appeal to the entire family.

Essanay

George Kleine System
Distributors

Perfection Pictures

Book the new Sensational LOIS WEBER Production

"The DOCTOR AND THE WOMAN"

featuring

MILDRED HARRIS

in an adaptation of
Mary Roberts Rinehart's "K"
the story that had
two million readers
Published by
Houghton Mifflin Co.

An Intimate Disclosure of Life as we Live It.
"The DOCTOR AND THE WOMAN"
Staged by the BELASCO of the SCREEN
with the utmost fidelity of detail
A love story of supreme human-ess presented by a genius of screen art

DOROTHY PHILLIPS SPECIAL PRODUCTIONS
MARY MACLAREN SPECIAL PRODUCTIONS
PRISCILLA DEAN SPECIAL PRODUCTIONS
MAE MURRAY SPECIAL PRODUCTIONS
HERBERT RAWLINSON SPECIAL PRODUCTIONS
HARRY CAREY SPECIAL PRODUCTIONS

Universal Special Attractions

¶ Discriminating Exhibitors whose good judgement in the selection of truly fine photo plays mark their Houses as individual and successful, have welcomed the advent of Universal Special Attractions.

¶ In these de luxe productions, Exhibitors can foresee the coming of photo dramatic offerings of a highly specialized character, at once distinctive and individual. The offerings set for release so far include the following:—

Dorothy Phillips in "The Risky Road"
Mae Murray in "The Bride's Awakening"
Priscilla Dean in "The Two Soul Woman"
Harry Carey in "The Scarlet Drop"
Herbert Rawlinson in "Smashing Through"
Mary MacLaren in "The Model's Confession"

¶ Each Special Attraction is offered entirely on its ***own*** merits; no production having any bearing or connection in any manner with any other. Your personal inspection of each play is invited. That is the right way to enable you to determine the value of each. An appointment at your nearest Universal Exchange can be arranged to suit your convenience.

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

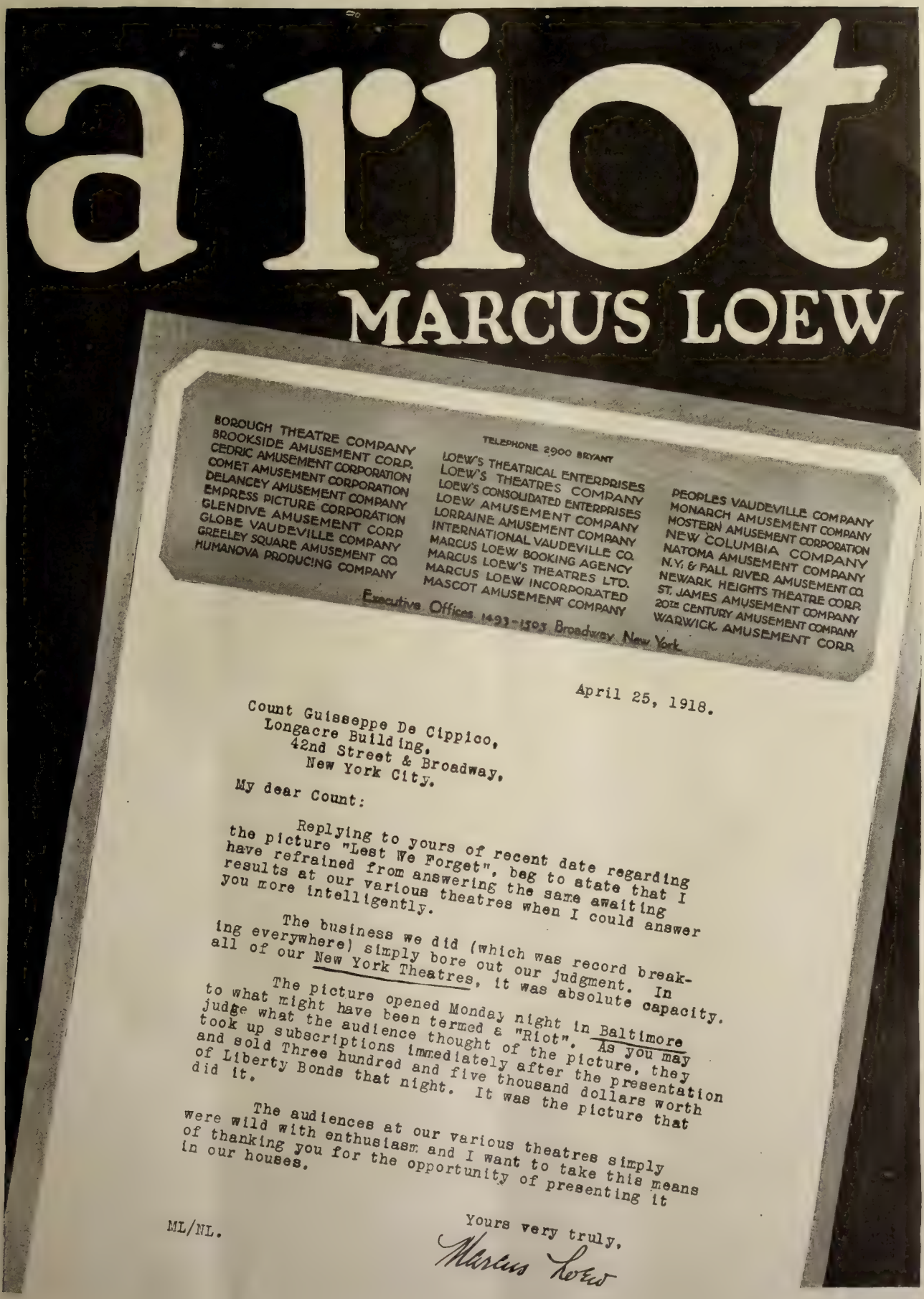
1600 BROADWAY NEW YORK

"THE LION'S CLAWS" is smashing its way thru to the front in thousands of theatres. It brings the acme of serial entertainment as hundreds of letters from enthusiastic exhibitors have testified. If you haven't booked it yet, DO IT NOW. See the first episode with your own eyes, then you'll appreciate what we say when we say—"Crashing thru to the front." Book thru your nearest Universal Exchange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

LYONS-MORAN
STAR COMEDIES

Shake the World with Laughter

Lyons and Moran have but one hobby—TO SHAKE THE WORLD WITH LAUGHTER—That they are doing it is evidenced by the nation-wide booking on every release to date. SEE these comedies at your nearest Exchange. You'll book them all on their merits. Latest and best bets of the entire Comedy field. UNIVERSAL FILM MFG CO., Carl Laemmle, Pres., 1600 Broadway, New York.


a riot
MARCUS LOEW
BOROUGH THEATRE COMPANY
BROOKSIDE AMUSEMENT CORP.
CEDRIC AMUSEMENT CORPORATION
COMET AMUSEMENT CORPORATION
DELANCEY AMUSEMENT COMPANY
EMPRESS PICTURE CORPORATION
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MASCOT AMUSEMENT COMPANY
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MONARCH AMUSEMENT COMPANY
MOSTERN AMUSEMENT CORPORATION
NEW COLUMBIA COMPANY
NATOMA AMUSEMENT COMPANY
N.Y. & FALL RIVER AMUSEMENT CO.
NEWARK HEIGHTS THEATRE CORP.
ST. JAMES AMUSEMENT COMPANY
20TH CENTURY AMUSEMENT COMPANY
WARWICK AMUSEMENT CORP.
Executive Offices 1493-1503 Broadway, New York
April 25, 1918.
Count Guisseppe De Cippico,
Longacre Building,
42nd Street & Broadway,
New York City.
My dear Count:
Replying to yours of recent date regarding the picture "Lest We Forget", beg to state that I have refrained from answering the same awaiting results at our various theatres when I could answer you more intelligently.
The business we did (which was record breaking everywhere) simply bore out our judgment. In all of our New York Theatres, it was absolute capacity.
The picture opened Monday night in Baltimore to what might have been termed a "Riot". As you may judge what the audience thought of the picture, they took up subscriptions immediately after the presentation and sold Three hundred and five thousand dollars worth of Liberty Bonds that night. It was the picture that did it.
The audiences at our various theatres simply were wild with enthusiasm and I want to take this means of thanking you for the opportunity of presenting it in our houses.
Yours very truly,
Marcus Loew
ML/NL.

The "Affiliated" Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

Plank No. 1.

Minding Their *Own* Business

EXHIBITORS possess the real values of the motion picture business. Their theatres are the fundamental assets of the industry. Their investments exceed all other investments.

Yet, until this moment, exhibitors have had little to say about the running of the business—scarcely, even, anything to say about the running of their own part of the business.

Their attempts to pool their interests, and thereby exercise the voice in affairs which their combined booking power would give them, has resulted either in the feathering of the nests of a chosen few of their number, or in the financing of the selfish purposes of outsiders.

The reason for this has been, that once having assembled their forces, *exhibitors have given over the control of these forces to others.*

The AFFILIATED DISTRIBUTORS CORPORATION *has been formed BY exhibitors, FOR exhibitors, to keep the control of the exhibitors' booking power in the hands of exhibitors.*

The purpose of the organization is to gain for the exhibitors' booking associations affiliated with it, a definite and consistent supply of meritorious pictures, at price concessions which such combined booking strength will earn *—not to take advantage of that strength for selfish interests.*

Exhibitors' booking associations, affiliated with this organization, retain ALL of their independence, ALL of their funds, and likewise are WHOLLY responsible for the management of the AFFILIATED DISTRIBUTORS CORPORATION.

This management is vested in a Board of Directors, *made up of exhibitors,* and *elected by exhibitors.* To make this board fully representative, of *all* exhibitors, one director is allotted to every hundred days of booking represented.

That a directorate of such representativeness may be relied upon to provide an efficient and trustworthy management, is best attested by the results which are now being obtained by such exhibitor booking units as

The Exhibitors' Booking Syndicate, of New York.
The Associated Theatres, Inc., of Minnesota.
The Motion Picture Theatres Association, of Illinois.
The Associated Theatres, Inc., of Illinois.
The United Exhibitors Association, of Philadelphia and Eastern Pennsylvania.
The Exhibitors Booking Association of the Intermountain States.
The North and South Carolina Exhibitors Booking Association.
The Exhibitors Booking Association, of Michigan.
The Tri-State Exhibitors Circuit, of Pittsburgh.

Retaining their present independence, but affiliated in a national organization that will assure the better producers an even more extensive market, these, and other booking associations, now in process of formation, will for the first time in the history of the industry, be in a position to realize the full power of their strength.

That such realization will bring added savings in rentals, and increased returns in the excess profits of each booking association, will be obvious to the most casual investigator

If you would have a share in these benefits, write today to the

AFFILIATED DISTRIBUTORS CORP.

Charles C. Pettijohn, General Counsel

Permanent Address: SUITE 524, 1476 BROADWAY, NEW YORK CITY

SELECT SP PICTURES

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

"THE REASON WHY"

by Elinor Glyn, author of "THREE WEEKS"

scenario by Mary Murillo

directed by Robert G. Vignola

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

There are 40 Peaks in Colorado higher than Pike's Peak

It Pays to Advertise

How good *is* your advertising?

Is it pulling 'em in? Do your displays stand out on the newspaper page and hit the reader so hard that he says "Gee, I've *got* to see that one"?

How about your publicity?

Is it snappy stuff that your newspapers are glad to print? Your accessories and your special campaigns—are they getting the business?

Your advertising is ***right*** if you are using Paramount and Artcraft Press Books.

They're prepared by a staff of experts. Press books are only *one* of the big free service aids you get when you book Paramount and Artcraft Pictures.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

We Give You This For This

This 24-page magazine is essential to every exhibitor of

Paramount and Artcraft Pictures

(Nationally Advertised)

It is a weekly publication of Service, one of the many valuable aids given free to Paramount and Artcraft exhibitors.

Progress-Advance *follows* the salesman, showing the exhibitor how to make more money with Paramount and Artcraft Pictures.

Though it is written solely for the Managers of Paramount and Artcraft Theatres, many exhibitors who do not show these pictures place a high value on Progress-Advance; it suggests new methods of showmanship, it keeps them in touch with the big fellows.

Progress-Advance is an expensive book. We are revising our mailing list to include---with a few exceptions---only Paramount and Artcraft exhibitors. But we do not want to cut off *any* exhibitor who *needs* Progress-Advance.

If you are not a Paramount and Artcraft exhibitor, but want to remain on the list---

Or if you are *not* getting this valuable magazine each week---

There's the coupon. Where's your pencil? Act!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

To the Circulation Manager of
PROGRESS-ADVANCE
485 Fifth Ave., New York City.
Please send me your magazine, free of charge, each week. I need it in my business.

Name.....
Theatre.....
Address.....
City and State.....

~~Tear it off! Mail it NOW!~~

Goldwyn Pictures

"STAND FAST, AMERICA!"

HERE is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production.

Here is a story that answers the nation-wide outcry of loyal Americans: "What can I do to help my country?"

Goldwyn announces with confidence and assurance that

MABEL NORMAND
in
Joan of Plattsburg
by PORTER EMERSON BROWNE

Will put the brakes on poisonous German propaganda in America *and leave a lasting impression in the hearts of all patriotic people.*

Released everywhere May 5.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President EDGAR SELWYN, Vice President
16 East 42nd Street New York City

REX BEACH PICTURES

Another Gold-Winner!

ANOTHER Rex Beach special production to do the big business at the box-office that "The Spoilers," "The Barrier," "The Ne'er-Do-Well" and "The Auction Block" did for your theatre.

Everywhere in America "first run" houses are establishing new records through the drawing power of the most popular author who has ever written for motion pictures in

REX BEACH'S *SCREEN CLASSIC OF THE GREAT SOUTHWEST*

Heart of the Sunset

DIRECTED by FRANK POWELL

A thrilling, virile, vital Western drama of love and action which caused the Los Angeles Herald to say "Rex Beach increased his 'punch' in switching from Alaska to Texas .... Kept a line outside the Rialto all last week."

Book this production *at once* through

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

CAPITOL COMEDIES

"BILL'S BABY"

"BIRDS OF A FEATHER"

F. A. Miller, Los Angeles Exhibitor. Writes An Advertisement.

MR. MILLER, a highly successful theatre owner and skilled showman, has booked the "Smiling Bill" Parsons Comedies and here, in his own words, are his reasons for taking them under contract:

"They are immense, clean-cut with all of the laughs 'from the neck up.' No slap-stick; no smut . . . I feel sure that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

is going to be as close to our patrons' hearts as old John Bunny, the first comedian who ever became a world-wide favorite."

"BILL'S PREDICAMENT"

May 5	"Bill's Baby"
May 19	"Bill's Predicament"
June 3	"Birds of a Feather"

Two Reels *Every Second Monday*

Write at once for contracts and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

This Is the Way A HUMAN EXHIBITOR Figures His Picture Values:

HE watches a screening, sees the plot develop, watches the actors, notes the sets and the "look" of the scenes and then asks himself the following questions:

"Do the things I am seeing in this picture happen in the lives of the people in my audiences? Do these players act and behave like the everyday, normal human beings to whom my theatre caters? Are the problems and emotions in this picture the common, recognizable problems and emotions of men and women in general?"

He could combine all these questions in one and ask himself: "Has this picture got *humanity* in it?" The great public of the world worships before the *God of Things As They Are.* It is a FACT WORLD, as opposed to the world of Fancy. Give your audiences LIFE AS IT IS. When you do this you have challenged and will hold their interest.

Goldwyn is now distributing three unusually powerful Selexart pictures at reasonable prices and sold under a single contract—pictures that have PROFIT stamped all over them. Why don't you have your nearest Goldwyn branch manager screen for you at once—

"SOCIAL AMBITION"

HOWARD HICKMAN in Blue Blood

by J. GRUBB ALEXANDER and FRED MYTON
Directed by ELLIOTT HOWE

RHEA MITCHELL in Honor's Cross

by H. B. DANIEL *Directed by WALLACE WORSLEY*

RHEA MITCHELL and HOWARD HICKMAN in Social Ambition

by W. E. WING *Directed by WALLACE WORSLEY*

Theatres large and small are booking these productions which have received virtually unanimous indorsement in the trade press reviews.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

FLORIDA FILM CORPORATION KLUTHO STUDIOS, JACKSONVILLE, FLA.

FUNNY FATTY FILBERT

A Josh Binney COMEDY

JUST ONE OF THE BIG LAUGHS IN FRED'S FICTITIOUS FOUNDLING

READY
FABULOUS FORTUNE FUMBLERS
FRED'S FICTITIOUS FOUNDLING
FREDA'S FIGHTING FATHER

FOLLOWED BY ONE EACH MONTH

STATE RIGHTS BUYERS PROTECTED BY A YEARLY FRANCHISE

2 REELS EACH

ERNEST SHIPMAN 17 W. 44 ST. N.Y. REPRESENTATIVE

MARION DAVIES

VIVACIOUS, CHARMING AND STILL IN HER 'TEENS, HAS FORCED HER WAY TO THE FRONT IN RECORD BREAKING TIME BY THE DISPLAY OF A REMARKABLE HISTRIONIC TALENT AND AN INDOMITABLE WILL TO SUCCEED.

IN

"CECILIA OF THE PINK ROSES"

SHE HAS A PICTURE, ALREADY POPULAR IN BOOK FORM, WHICH WILL GRIP THE HEARTS OF ITS AUDIENCES BY A BEAUTIFUL SIMPLICITY RUNNING THROUGH AN EXTREMELY INTERESTING STORY, FILLED WITH DRAMATIC MOMENTS.

DIRECTED BY ***JULIUS STEGER*** *RELEASED EARLY IN JUNE*

MARION DAVIES FILM CO. INC.
311 LONGACRE BLDG.,
NEW YORK CITY

WONDROUSLY
BEAUTIFUL
MARION DAVIES
THE GIRL WITH THE PIQUANTLY
APPEALING PERSONALITY WILL
MAKE HER BOW EARLY IN JUNE
IN A SCREEN VERSION OF KATHARINE
HAVILAND TAYLOR'S CHARMING
STORY OF LOVE AND LIFE ENTITLED
"CECILIA OF THE PINK ROSES"
DIRECTED BY JULIUS STEGER
AND RELEASED BY THE
MARION DAVIES FILM CO. INC
311 LONGACRE BLDG.,
NEW YORK CITY

ANNOUNCING:

Spanuth's Original
VOD-A-VIL MOVIES

For the first time, high class vaudeville acts will be presented on the screen, commencing June 1st.

Theatre managers are at last offered something entirely different, novel and new with which they can complete their program.

"SPANUTH'S ORIGINAL VOD-A-VIL MOVIES" can be used with any program. Each thousand feet will contain from four to seven of the finest high priced all star vaudeville acts available.

Exclusive protection will be provided to each and every theatre that is the first to contract for these new novelty pictures.

Communicate with us at once and we will send you the name and address of the branch distributing exchange of one of the foremost distributing agencies in America that will handle these productions in your territory.

Exhibitors: This is your opportunity for something new. Mail or wire application to this office.

Commonwealth Pictures Corporation

H. A. SPANUTH, President

220 South State Street **Chicago, Ill.**

Registered and copyrighted 1918
all rights reserved.

Mme. Caillaux mobbed in the streets of Paris.

WILLIAM FOX

The CAILLAUX

The Great International Intrigue that Rocked all Four Quarters of the Globe.

Scenario by Adrian Johnson Staged by Richard Stanton

The BLINDNESS of DIVORCE

The Great American Problem Play.

Written and Staged by Frank Lloyd.

R.A. WALSH'S WOMAN and the LAW

Has the Law the right to deprive a mother of her child?

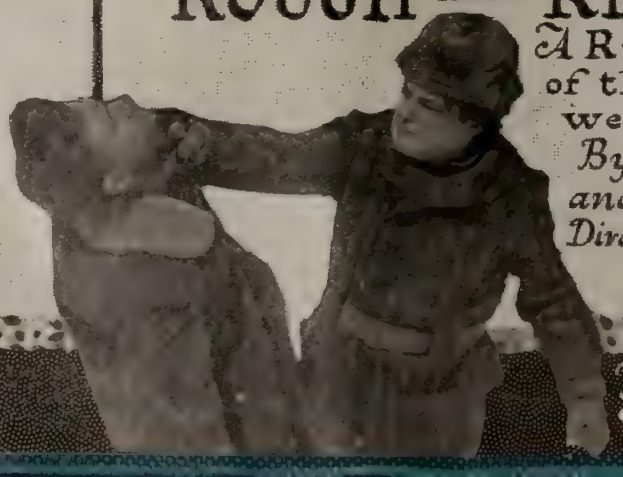
Staged by R.A. Walsh

WILLIAM FARNUM in ROUGH and READY

A Rugged, Virile Drama of the Great Northwest.

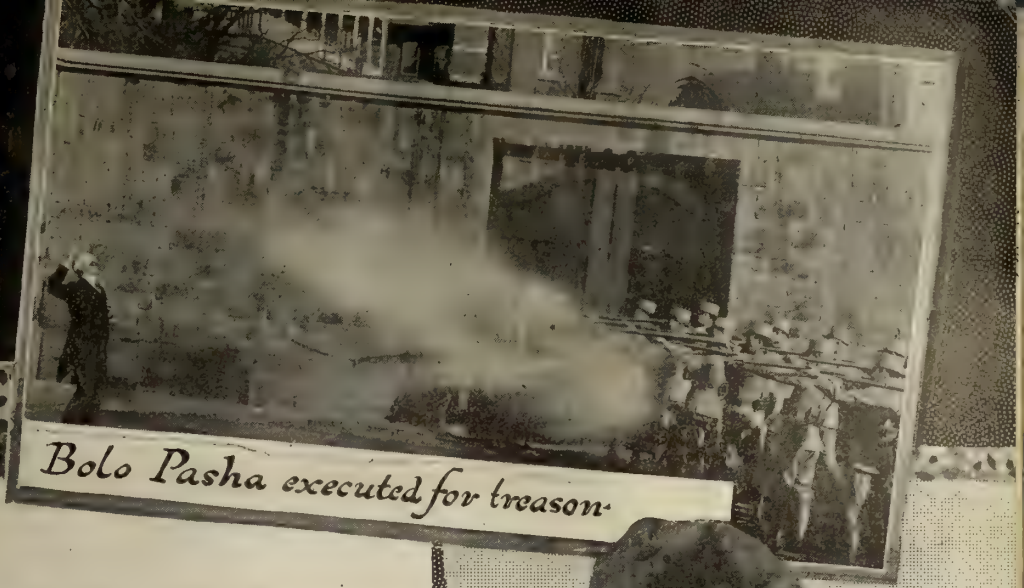
By Richard Stanton and Ed. Sedgwick

Directed by Richard Stanton.



STANDARD PICTURES

These big Pictures Write to day!

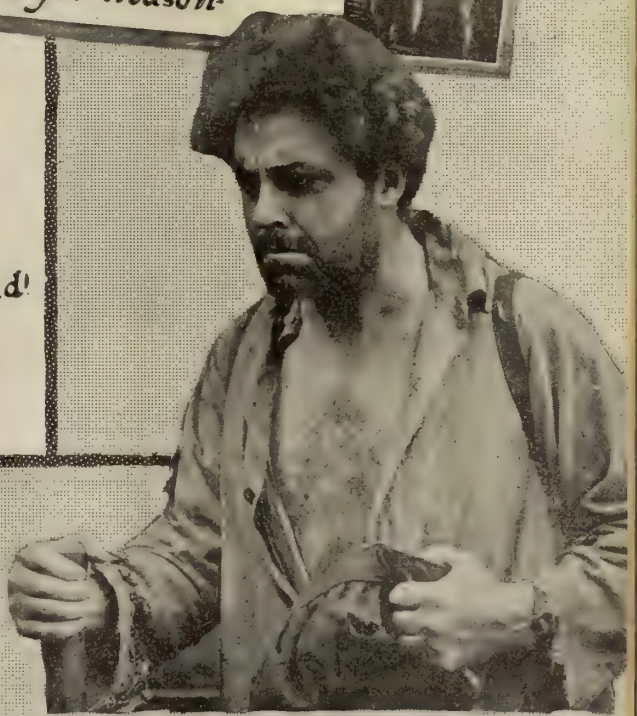


Bolo Pasha executed for treason.

Presents

CASE

Fair France betrayed for power and Hun gold!
Most timely picture ever filmed!
The Sensation of the public press!
Millions in free advertising!



THEDA BARA *in* The SOUL of BUDDHA

A Theda Bara
Super-Production
Story by Theda Bara
Directed by
J. Gordon Edwards

WILLIAM FARNUM *in* LES MISERABLES

A Stupendous Picturization of
Victor Hugo's Immortal masterpiece
Staged by Frank Lloyd

WILLIAM FARNUM *in* TRUE BLUE

A Smashing, fighting tale of life in the Rocky Mountains
Written and Staged by Frank Lloyd

mean big profits
Book them now!

FOX
FILM CORPORATION

MYSTERY! ROMANCE!

WILLIAM FOX PRESENTS

JUNE CAPRICE *in*

BLUE-EYED MARY

And her sprightly adventures in love

Story by FRANCES CROWLEY..... *Staged by* HARRY MILLARDE

Thrilling safe robbery - Deceit and injustice unmasked
S-M-A-S-H-I-N-G - surprising climax....
Love and Honor triumphant - A sure hit with the crowds!

SPECIAL FEATURES

FOX

FILM CORPORATION

SMILES and TEARS!

WILLIAM FOX
Presents

JUNE CAPRICE

"The Sunshine Girl" in her Sunniest Picture →

STAGED BY
HARRY MILLARDE

BLUE-EYED MARY

Throbbing with life and surprises

WRITTEN BY
FRANCES CROWLEY

3 other big winners for your box-office

TOM MIX IN ACE HIGH

A tale of adventure in the service of the Northwest-Mounted Police

Written and Staged by
LYNN REYNOLDS

Jewel CARMEN IN CONFESSION

The eventful story of an interrupted honeymoon

◆

Brim-full of Thrills
Love and Adventure

VIRGINIA PEARSON in The FIREBRAND

An absorbing drama of love and hate in Russia

Scenario by
E. LLOYD SHELDON
Staged by
EDMUND LAWRENCE

SPECIAL ONE A WEEK — **FOX** FILM CORPORATION — FEATURES 52 A YEAR

WILLIAM FOX Presents

A DAUGHTER OF THE GODS

WITH ANNETTE KELLERMANN

"THE PICTURE BEAUTIFUL"

Now is the Season to Play This Splendid Attraction

Seven Reels

Fix playing dates now with Fox branch managers

A Million Dollars

pass your theatre every day

HOW TO GET YOUR SHARE

CONTRACT FOR
BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS
NOW READY

"Hospital Orderlies"
"The Tale of a Pig"
"Tonsorial Artists"
"The Superintendents"
"Occultism"
"A Fisherless Cartoon"

FOX FILM CORPORATION

FOX FILM
CORPORATION

Gaumont News

ISSUED EVERY TUESDAY

Unsurpassed World-Wide News Service

THE NEWS REELS OF *REAL* NEWS

Released Through Independent Exchanges

ISSUED EVERY FRIDAY

Gaumont Graphic

TRIANGLE

It's In The Eating

THAT'S where the proof of the pudding lies.

You will never know what TRIANGLE pictures and TRIANGLE service will do for your house until you have given them a trial.

The one object for which you are in business is *profit*—and profit is registered at the box office.

TRIANGLE service is not designed to fill your house and then take all the receipts, leaving no profit for you. Nor is it intended to sell you pictures at reasonable prices and then when, through *your* efforts, your box office shows a profit to suddenly raise your rentals to unreasonably high figures.

TRIANGLE is a combination of good pictures, founded on human interest stories, artistically directed and with talented players; plus prompt, courteous, honorable and business-like service. The TRIANGLE policy has for its object the success of motion picture exhibitors and it is sufficiently flexible to meet the demands of *any* exhibitor in the country.

The TRIANGLE Program offers you two pictures each week on which you can absolutely depend—pictures that are *consistently* good week-in and week-out—pictures that will always please any audience.

TRIANGLE service is offered at prices which guarantee a profit to all exhibitors who will use reasonable efforts in the exploitation of pictures. It is the unalterable policy of TRIANGLE—an instruction rigidly enforced by the corporation—that salesmen must do business with exhibitors only on such a basis as will insure them making money. Exhibitors must make money on TRIANGLE service—this is the very foundation of the success of TRIANGLE.

Let us make you a proposition for running a few TRIANGLE pictures. Compare the opinion of your patrons, the service from our exchange and the box office results of TRIANGLE with any other program you have used or are using. GIVE TRIANGLE A TRIAL.

There's a TRIANGLE exchange near you. *Don't delay.* Find out at once what TRIANGLE Service will cost YOU.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

Pathé

New York, Boston, everywhere, successful exhibitors agree on the tremendous drawing power of

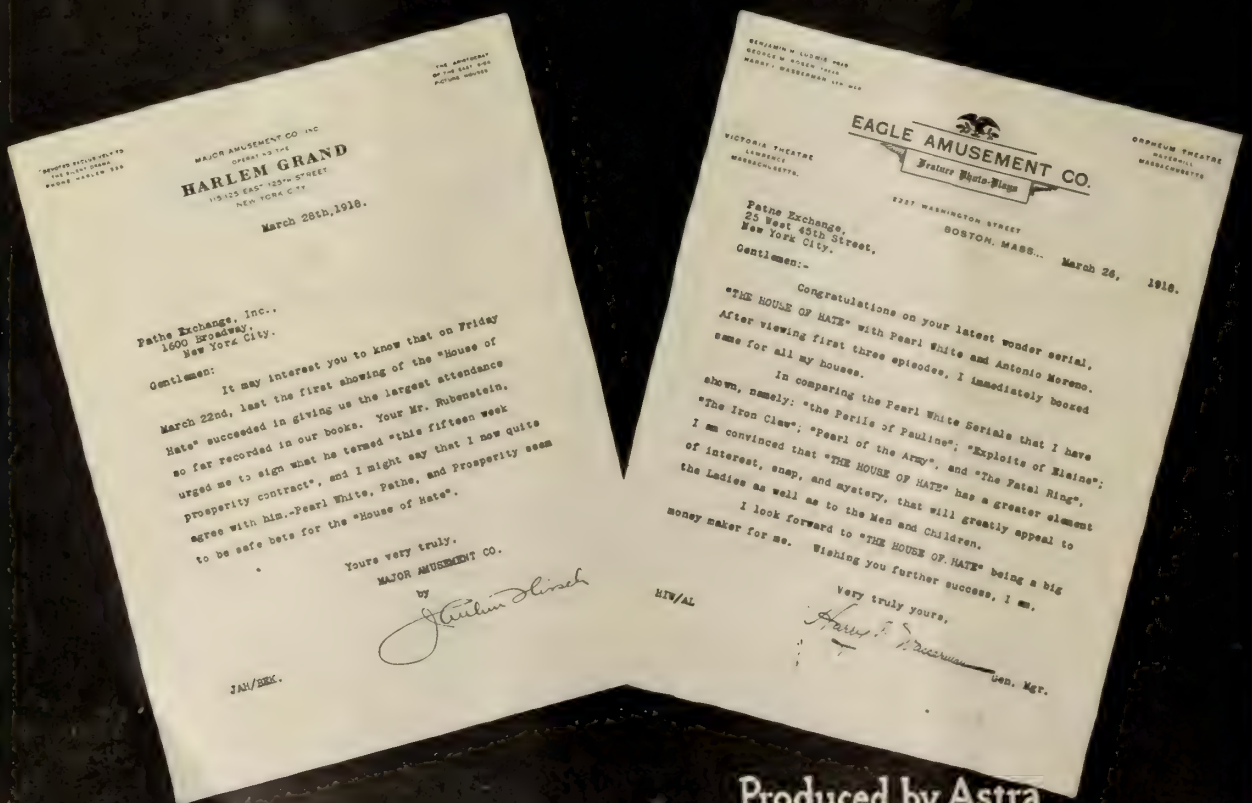
PEARL WHITE

AND

ANTONIO MORENO

in the sensational serial

THE HOUSE OF HATE



MAJOR AMUSEMENT CO. INC
HARLEM GRAND
115-125 EAST 125th STREET
NEW YORK CITY

March 26th, 1918.

Pathe Exchange, Inc.,
1600 Broadway,
New York City.

Gentlemen:

It may interest you to know that on Friday March 22nd, last the first showing of the "House of Hate" succeeded in giving us the largest attendance so far recorded in our books. Your Mr. Rubenstein, urged me to sign what he termed "this fifteen week prosperity contract", and I might say that I now quite agree with him.-Pearl White, Pathe, and Prosperity seem to be safe bets for the "House of Hate".

Yours very truly.
MAJOR AMUSEMENT CO.
by

JAH/EEK.

EAGLE AMUSEMENT CO.
Feature Photo-Plays

VICTORIA THEATRE, LAWRENCE, MASSACHUSETTS
ORPHEUM THEATRE, HAVERHILL, MASSACHUSETTS

2327 WASHINGTON STREET
BOSTON, MASS.

Pathe Exchange,
25 West 45th Street,
New York City.

March 26, 1918.

Gentlemen:-

Congratulations on your latest wonder serial, "THE HOUSE OF HATE" with Pearl White and Antonio Moreno. After viewing first three episodes, I immediately booked same for all my houses.

In comparing the Pearl White Serials that I have shown, namely: "the Perils of Pauline"; "Exploits of Elaine"; "The Iron Claw", "Pearl of the Army", and "The Fatal Ring", I am convinced that "THE HOUSE OF HATE" has a greater element of interest, snap, and mystery, that will greatly appeal to the Ladies as well as to the Men and Children.

I look forward to "THE HOUSE OF HATE" being a big money maker for me. Wishing you further success, I am,

Very truly yours,

HW/AL

Gen. Mgr.

Produced by Astra
Directed by Geo. B. Seitz
Written by Arthur B. Reeve
and Chas. A. Logue
Scenarios by B. Millhauser

BRITAIN'S BULWARKS

12 One reel Pictures Released One A Week Beginning May 12th

Official Government Pictures showing every phase of the Army and Navy which have done so much to keep the Mad Wolves of the Universe from America's shores.

Always Instructive, Always Entertaining. Your Audiences will appreciate them.

Pathé

Sleep is beautiful, but
Here's a tip to wide-awake exhibitors

Double your days

bookings on the biggest cleanup in the business

If, due to previous arrangements,
the exchange can't give you double
your dates on the first engagement

Book a return date to-day

before your opposition beats you to it.

A "FIRST NATIONAL" ATTRACTION

FOREIGN RIGHTS CONTROLLED BY WM. VOGEL PRODUCTIONS INC., LONGACRE BLDG. NEW YORK

A FACE THAT THE

WHOLE WORLD KNOWS;

Sir Johnston Forbes-Robertson

in Herbert Brenon's Picturization of

Passing of The Third Floor Back

MOVING PICTURE WORLD:

Sir Johnston plays his original part of the Stranger. The same gentle dignity which was so winning in the spoken play is brought out equally well on the screen, and the beautiful sentiment of the story cannot fail to reach the heart of every spectator.

N. Y. TELEGRAPH:

Herbert Brenon's screen version of "The Passing of the Third Floor Back," featuring Sir Johnston Forbes-Robertson, the eminent English actor, who introduced the play to this country, provides rare screen entertainment. Its exquisite theme carries a reassuring message particularly commendable in this day of unrest. "The Passing of the Third Floor Back" makes a unique photoplay. The idea of enlightenment has been used in more or less similar form in many screen subjects, but never with such potent effect.

As only to be expected of a Brenon feature, the production is splendid, revealing many unusual lighting effects and fade-outs. Forbes-Robertson, in this, his first American-made film, plays with a quiet dignity which creates a lasting impression. The producers have surrounded him with a cast of exceptionally capable types, every one of whom deserves special mention.

Supported by these well-known artists:

Mrs. Sharpe	Augusta Haviland
Stasia	Molly Pearson
Major Tompkins	Ben Graham
Mrs. Tompkins	Grace Stephens
Vivian	Ketty Galanta
Joe Wright	Robert Fisher
Christopher Penny	George Le Guere
Jake Samuels	Sydney Goldin
Harry Larkcom	Thornton Bastion
Miss Kite	Ricca Allen
Miss De Hooley	Dora Mills Adams

From play by Jerome K. Jerome.
Directed by Herbert Brenon.

DRAMATIC MIRROR:

There remains but little to be said in praise of Jerome K. Jerome's play, "The Passing of the Third Floor Back," for critics and theatergoers far and wide have acclaimed it wherever it has played. And so strongly has Forbes-Robertson's impersonation of the stranger taken root in the hearts and minds of people, that it is safe to say that capacity houses will greet his screen appearance in this—one of his most famous roles.

Herbert Brenon has caught the spirit and meaning of this symbolical play, and its message is forcibly conveyed. The atmosphere of the boarding house is finely presented, and the characters of its inmates carefully drawn.

EXHIBITORS' TRADE REVIEW:

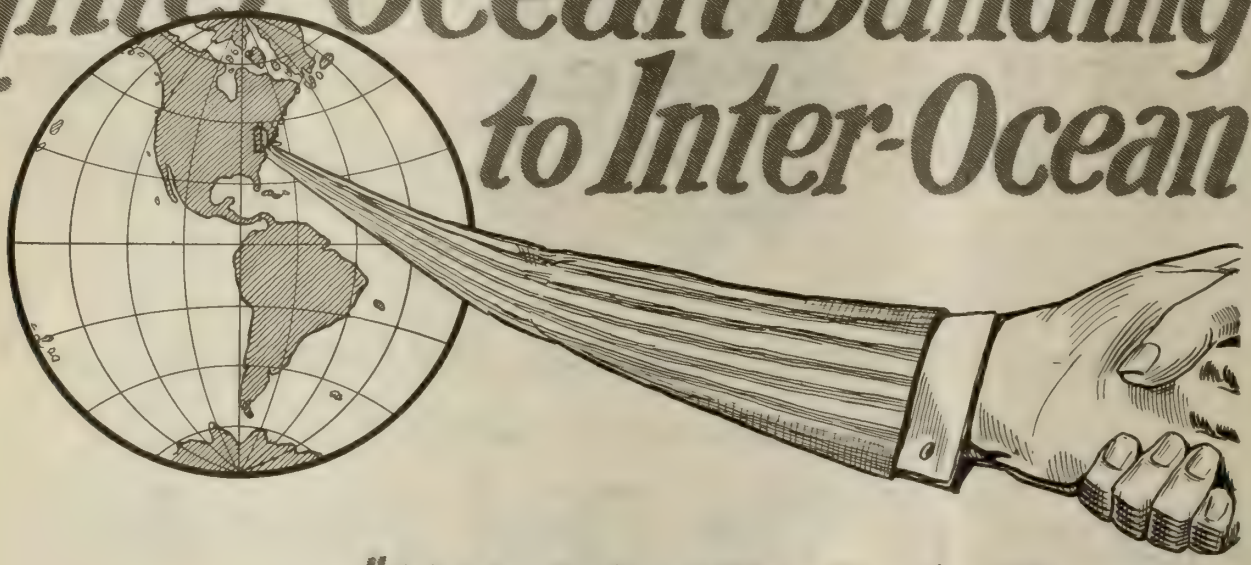
Herbert Brenon has achieved another magnificent success in his filming of Jerome K. Jerome's well-known book, "The Passing of the Third Floor Back."

The acting is excellent without exception, and it would be really difficult to tell whose work stands out most in prominence.

A Sterling Production Worthy of the Best Theatres in the Land

A "FIRST NATIONAL" ATTRACTION

Inter-Ocean Building to Inter-Ocean



"Little Talks With Foreign Buyers"—

AND "Hello"! besides to the foreign buyer of each hemisphere.

Here's the place for you when you come to New York—Inter-Ocean's new Forty-second Street home.

218 West.

The number will be easy to remember: just a **door** from the old, at 220 West 42nd Street.

A whole building devoted to films for the **foreign** market.

We're all prepared for your visit.

A desk for the period of your stay in New York, expert translators and stenographers, two big projection rooms equipped with two machines apiece, shipping facilities under the supervision of experts who know **foreign** shipping, and the help of the entire Inter-Ocean organization in making your stay a pleasant one.

Buyers who haven't permanent representatives in New York and are contemplating a trip to that center of the producing field, are cordially invited to write ahead to us, reserving a desk for the period of their stay.

They will be surprised at the ease in which they can "do business" here, thanks to the perfect co-operation supplied by the Inter-Ocean organization.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 218 W. 42nd ST. NEW YORK CITY

164 Wardour St., London, W. — 43 Rue la Bruyere, Paris.

Exclusive Exporters of

New York, says—"Hello!" House, London

-No10- By Paul H. Cromelin, President

218 W. 42nd St. is the New New York Address! Make a Memo of it!

An entire building devoted to foreign buyers' representation—nothing like it before in the whole history of American film enterprise. The firm that makes YOUR representation a science **had** to be first. "Inter-Ocean Building, New York," was simply **bound** to come! Located in the heart of the Manhattan film district—on Forty-second Street near Broadway—it is in the closest possible touch with the fast-moving producing field. **It can miss no bets**—of value to **YOU**, Mr. Foreign Buyer.

Now distributing: 52 **WORLD FILMS** a year—featuring Ethel Clayton, Alice Brady, Kitty Gordon, June Elvidge, Carlyle Blackwell and other celebrated stars.

24 **PARALTA PLAYS** a year—featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Louise Glaum and other screen headliners.

INSIDE THE LINES—a Pyramid production with the star of the original Broadway success, Lewis S. Stone.
WHITHER THOU GOEST—a Thomas H. Ince production, featuring Orrin Johnson and Rhea Mitchell.
THE MAN OF BRONZE—another strong Pyramid production with Lewis S. Stone in the star part.
TODAY—a Ralph Ince production, starring Florence Reed.
THE MAD LOVER—a Leonce Perret production, starring Captain Robert Warwick.
EIGHT BELLS—After the international comedy stage success and by its producers, the famous Byrne Brothers.
THE MANX-MAN—after Hall Caine's world-famous book, starring Elizabeth Risdon and Henry Ainley.
HUNTING BIG GAME IN THE FROZEN NORTH—the most wonderful hunting and adventure film ever taken in the Arctic regions.
THIRTEENTH LABOR OF HERCULES—marvels of the last international exposition brought to every family by this authorized film.

In addition to these sterling feature productions, Inter-Ocean has searched the Comedy field for sure-fire laugh-makers. The result is that we can present to the most discriminating foreign buyers and exhibitors an array of comedy films that is unsurpassed in its box-office appeal. Let the box office be our judge. See us without delay for an inspection of:

BLACK DIAMOND COMEDIES
VIM COMEDIES
BINGO COMEDIES
"CHARLEY" (MABEL AND FATTY)
CARTOONS

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PAUL H. CROMELIN, PRES. & GEN'L MGR. — 218 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

"SPEER" Carbons—The Best

"ALL THIS FOR ME?"
"INSIDE THE LINES"
MARIE DRESSLER COMEDIES
CLARISSA
INTERLOPER
GOLDEN WALL
"LEAP TO FAME"
FAY TINCHER COMEDIES
THE WORLD FRANCHISE HOLDER
WORLD ORGANIZATION SERVICE

WORLD-PICTURES
WORLD-PICTURES
present
CARLYLE BLACKWELL
EVELYN GREELEY
in
"Leap to Fame"
cast including
MURIEL OSTRICHE

Speeding Up Grade!

GREAT engines of progress gather power in spite of obstacles. They are *BUILT* to overcome them.

THE Hodkinson Co-partnership Plan is going forward steadily, notwithstanding the present conditions of the industry, because it is constructed on *principle* and *sound business methods.*

EACH week swells the list of front-rank exhibitors identified with the Hodkinson Co-partnership Plan. The latest addition is that of the well-known firm of

Kehrlein Brothers

OWNERS OF THE

KINEMA THEATRES

of

LOS ANGELES FRESNO and OAKLAND

These exhibitors appreciate that the industry's present unrest and depression is not superficial or temporary—but fundamental.

They have joined forces with this organization because they have satisfied themselves that the Hodkinson Co-partnership Plan offers the only definite assurance in the industry of solid permanence, prosperity and progress for their theatres.

W. W. HODKINSON CORP.

527 Fifth Ave., New York City.

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Production

Forever the "experts" are **quibbling**
as to **what** makes a **good picture.**
Whether heart interest, **romance,** intrigue,
human appeal, slapstick, **love,** or what not.
And, **as usual,** no two "experts" **agree.**
You **can't** catalogue and **label**
what makes the **majesty** of a sunrise,
the **beauty** of a soap bubble,
the heart-rending **cry** of a wounded **bear cub.**
Neither can **they tell** by pounds, **inches,** quarts
why a **simple** little thing **in** a picture
makes your heart **surge,**
though it may be an old, **old story**
told a **thousand** times **before**
in a thousand different **ways.**
But **that's** just **it.**
It isn't **what** you do that makes a **good** picture;
it's **the way** you do it!

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Productions

". . . . and there is a friend that sticketh closer than a brother."

—Proverbs 18:24.

When you're in a **tight place**
and nothing **can** pry you loose,
not even **money.**
And you look in **despair** for a **friend**
and you **find him.**
And he goes **the limit** for **you**
at the **risk** of his very **life—**
Would you "grapple him to **your soul**
with **hoops** of **steel"?**
(as old Bill Shakespeare said)
Certainly you would!
It's a subject worth **volumnes,**
years of **thought** and **discussion.**
And **surely** worth a picture.

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

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DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

Big Attractions That B-O-O-M Business

NOW BOOKING

The CRUCIBLE of LIFE
WITH
GRACE D'ARMOND
ADAPTED FROM THE GREAT STAGE HIT "FAIRFAX" BY BARTLEY CAMPBELL
Staged by CAPTAIN HARRY LAMBERT

THE FIRST SPECIAL BACON-BACKER PRODUCTION

HARRY S. SHELDON'S POWERFUL DRAMA OF NEW YORK LIFE

MEN

WITH A GREAT CAST

Including Charlotte Walker, Gertrude McCoy, Anna Lehr, Robt. Cain, Huntley Gorden, Bradley Barker and William H. Tooker.

(Book through the Foursquare Exchanges)

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Eugene Walter's Greatest Drama Since "Paid in Full"

Charlotte Walker in "Just A Woman"

Doing a tremendous business everywhere

THOS. H. INCE'S—Bessie Barriscale in "THOSE WHO PAY"

SIDNEY OLCOTT'S—Walker Whiteside and Valentine Grant in "THE BELGIAN"

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WID says:

Big heart throb story should spell many dollars

Mitchell Lewis in "NINE-TENTHS of the LAW"

AUTHOR.....Reaves Eason

AS A WHOLE—Story founded on mother-love, one of the greatest themes; has great acting and lots of drama.

STORY—Bereaved mother finds kidnapped child and attempts to die when husband insists upon returning it to parents.

DIRECTION....Very good, indeed

PHOTOGRAPHY.....Good

LIGHTINGS.....Excellent

CAMERA WORK—Highly intelligent; some fine shots.

STAR.....Great performance

SUPPORT—Jimsy Maye, wonderful; Reaves Eason, splendid work; Julius Frankenburg, effective; Breezy Reaves, a great kid.

EXTERIORS.....Beautiful

INTERIORS — Atmospheric and convincing.

DETAIL—Generally well handled.

CHARACTER OF STORY—Good for all audiences; great for women.

TIME.....66 minutes (6 parts)

HERE is a story that is founded upon a theme so big that it just can't help get over. It is played with sincerity and real power by an exceedingly competent cast, in a locale of the big woods where the drama is reduced to its lowest terms for tremendous punch. The continuity is by no means perfect, but it has preserved the dramatic values so fully that it would be absurd to quarrel with it.

Mitchell Lewis presents one of the truest and most sympathetic pictures of the French-Canadian woodsman ever shown on the screen. He has, to be sure, a tremendously powerful characterization with which to work; but that circumstance by no means belittles his own contribution. Jimsy Maye, as the mother, is equally imbued with the force of her part, and in her own dramatic moments rises to heights fully equal to those of the star. Reaves Eason, the author, is vigorous and compelling as the villain kidnapper, and Julius Frankenberg is effective as his evil associate.

Play this feature as a genuine attraction.

STATE RIGHTS

ALSO—*The Beautiful Broadway Favorite*

Vera Michelena in "The Devil's Playground"

The Most Pretentious Photodrama of Life in the Gay Metropolis Ever Produced

TERRITORY NOW SELLING FAST

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Now In The Making
FIRST
HAYAKAWA PRODUCTION

Unique Japanese star busily engaged with his own independent company.

ATTRACTIVE IN EVERY PARTICULAR	A STORY OF HIGHEST QUALITY	DRAMATIC PUNCHES IN EVERY REEL

Initial photodrama a sure-fire box-office winner

RELEASED EXCLUSIVELY BY

HAWORTH PICTURES CORPORATION

H. W. Hellman Building, Los Angeles

MORALE

A motion picture opportunity and obligation of service.

MR. BRUCE BARTON, editor of "Every Week," in one of his constructive editorials says:

WORDS come and go: they have their day. We have passed through the reign of "psychological" and "efficiency" and "merchandising."

And a new little word now holds the throne: the destinies of the world are wrapped up in its six letters.

It is spelled this way: M-O-R-A-L-E.

I listened the other night to Will Irwin's description of the great Italian disaster. There are no better fighters in the world than the Italians. Cadorna had established them in positions almost impregnable.

What, then, happened to hurl them to defeat?

First of all, the report spread insidiously all over Italy that the war would be over in December, that the peace conference even then was under way in Switzerland.

It spread first, not among the soldiers, *but among the women at home.* Soldiers going home on leave met wives who gave them the good news and warned them: "Don't take any chances now: the war is practically over. Just be careful a few days more."

The whole story is too long to tell. But, for our purpose, the significant fact is this—the morale of the people at home was first attacked; and they, in turn, poisoned the faith and determination of the troops at the front.

Morale is as old as warfare, and it can be made or broken overnight.

And that nation whose morale curve is highest when the final conflict comes will win the war.

What, then, is this quality—morale? Of what elements does it consist?

Cheerfulness—bred of the knowledge that the home fires are burning brightly and are worth fighting for.

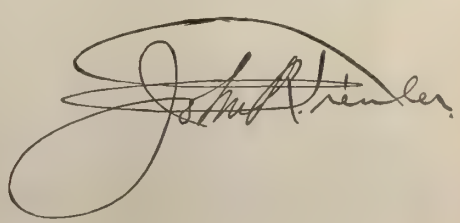
Courage—sustained by the courage of those who are behind.

Faith—that the cause is eternally just, and therefore *can not* fail.

These are the elements of morale. If you yearn for the news of victory that will spell peace, see that you keep these qualities in your own heart strong and vibrant.

For almost always, when morale begins to weaken, it begins to weaken first of all *at home.*

THE MOTION PICTURE SCREEN is one of the most powerful agencies available for building and sustaining the morale of our people. The picture screen has given much—there is much more to give. Let every exhibitor see his duty.



MUTUAL FILM CORPORATION
220 South State Street
CHICAGO.

JUDGING "THE EAGLE'S EYE" BY NEWSPAPER STANDARDS

As evidence of the opinions of the country's leading newspaper editors about the public appeal, timeliness and importance of "The Eagle's Eye," this is what they did in their respective papers during the week preceding the publication of the first chapter of the story:

The Philadelphia Evening Ledger posted two color half sheet cards on all its newsstands, placarded its score of delivery wagons with three sheet announcements, ran two and three column ads in its daily columns—all advertising the publication, for twenty weeks, of the story of "The Eagle's Eye."

The Boston American announced the first chapter with a seven-column, two-line display heading across the FIRST PAGE OF ITS SECOND MAIN NEWS SECTION, AND BEGAN THE STORY IN THE SEVENTH, OR "BIG NEWS" COLUMN ON THAT PAGE, the second most important in the paper.

The Washington Times published full page advertisements, drawing attention to the appearance of the first chapter.

The Chicago Examiner also used full page ads, lauding the story of "The Eagle's Eye" as the greatest serial feature of the year.

The Los Angeles Examiner began the first chapter on its first page, giving it equal importance with war news.

The San Francisco Examiner started the story with a four column, full page depth layout on the first page of its second main news section.

The Buffalo Express, Albany Telegram, Atlanta Constitution, Houston Post, Austin (Texas) American, Denver News, Salt Lake City Tribune, and twenty-eight other big dailies treated it with equal prominence.

Not even the most popular of the big war stories that are being published as feature matter have received the great amount of advertising that the newspapers have given to their contracts for exclusive local publication rights to the novelization of the story of "The Eagle's Eye."

It is another, and an irrefutable evidence that "The Eagle's Eye," in picture form, is the biggest subject in the industry. There is nothing that can begin to compare with it. It is so big it belittles description.

Exhibitors who have booked it are unstinted in their praise of its drawing power. Patrons have gasped at its revelations. It is the pictured history of Imperial Germany's war against America on American soil.

The big first, second and third run accounts throughout the United States agree, after showing the first episodes, that there never has been, in the history of motion pictures, anything to compare with

"THE EAGLE'S EYE"

By WILLIAM J. FLYNN

Recently Retired Chief of the United States Secret Service

Produced by THE WHARTONS with the popular screen stars

KING BAGGOT and MARGUERITE SNOW

Distributed by FOURSQUARE EXCHANGES

BRANCHES IN PRINCIPAL CITIES

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THEODORE C. DEITRICH *Presents*

DORIS KENYON

MOST WINSOME STAR OF THE SCREEN

Heading her own company

DE LUXE PICTURES INC.

in

A SIX REEL FEATURE DE LUXE

THE STREET OF SEVEN STARS

by

MARY ROBERTS RINEHART

Characterized by the author as "my most beautiful story"

Directed by JOHN B. O'BRIEN

MILLIONS READ IT IN THE SATURDAY EVENING POST.
MILLIONS ARE NOW READING IT IN BOOK FORM.
MILLIONS ARE WAITING TO SEE IT ON THE SCREEN.

Releasing arrangements to be announced shortly.

Executive Offices

545 Fifth Avenue N.Y.

Telephone 2549 Murray Hill

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

FROM the unusual interest displayed in the announcement that Maurice Tourneur is to make his first independent picture the Drury Lane melodrama "Sporting Life", it is very evident that the exhibitors and open market distributors who have exploited Mr. Tourneur's picture "The Whip" are looking forward to as great a success in "Sporting Life." Gauging the future by the record Mr. Tourneur has made, it is reasonable to say that they will not be disappointed. Mr. Tourneur thanks the trade for its encouragement and assures it that "Sporting Life" will represent his best efforts. Details as to method of release will be announced in due time.

HILLER & WILK INC.
LONGACRE BLD'G, N.Y.
EXCLUSIVE SELLING AGENTS

MAURICE TOURNEUR
PRODUCTIONS INC.

THE FEET THAT MOVE THE WORLD TO LAUGHTER

Your patrons are waiting to see their unique antics

in

THE CHAPLIN JINGLE

"CHASE ME CHARLIE"

A British version of Charlie Chaplin's funniest films. Taken from the famous Essanay-Chaplin comedies.

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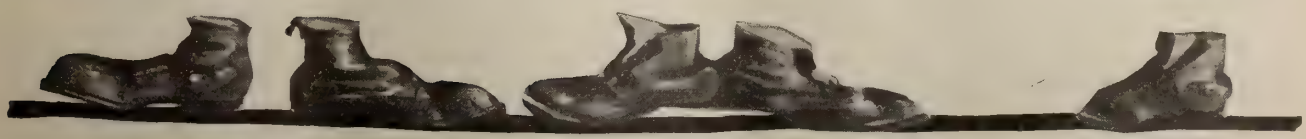


TO CONTENTS

"Accidental Honeymoon, The" (Rapf)....1035
Advertising for Exhibitors..... 994
Advertising Aids for Busy Managers.....1038
Affiliated Distributors are Incorporated....1003
Allens Getting a Long Chain of Theaters..1026
Always a Steady Demand..... 969
An Important Disclaimer..... 969
At Leading Picture Theaters..... 981

"Bandit and the Preacher" (A. H. Productions. 1036
Bi ck Visits Goldwyn Studios..... 981
Board of Review Holds Annual Luncheon. 970
Boom O'Donnell at Testimonial Luncheon. 984
Boston Convention Committees Appointed. 974
"Brave and Bold" (Fox).....1034
"Buyer from Cactus City" (General Film)..1036

Capital Society Sees "My Own United States" 1003
Catalogue of Ed cational and Selected Pictures Released Between January 1 and March 31, 1918..... 987
Cella, Louis A., Dies in St. Louis..... 976
Chaplin Finishes Liberty Bond Tour..... 976
Chicago News Letter..... 982
Cincinnati Operators Demand an Increase..1027
Critical Reviews and Comments.....1033

"Dagger Woman, The" (Pathe).....1034

Exhibitors Annoyed by Slipshod Tax Office..1030

Facts and Comments..... 967
F. I. L. M. Club Monthly Meeting..... 973
Fox Film Opens Exchange in Buffalo.....1025
Freuler Resigns as Mutual's President.... 971
Funkhouser Cuts "Hearts of the World".. 982
Funkhouser Cuts Gerard Film..... 976

Good Stories Make Monopoly Impossible.. 981

"Hearts of the World" for Sunday Shows..1022
"Hearts of the World" Not for Philadelphia 986
'Honest Man, An" (Triangle).....1032

Indianapolis, New Fire Code Protested....1029

'Joan of Plattsburg" (Goldwyn).....1033
"Journey's End" (World).....1034

Kansas City Film Trade Doings of Week..1028

"Last Raid of Zeppelin L-21" (Interstate)..1035
Ledermann (Dan) Becomes Brand't Assistant. 1030
'Little Runaway, The" (Vitagraph).....1033
Little Theatricalisms. 968
Louisville Theaters, No Big Rush at.....1026

Managing Editor Takes Up Gage..... 979
Manufacturers' Advance Notes.....1007
Michigan Begins Prohibition.....1032
Michigan Exhibitors Join Affiliated..... 975
"Mile-a-Minute Kendall" (Paramount)....1033
Motion Picture Educator..... 987
Motion Picture Exhibitor, The..... 974
Murray, Harry, is Wounded..... 980
Music for the Picture.....1001

"Nemesis and the Candy Man" (General Film). 1036
New Brunswick Has Graded Tax.....1003
News of Los Angeles and Vicinity..... 985

Ochs Issues Call for National Convention.. 974

Petrova to Make National Tour.....1003
Photoplaywright. 997
Pittsburgh's Olympic Again Brightens.....1024
Projection Department. 998
Public Responds to Players' Appeal..... 972

Rambles 'Round Filmtown.....1004
"Resurrection" (Paramount). 1035
Richardson Rambles Around Lake States.. 977
"Riders of the Night" (Metro).....1036
"Rubaiyet of a Scotch Highball" (General Film). 1036

San Francisco's Patrola Brightens.....1031
"Selfish Yates" (Paramount).....1036
Sex and Common Sense..... 968
Sheehan Hears Good Reports from England. 980
"Sinking of the Lusitania" (McCay).....1034
"Social Ambition" (Goldwyn).....1036
"Soul of Buddah, The" (Fox).....1035
Spokes from the Hub..... 993
State Rights Department.....1016

Talmadge, Norma, to Remain with Select.. 973
Triangle Exchange Managers Meet..... 973
"True Blue" (Fox).....1034

Universal Coaching Army Photographers.. 973

Washington Motion Picture Plant Opens May 11. 980
"With Hoops of Steel" (Paralta Play)....1035
Woman's Auxiliary to Boost Exposition.... 974
World Pictures in Bright New Offices.....1023

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co.....1058
Speer Carbon Co.....1057

CHAIR & SEATING MFRS.
Steel Furniture Co.....1045

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1055
Central Theater Supply Co.....1043
Exhibitors Supply Co.....1042
Fidelity Electric Co.....1045
Hertner Electric & Mfg. Co.....1044
Porter, B. F.....1053
Preddy, W. G.....1045
Swaab, Lewis M.....1045
Typhoon Fan Co.....1045-53
United Theater Equip. Corp.....1059

FILM EXCHANGES.
Film Exchange, The.....1043

LENS MFRS.
Bausch & Lomb Opt. Co.....1055
Goerz, C. P., American Opt. Co.....1055

LOBBY DISPLAYS.
Kraus Mfg. Co.....1043

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1041
Empire City Film Laboratories, Inc.....1053
Erbograph Co. 1053
Evans Film Mfg. Co.....1044
Gunby Bros. 1043
Rothacker Film Mfg. Co.....1043
Velasco & Puig.....1042

MFRS. OF MOVING PICTURES.
Affiliated Distrib. Corp..... 930
Atlantic Distrib. Corp..... 959
Commonwealth Pictures Corp..... 939
De Luxe Pictures, Inc..... 963
Essanay Film Mfg. Co.....923, 965
First Nat'l Exhibitors' Circuit.....950-1
Florida Film Corp..... 938
Fox Film Corp.....940-5
Gaumont Co. 946
Goldwyn Pictures Corp.....934-7
Graphic Film Corp.....Colored Insert
Haworth Pictures Corp..... 960
Hodkinson, W. W. Corp..... 955
Inter-Ocean Film Corp.....952-3
Jewel Productions, Inc.....922, 924-5
Maurice Tourneur Productions, Inc..... 964
Metro Pictures Corp..... 929
Mutual Film Corp..... 961
Paralta Plays, Inc.....956-7
Paramount Pictures Corp.....932-3
Pathe Exchange, Inc.....948-9
Select Pictures Corp..... 931
Triangle Distrib. Corp..... 947
Universal Film Mfg. Co.....926-8
U. S. Exhibitors' Book. Corp..... 958
Wharton Releasing Corp..... 962
World Film Corp..... 954

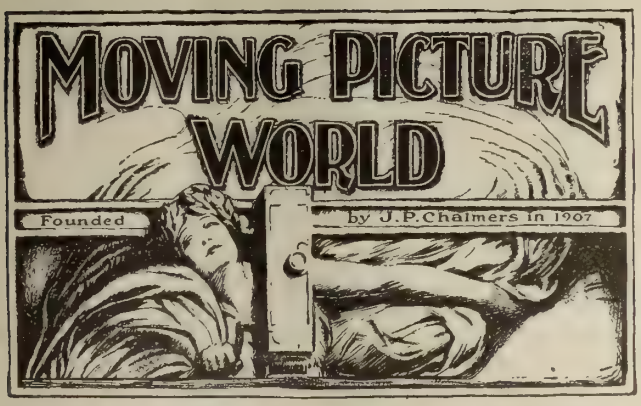
MISCELLANEOUS.
Anti-Censorship Slides 1056
Automatic T. S. & C. R. Co.....1056
Bioscope, The 1056
Boys' Club Federation.....1056
Canadian M. P. Digest.....1057
Cine-Mundial 1058
Cinema, The 1053
Classified Advertisements 1047
Eastman Kodak Co.....1057
La Cinematografia Italiana.....1045
Moore, Wm. N.....1046
M. P. Directory Co.....1053
M. P. Exhibitors League.....1049
M. P. World Circulation Coupon.....1055
National Ticket Co.....1044
Our-Boys-in-France Tobacco Fund.....1056
Robinson, T. L., & Co.....1044
Williams, A. C.....1046

MOVING PICTURE CAMERAS.
Bass Camera Co.....1042
Burke & James, Inc.....1055
G. Gennert 1045

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1044
Marquette Piano Co.....1045
Seeburg Piano Co.....1044

PROJECTION MCH. MFRS.
Enterprise Opt. Mfg. Co.....1045
Power, Nicholas, Co.....1060
Precision Mch. Co..... 1051

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1053
Minusa Cine Screen Co.....1046



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Saturday, May 18, 1918

Facts and Comments

IF you have put a lot of money into a picture theater what do you suppose is the best protection for your investment? It would be interesting to read the answers to that question from a given number of exhibitors, and we wish that we might have them to print here, but lacking those answers at this moment we are going to make a few observations upon the testimony of a man who has taken occasion to look into the subject. He is an exchangeman whose business brings him in close touch with exhibitors who have such investments to protect, hence speaks from experience. "What I can't understand," he says, "is why an exhibitor with thousands of dollars invested in a picture theater will insist in running inferior pictures because the rental price is low. Pictures that rent at low prices are not the kind that will give a picture house the sort of reputation it should have. The trouble seems to be that the house manager will not make the effort to put over a good picture if he can get by with a cheap one. To prove that more money can be made with a picture that cost one hundred dollars a day than can be made with fifteen-dollar pictures I have gone to the trouble to make a demonstration in a number of houses, but the results, however good, have not made the least impression on the house manager. How can the producer continue making good pictures if the exhibitor will not make an effort to run them?"

*

This is a large question—one for which it will be difficult to find an answer. In the first place, what sort of man is the house manager; is he a showman by training or was he brought up in the real estate business? If a showman he will understand and will prefer good pictures at any price and will know what to do when he books one. But if he comes from commercial life and is hampered with all the conservative ideas which surround ordinary business callings, he will be hopeless in the majority of instances. The show business is so different from anything he has ever engaged in that he cannot grasp its possibilities or comprehend its probabilities. To bring men of this latter class up to the degree of keenness that enables them to sense the drawing power of an attraction and to know how to communicate that power to their public requires education. The MOVING PICTURE WORLD has long sought to instruct its readers along these lines and many fine examples of exhibitor propaganda are continually being recorded in its "Advertising for Exhibitors" department. If read carefully the inexperienced will learn much from those pages.

* * *

THOUGH the grand total is not in to prove the fact, yet it probably is a fact that the combined efforts of the moving picture industry has resulted in the sale of more Third Liberty Loan bonds than can be credited to any other industry. Picture players of high degree have toured the country arousing the crowds which greeted them to great buying enthusiasm. Millions have been subscribed through this effort. Picture theaters everywhere have been active in pushing the sale of bonds with the public and, finally, the picture people in all branches of the industry have bought and bought and bought again. It will make a fine showing, Uncle Sam.

* * *

WHY must the moving picture industry continually be harassed by Chicago's super-censor, Major Funkhouser? To be sure he does not hold sway over a large domain, but Chicago is an important city, and in the matter of war propaganda pictures, particularly, there is great need for the truth in Chicago. But Major Funkhouser is always on the job and insists in taking bits out of the best of them. Just now "Hearts of the World" and "My Four Years in Germany" are receiving his attentions. Popular opinion against the Major runs so high in Chicago that he has felt impelled to issue a denial of German parentage. Altogether it must be quite interesting for the Major.

* * *

JOHN R. FREULER'S resignation as president of the Mutual Film Corporation was somewhat of a surprise to the trade and now everyone is asking: "What's going to become of Mutual?" While Mr. Freuler was instrumental in saving the Mutual Film Corporation from financial wreck and ruin, we believe it to be a mistaken idea to assume that the concern builded so carefully by him will fall because he ceases to be its president. It may be confidently stated that the men in charge of the affairs of the Mutual are competent to protect its interests and are as determined to maintain its position in the trade.

Sex and Common Sense

By Robert C. McElravy.

THERE has never been a time in the history of moving pictures when the general output of producers has been so free from offending sex stories. Producers have risen splendidly to the new atmosphere of the times, they have caught the heroic spirit of the day and matched it with screen creations that have brought praise to the industry. Let no one doubt that at the present moment the screen is winning a permanent and enviable position for itself in the hearts of a democratic peole.

Yet occasionally a picture appears which, while not actually offensive in itself, is sufficiently like the product of more decadent days to bring out showers of criticism from certain sources. These interests, while professing great friendship for the moving picture industry, are really magnifying the situation and doing an incredible amount of mischief with their ill-advised comments. They choose one or two offerings which contain broad situations and use these as a basis for slurring the moving picture output, which in the main is altogether clean and wholesome.

If we are ever going to gain for moving pictures the full consideration to which they are entitled it is time we got away from some of the narrow, destructive criticism that goes on within the industry itself, or on the part of those who profess to be associated with it. We need, in particular, to use a little more common sense in dealing with screen stories that have a sex interest, as most stories must have.

The Moving Picture World has fought valiantly all the years of its existence against lewd and vicious screen portrayals. Its efforts in this regard have been too consistent and painstaking to be misunderstood, or much less forgotten, by both exhibitors and producers. There has been no change in this attitude and there will be none. On the other hand, there is no disposition on the part of this publication to encourage untrained or undeveloped critics to narrow down the scope of the screen to their own circumscribed limits. It is ready now, as always, to protest against lurid and offensive pictures on the screen, but it is equally ready to protest against exaggerated misrepresentations of pictures that contain nothing of real offense. Such comment is not criticism, but simple abuse of well meaning pictures.

We should recognize, first of all, that sex interest has a legitimate place in moving pictures, just as it has in novels or plays. It may be treated on the screen in many ways—with reverence or with humor. Sex is an indispensible part of life and indelibly associated with any form of entertainment, good or bad, that professes to represent life. Even a touch of the risque is at times permissible, but this should be attempted only by producers who know what they are doing and know the fine line that separates decency from indecency. Pictures of this sort are apt to be costly experiments, for they demand an extremely light touch, and with the very best of intentions the effort may give offense where none was meant. Besides, there has been a surfeit of this sort of thing.

This publication was recently called to account by a contemporary for its review of a picture called "The Risky Road." Our contemporary took the attitude, for reasons best known to himself, that the review was an attempt to deceive exhibitors into using the picture against their wishes. We do not understand how such a conclusion was reached, for every line of the review told the exhibitor just what the picture was, if the title itself had not already done so. Our review termed it "a fervid love story," with "a very frank sex interest." It termed the story "melodramatic" and "rather trivial" in plot.

Only one sentence of the review was capable of misconstruction, that which said the situations had been given acceptable treatment and there was nothing in the general presentation that should offend. The review meant by that, if it must be explained, that the acting was free from coarseness; in other words that the manner of presentation did not add any further impediments to an already doubtful plot. The review did not pass upon the morals of the production because this did not seem necessary, after what had already been said and after describing the plot itself. As a matter of fact, the story had a good moral, but it was so entirely the sex type of offering that the moral was obscured. "The Risky Road" is the type of film that would be acceptable and perhaps mildly amusing to sophisticated observers, but would not be liked by many others. It is not, as our review indicated, in any way a strong production. But it is not a vicious picture in any sense of the word.

We think exhibitors realize the difficulties our reviewers have to cope with in these brief criticisms. There is seldom such a thing as an utterly bad picture in these days. The most a reviewer can do is to make distinctions as to the types of stories, pointing out the good points and the bad ones, saying something of the effect of the whole, and permitting the exhibitor to use his own judgment. Exhibitors realize, further, that their own requirements are different, and that the burden of making program selections must remain with them. The object of our reviews is to guide them as honestly and carefully in this difficult task as is humanly possible.

As for making wholesale accusations against producers because an occasional offering offends, that is also ridiculous. Fiction of almost any type to be interesting must play rather close to the sex line at times; we should not be too ready to cast stones if by accident it occasionally goes over the line in certain scenes. The safest plan for producers is to keep the sex interest incidental rather than to base an entire story upon it.

Little Theatricalisms

By Louis Reeves Harrison.

THE heroine writes a note with three or four up-and-down movements of the pen. All right on the stage, where time is an important factor. On the screen psychology counts. How about portraying her feelings as each sentence is framed, with, at least, some semblance to "holding up the mirror."

It is manifestly impossible to hold interest at the theater by a dinner lasting more than five minutes, but why jump the screen characters from soup to nuts in seven seconds?

Interesting geographical problem. Why does the western villain hold up his hands the moment a pistol is thrust in his face, so close that he might easily grab it and put up a fight, whereas the eastern villain in a dress suit merely curls his upper lip over his pearly teeth in a sneer and flicks his cigarette ashes with a truly heroic indifference to danger?

When the millionaire's neglected wife is about to leave him in their drawing room fifty-five feet long, a little reflection will easily convince anyone that he can mani-

fest his indifference otherwise than by standing with his back to the grate fire, his elbows on the mantle-piece.

When a spirited young lady starts out to be a burglar, why transform her to an angel of mercy before she really has a fair chance to show what she can do? Why try to create the impression that the way to upper life is through the underworld? Let her burgle.

It would at least ring in a variation on the commonplace if the young hero would not stand gazing after the adventuress, a flower at his lips, when she makes her exit from his bachelor quarters, but would examine his watch-pocket and count his change.

A long established tradition is the housemaid in silk stockings, opera pumps with Louis heels and lace-edged apron and cap. She is about as T.T.L. as the New York millionaire who marries a poor girl, or the perfect lady who goes unescorted to the villain's rooms at midnight in decollette costume, or a cabaret attended by any but sight-seeing, out-of-town boobs and native crooks.

From the mother art we get easily-ruined bankers, grafting politicians with uptilted cigars, impoverished working girls with permanent hair waves, heroes with beautiful waist lines, who slap their gloves against their thighs, heroines who could not do wrong if they tried, adventuresses who know how to dress, except they wear big hats and bigger feathers, debutantes with simp giggles and a duck walk, Mexican ladies with knives in their teeth, counts of no account with Chaplin mustaches waxed at the ends, and *the star.*

The star reads scenarios nowadays with a view to being portrayed as an inexperienced young girl who outwits "them all." She never really wanted to kiss the villain, only that he should be dying to kiss her, the innocent thing—he must not think that of her under any circumstances. She may even decide to be wrongfully accused and "suffer so" before matters are finally adjusted, but she really never meant anything wrong from the first. When the star is not a queen, a princess, or not even an ordinary duchess, with a half-dozen men crazy to marry her, she may consent to be poor and human during most of the play, so long as she can wear a Paquin creation "at last."

These are only a few of the souvenirs from Grandma Drama's workbasket, handed down to a young art which exquisitely mirrors Nature in her sweetest moods, which can be made to mirror human nature in all its varied, interesting and complicated manifestations. Speaking of Chaplin, one great secret of his success lies in avoidance of the conventional, witness "A Dog's Life" with one of the most artistic endings ever shown on the screen.

Always a Steadg Demand

By Sam Spedon.

THERE always will be a steady demand for pictures of quality and merit. The producers who know how to make this kind will establish a steady demand for them. This does not necessarily mean big star productions. It means the right kind of story, interpreted by a competent cast under the right direction. The whole industry is awakening to this fact and the sooner they get to it and do away with the hit or miss productions the sooner we will get down to a steady and established business basis. To satisfy this demand, we have got to give the best that is in us and employ the best of everything and everybody to accomplish it. When we say best, we do not mean the most expensive.

There Are Exceptions.

Just now there are flashes and spurts in the business of the industry. We refer particularly to the production of big pictures and big sales. Every once in a while we hear of a big independent production and a big sale. They are the exception rather than the rule. The general program productions are fluctuating, governed by quality and demand.

Creating Demand.

The sale of big independent productions depend to a great extent upon promotion and exploitation. Broadway runs, or runs in metropolitan centers, are one means of exploitation. We believe from observation that it can be overdone. We have known some very large, excellent pictures to run for two weeks very successfully and fall down the third week. It would be safer to limit these metropolitan showings to two weeks, three weeks at most. If they peter out before the end of the run they lose out in the purpose for which they were started: advertising and sales value.

Strengthen Your Releases.

There is a tendency on the part of some manufacturers to separate or cull their pictures under special brands, such as super masterpieces, etc., taking what they consider the best from the regular program and releasing them through different channels and under distinctive heads, which injures the regular program releases by comparison. It makes the regular patrons of the program believe they are being discriminated against and not getting the advantage of the best, being deprived of an equal choice. It was very wise on the part of one of the well known producing and distributing companies to decide to release its recent "Broadway" success through its regular exchanges and program. It will do much to strengthen its program and popularize its product.

Always a Market.

Program productions will not go begging if kept up to the standard. Neither will independent productions, for the same reason. The exhibitors will be glad to get the former and the distributor will be ready to buy the latter, because the exhibitors are always looking for the best. All of which proves that the demand is for standard quality and timely pictures.

The Time to Build Up.

The steady business which the exhibitors are enjoying just now is largely due to present war conditions. People must have entertainment and diversion and the pictures afford a reasonable and ready means to this end. The pictures are not always of such quality and merit as they should be; very few of them are poor and most of them are enjoyable. It is a well established fact that people must have the pictures; they want more and better pictures all the time. The time is now ripe to establish a still higher standard for the pictures, that will continue their popularity long after the war is over. If this is not done they will diminish rather than increase in favor.

An Important Disclaimer

By the Rev. W. H. Jackson.

THERE appears in the current number of a contemporary trade paper an article written by a certain Rev. W. M. Taylor upon the well known Sunday question that is of such a nature that we are compelled to take notice of it. The purport of this article is to the effect that there is no established Sunday or Sabbath. Seven reasons are given, each one absolutely false and in distinct contradiction to history and truth. The Moving Picture World has given personal and practical aid to the moving picture interests for such an observance of the Sabbath day as seemed consistent with the principle that the "Sabbath was made for man," but the Moving Picture World cannot and will not consent to outrage the Sabbath day in a way called upon to do so by this

falsely stated call of the Rev. W. M. Taylor, not only on the ground that his position is a false one, but also upon the ground that the position he takes will do more harm to the moving picture interests than all the picture opponents could do in a thousand years. May we not therefore call upon exhibitors everywhere to stand by the present position of the picture interests upon the Sunday question and ignore the advice given to spread the mischievous proposals of this sort of "I. W. W." member of the ministerial profession?

Reports Here and There

By Sam Spedon.

THE call of the conventions is abroad in the land. We will soon be giving ear to them and telling you about them. State conventions first; Minneapolis, Philadelphia, Chicago, A. E. A. convention and then the Boston exposition, where they expect to make the big noise and make things boom. Keep your ears to the ground, because you are going to hear something.

Report from "Over There."

In a letter dated April 14 received from George Balsdon, who is now in France working in conjunction with the Y. M. C. A., he says: "The Y. M. C. A. is really father, mother and everything else to our boys and the movies are the one necessary thing to keep them in touch with things in America and home. I think outside of letters from home there is nothing the boys desire and appreciate more than the movies. There is lots of truth in General Sherman's quotation. Have been up to the trenches and had plenty of thrills. In Paris there is no chance to get lonesome, with the air raids and the bombardments by the new long distance guns. They were at it again today. Saw a regular Fourth of July display of sky fireworks by the bursting of shells fired by the anti-air guns on the invaders.

Keeping Up the Work.

C. C. Pettijohn has returned from Detroit, Michigan, and Indianapolis, Ind., with a stronger determination to continue and still further promote the Affiliated Distributors Corporation. Already units have been established in eastern and western Pennsylvania, West Virginia, Michigan, Ohio, Indiana, Illinois, Wisconsin, North and South Dakota, the Rocky Mountain states, New York and Greater New York. A representative will start next week to organize the Southern States, Missouri, Nebraska and Kansas. The Affiliated Distributors Corporation has established offices at 524 and 525 Long Acre Building, New York City.

Conventions.

Our latest report concerning the business convention of the A. E. A. is that it will be held in Chicago late in June or early in July. We are also told that no decision was made at the Detroit meeting to consolidate or harmonize with the National Exhibitors League at the Boston convention in July. Hope of doing so is not abandoned, but the way is not clear yet. Much will depend upon the complete reorganization and adjustment of the League control. The two presidential candidates mentioned to succeed the present League incumbent are Ernest H. Horstmann of Boston and F. D. Eager of Lincoln, Neb.

PATHE EMPLOYES BUY BONDS.

J. W. Kyle, film editor of Pathe, and secretary of the Pathe Club, who was assigned by General Manager Paul Brunet to canvass the home office in the interest of the Third Liberty Loan, succeeded in raising $6,500 in one afternoon. Practically every employe in the office who subscribed already had purchased bonds elsewhere.

Board of Review Holds Annual Luncheon

Interesting Spring Gathering Brings Together Socially All Sides of the Film Business.

By Hanford C. Judson.

ONE of the interesting events of the film year is the April luncheon given by the National Board of Review, when the reviewing committees have as their guests manufacturers, writers and newspaper men interested in the making of screen puroductions. Luncheons of this kind are one of the peculiar marks of modern metropolitan life, and the object of this in particular is to give a chance for sociable discussion of the problems that the board is meeting in its work. The topics taken up at these annual gatherings, formally or informally, are far from being narrow. In fact, the thing that is unconsciously evidenced again and again is the desire on the part of the National Board to be of real service to the world in the matter of motion pictures. As is widely known the work of the reviewing committees of the board is wholly voluntary, and no one present at the Hotel McAlpin at the board's recent spring luncheon on May 3 could escape being impressed with the reason behind their interest in this work and the spirit of it.

About a hundred and fifty members of the board and its guests sat down to midday luncheon in the Green Room. One of the guests in whom at this time a great deal of interest centered was Marguerite Clark, who has sold for the Government over $18,000,000 worth of Liberty Loan Bonds. She had to leave early as her time is valuable just now. Before departing she made a graceful little speech thanking the board and its guests and acknowledging the tribute they gave her. After the ices, Lester M. Scott, who presided, introduced Hetty Gray Baker, scenario editor of the Fox Film Corporation, who in a few witty remarks recalled the courteous relations between the board and those who had to stand for the producing companies in the discussion relating to scenes that were thought not quite desirable by the viewers.

This was followed by the discussion of the place in the business of the dramatist, the man who has won recognition by work for the stage. George Middleton, who wrote "Polly with a Past," one of the big stage successes of the present season, opened by calling attention to the difficulties that a man used to writing for the legitimate stage meets when dealing with screen producers. In the first place he thought the pay for a good script was not sufficient, it being from $1,000 to $3,000. He suggested payment on the royalty basis and jokingly referred to the difficulty of collections on that basis. On the artistic side his own experience showed that too often the director of the picture failed to follow his continuity and often spoiled his primary situation by changing wholly the background of the leading character. He said that the scenario writer ought to be taken into the confidence of the director and permitted to follow his work through to final product as this would give him more artistic incentive.

Frederick Warren, of the Goldwyn Company, replied to him and declared that the dramatist as a rule failed to give a dollar's worth for a dollar and that he was slipshod and usually thought that anything would do for the movies. The fresh, naive, common sense of the middle-class American was, he said, surer in its criticism of the picture on the screen than the producers, or a board of authors, or the present gathering could possibly be. That common sense was quicker to detect faults and readier to recognize good work than the trained but blunted perceptions of any body in the business. He called attention to many examples of splendid screen work of the past. In reply to this Mr. Middleton admitted the justice of Mr. Warren's statements, but reiterated his complaint that there was need of more co-operation between the writer and the directer and claimed that the writer was really kept away from a knowledge of the inside mysteries of the business.

One of the best things at the luncheon was a speech by Dan Beard on moving pictures for boys. He said that we of the older generation had made a mess of human life and that our only hope was in the youngster who could be taught better ways. With many witty asides he called attention to the value of the motion picture in this education and made a strong plea for red blood and adventure in pictures. For boys he wanted out-of-door stories and clean out-of-door heroes like Daniel Boone and others of his kind.

EXCHANGE MANAGERS' ASSOCIATIONS AFFILIATE.

The Exchange Managers' Association of Toronto has decided to affiliate with the Exchange Managers' Association of Montreal in order to co-operate in various movements. A joint meeting of the two organizations has been proposed.

Freuler Resigns as Mutual's President

James M. Sheldon, of New York, Elected Successor—S. S. Hutchinson Also Retires

JOHN R. Freuler resigned as president of the Mutual Film Corporation of Delaware and James M. Sheldon, of New York, was elected his successor at a meeting of the board of directors held at the concern's offices at 220 South State street, Chicago, on May 1.

Warren Gorrell and Walter McLellan, of the Federal Reserve Bank, Chicago, were elected to the board of directors. Samuel S. Hutchison, of Chicago, resigned from the board.

James M. Sheldon.

The officers of the corporation now include G. W. Hall and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary.

The Mutual Film Corporation is among the oldest and largest of the motion picture concerns. It includes a system of thirty-six film exchanges covering the United States and Canada. The Mutual is now distributing pictures starring Edna Goodrich, the Charles Frohman stars, William Russell, Mary Miles Minter and Marguerite Fisher. The roster of stars which have been in its service through the period of its history includes a majority of the celebrities of the screen. Its gross output has ranged as high as one million feet of motion pictures a week.

James M. Sheldon, the new president of the Mutual, is known in the motion picture business through his connection with the Syndicate Film Corporation, as president of the Randolph Film Corporation and more recently as head of the Empire All Star Corporation. Prior to his motion picture connections Mr. Sheldon was a lawyer. "Business as usual" was Mr. Sheldon's terse statement on taking his new office.

Telegrams were at once sent to all department heads of the several branch exchanges assuring them that the Mutual would continue in business on a stronger and broader basis.

Freuler Makes Statement.

Immediately after the meeting of the Mutual directors, Mr. Freuler boarded a train for New York, where he was seen at the New York offices of the Mutual by a Moving Picture World representative on Friday, May 3. Regarding his resignation Mr. Freuler said that he had been contemplating the step for some time, but that he had delayed action in deference to the wishes of some of his associates.

"My reason for resigning is that I have been opposed in the execution of the course which I have deemed to the best interests of the stockholders and creditors of the Mutual Film Corporation, including all of its subsidiaries," said the former president. "I regret that I have not been given either the moral or financial support from those interested which was necessary to the conservation of the interests mentioned.

"The destiny of the concern is now in the hands of a committee of three men, I. C. Elston, Jr., Warren Gorrell and George W. Hall, directors and officers, and their associates.

"This committee represents the principal creditors of the Mutual Film Corporation. This group of men has purchased the assets of the Mutual Film Corporation of Delaware, Missouri, Illinois, Tennessee, New York, California and of Canada, which previously were held by the Mutual Film Corporation of Virginia, the parent concern. The stock of these concerns is now held by the committee against claims from the principal creditors totalling about $700,000. The committee has given the stockholders one year in which to satisfy the claims and redeem the stock.

John R. Freuler.

"I have not been satisfied for a long time with the present methods of the picture business and have desired to make certain marked changes in order to bring the Mutual as a producer closer to the exhibitor. In this desire I did not have the backing of the majority of my associates, so I determined to cut loose from the Mutual that I might have an opportunity to do the things I wanted to do. Along these lines I will have some important announcements to make before fall, probably, and you may say that in whatever future motion picture activities I engage I shall make my headquarters in New York.

"Of course, since I moved the Mutual to Chicago, this may amuse you, but I want to say that I still believe Chicago to be the best distributing center. Our experience proves that, yet for a producer there are but two centers—New York and Southern California, and one must be in New York to feel the pulse of the business quickly. Therefore I am coming to New York and you will hear from me some time late in August on my new plans from my New York office.

"In the meantime I have other interests that require my attention. I have two picture theaters in Milwaukee and two in Kansas City that are doing a fine business; I am an equal owner in the American Film Company with S. S. Hutchinson and then there is the American Projectoscope which is coming along beautifully and promises to be one of our best moneymakers. With all these things you can see that I shall have something to do even though I were to engage in nothing further. But, as I mentioned before, I have some ideas about the picture business that I want to work out, so I shall not be out of the game for long."

Mr. Freuler returned to Chicago the same day. He is looking particularly fit and said that he felt greatly relieved in mind after shaking off his duties as president of the Mutual.

SUNDAY LID ON IN SHERBROOKE.

The Sunday lid is on in Sherbrooke, Quebec. On April 26 the local police magistrate gave judgment against exhibitors who had been operating their houses on Sundays and sentenced them to pay a fine of $20 each. Although a fight was promised, the theater managers pleaded guilty to the charge of contravening an old Federal blue law and they were promptly fined. The actions were pressed by the Lord's Day Alliance, who promise to close up Montreal theaters on Sundays in their next move.

GERALD SPIERO RESPONDS TO THE CALL.

Gerald B. Spiero, who has given excellent service on the Fox Publicity staff for the past two years, has been called to the colors, and has reported at Fort Slocum. Mr. Spiero will probably be detailed to the Quartermaster's Department, since slightly defective eyesight barred him from the aviation corps, for which he volunteered.

Public Responds to Players' Appeals

Nearly $40,000,000 Raised by Stars of Famous Players-Lasky—Uncle Sam Knew His Business When He Called on Industry

PARAMOUNT and Artcraft stars and producing distributing and executive units are responsible for over $40,000,000 of subscriptions in the Third Liberty Loan, it has just been announced. The figures on record are $39,896,000, but this is exclusive of the amounts subscribed by members of branch offices of the Famous Players-Lasky Corporation and various stars and executives whose reports were not in at the time the total was estimated.

Members of the Famous Players-Lasky Corporation and its affiliated organizations in the East and West have devoted much of their time, effort and money toward the new loan, particularly Mary Pickford, Douglas Fairbanks, Marguerite Clark and William S. Hart, who sacrificed entirely their work before the camera to make public appearances in national tours.

Each unit involved in the treatment of Paramount and Artcraft pictures from the scenario departments to the film bookers in the exchanges, has made splendid individual showings in piling up subscriptions. The amounts contributed by the personnel of various studios are as follows: Lasky, $200,000; Ince, $75,000; Arbuckle, $60,000; Sennett, $41,000; Morosco, $12,000. Adolph Zukor Motion Picture Day of the Stage Women's War Relief in New York City added $300,000 to the loan, of which $125,000 was taken by the Famous Players-Lasky Corporation and persons in the New York offices.

The individual tours of the four stars terminated with $15,000,000 credited to Marguerite Clark, $14,000,000 to Mary Pickford, $8,100,000 to Douglas Fairbanks and $2,108,000 to William S. Hart. In addition to the amounts mentioned above many of the Famous Players-Lasky stars and branch offices have taken large subscriptions which have not been recorded and which it is estimated would easily bring the grand total well over the $40,000,000 mark.

Newark Theaters Scene of Loan Rivalry.

The moving picture theaters of Newark, N. J., were used by members of the police and fire departments of that city in the competition to secure the most subscriptions to the Third Liberty Loan. On different nights of the week of April 29 the members of the two municipal departments visited the various theaters of the city and solicited subscriptions. Reports were that the theatergoers were most liberal in their support. The police band played Monday evening at the Goodwin theater, 863 Broad street, where Ambassador Gerard's "My Four Years in Germany" was on exhibition. Manager Kridel used the entire receipts of the week's showing for the purpose of buying Liberty Bonds. His subscription was handled through the police committee. Friendly rivalry exists between the two departments to see which will secure the larger number of subscriptions.

At Westfield $70,800 worth of bonds were sold at the Playhouse by Manager Flagg and the local Four Minute Men. This result came from one week's drive. The picture for this week was "My Four Years in Germany."

Good Work Done in Maryland.

The motion picture theaters of Baltimore and Maryland and towns across the border in West Virginia are doing all that is in their power to aid the campaign to sell Liberty Loan Bonds and War Savings Stamps.

On Sunday night, April 28, a program was arranged by Charles S. Anderson at the Grand theater in Highlandtown, near Baltimore, resulting in subscriptions of $30,000. Other theaters at which Four Minute Men spoke were the Goodtime theater, W. E. Stumpf, manager; the Waverly, H. Cluster, manager; the Red Wing, George Geartner, manager; the Bunny, G. H. Rothrock, manager; the Flaming Arrow, E. Rossiter, manager, and at the Teddy Bear, W. Leight, manager.

A W. S. S. show was put on by Manager L. A. DeHoff at the Garden Theater—$5,000 worth of stamps were sold.

On Wednesday, April 24, the final big rally of the Liberty Loan drivers in Salisbury, Md., was held at the Arcade theater, W. G. Pond, manager.

Manager Brown, of the Grand Opera House, in Cambridge, Md., on Wednesday, April 24, held a big Liberty Loan meeting and $49,250 is understood to have been subscribed.

Rita Jolivet Sells Many Bonds at Philadelphia.

Rita Jolivet appeared at the Stanley theater Monday, April 29, at the first presentation of her "Lest We Forget," and told the story of the sinking of the Lusitania in such a graphic manner that she obtained $33,000 worth of subscriptions for Liberty Bonds. Jules E. Mastbaum subscribed $5,000, while Messrs. Sablosky and McGuirk took $1,000 each and Judge Davis $2,000. The next day Miss Jolivet got $40,000 in sales at the Stanley.

Buyers of Bonds Were Admitted to Theater.

An extraordinary measure adopted by Frank W. Buhler to boost the Liberty Loan met with wonderful success at the Victoria theater. From 2 o'clock in the afternoon until 11 o'clock at night, with the aid of the Woman's Liberty Loan Motion Picture committee, subscriptions to the amount of $18,000 were secured. There was no regular admission charged, but any one who bought a Bond for $50 or more secured admission for two at the theater.

Buffalo Theatrical Men Over the Top.

Buffalo theatrical men have "gone over the top" in the Third Liberty Loan campaign. Their quota was first set at $100,000, but later was increased to $500,000. This expansion is an indication of the high-powered plans which the film men and others in the local amusement field stood behind the Government in the drive. John R. Oishei was chairman of the theatrical section of the campaign. Daniel J. Savage, manager of the First National Film, Buffalo, had charge of the publicity and the collection of all money from the moving picture houses. Other members of Mr. Oishei's committee were Harold B. Franklin, Earl Crabb, Ira B. Mosher, Henry Carr, George Hall and Joseph Schuchert. They were "day and night" workers for the loan. They plunged into the campaign with patriotic vim and had the hearty co-operation of everybody, big and little, in the business.

Mr. Oishei and his committee met daily at Liberty Loan headquarters, where they reported their subscriptions and listened to eloquent addresses by speakers of national fame. "'Gerard's Four Years in Germany,' shown at the Majestic theater, was a big boost in the campaign," said Mr. Savage.

Mollie King Sells $25,000 Worth in Cleveland.

Mollie King, popular star, came to Cleveland Sunday, April 28, to help a Liberty Loan campaign. She appeared at the Hippodrome and sold about $25,000 worth of bonds. Mollie also toured the city making sales and had considerable success.

Chaplin Nets $375,000 in Nashville.

When Charlie Chaplin came to Nashville in the interest of Liberty Bonds he made good. He was treated royally from the time he stepped from the train until he made his speech at the spacious Ryman Auditorium, which was packed to its 5,000 capacity, and hundreds turned away.

The total amount of bonds sold by Charlie was $375,000—quite a neat sum for an hour's work. Charlie made a rousing talk, concise and to the point. He pulled his famous walk and hat tipping stunts, much to the delight of the crowds. In opening his address Charlie said, "Come on, boys, get busy. Let's take the roof off. We don't own it!" And they almost did.

Buy Bonds with Charity's Mites.

In addition to helping in every possible way toward the promotion of the Third Liberty Loan the theaters of Nashville have even taken the initiative. The latest along this line is a move instituted by Manager Harry Sudekum, of the Princess theater. A large basket or contribution box is in the lobby of the house, into which are placed small sums for the purchase of bonds. Everybody who is not able to purchase a full bond may in this way contribute small bits to charity, as each time as much as $50 is collected the funds are turned over to the Mayor for distribution to local charitable institutions.

Powers Addresses Directors' Association.

The Motion Picture Directors' Association held a special meeting Tuesday evening, April 30, to further the Liberty Loan. The meeting was addressed by P. A. Powers, who

stated that 13,000,000 people witness motion pictures daily; that the directors are doing a most patriotic work by instilling into their productions elements to strengthen the morale of the people. He vigorously urged the members present to continue the work, citing many helpful ways this would be of benefit to the country during the war. The subscriptions for the Liberty Loan among the thirty-odd directors present amounted to $161,150. This did not include the directors of the New York studio who were out of town nor those of the Los Angeles Lodge, M. P. D. A., which report has not as yet been received. A conservative estimate of the subscription of the directors of moving pictures to the Third Liberty Loan was set at half a million dollars. Previous to the meeting Directors James Kirkwood, George Archambauld, John A. Robinson, George H. Seitz and Oscar Lund were initiated.

F. I. L. M. Club Holds Monthly Meeting

Large Attendance of Diners Listen to Four-Minute Man and Enjoy Good Entertainment.

THE F. I. L. M. Club held its monthly beefsteak dinner at Healy's, New York, on Wednesday, May 1. The food was excellent and the entertainment, furnished by the Healy management, would have been fine if it had not been for many interruptions which brought this part of the program to an abrupt ending. All speeches were eliminated, several were anxious to talk about "waste of film," but it was thought that it would be a waste of time to attempt it. During the evening a four-minute man made an appeal for the purchase of Liberty Bonds, and the subscriptions totaled quite a large sum. Charles Streimer personally collected $1,100.

Those present were: John H. Kennedy, Symphony theatre, 95th street and Broadway; S. P. Reiben, Reiben Film Corp.; H. Y. Cainsboro, Four Square Film; Sam Sonin Lincoln, Bedford Rest theatre; L. P. Rogers, Famous Players-Lasky Corp.; Arthur White, Famous Players-Lasky; David Picker, Picker Circuit; H. A. Samwick, Producers' Film; Sydney Sampson, Four Square; Sam Eckman, Goldwyn; John Manheimer, president N. Y. Exhibitors; Louis Blumenthal; Sam Berman, Henry Siegel, Select Features; E. Maier, L. Schneider, Nathan Hirsch, J. Schwartz, H. Weisner, Chas. Steiner, Gus Koenigswald, Harry Reisenback, Sam Krauss, M. Kronacher, B. Weinstock, Dave Weinstock, Murray F. Beier, Carl B. Lathrop, J. K. Klein, N. H. Kurzman, Movies theatre; V. F. Rodgers, General Film Co.; Wm. Sherrill, The Frohman Amusement Corp.; J. E. Chadwick, Ivan; Lee A. Ochs, Ike Hartstall, H. Wills, E. J. Church, Aaron A. Corn, Wm. J. Brandon, Harry Rapp, Charles H. Streimer, Mgr. Modern Feature Film Co.; Ira H. Simmons, Louis Streimer, Magnet Film Co.; Lewis Kriger, P. J. Swift, General Film Co.; Sydney Strauss, General Film Corp.; Robert S. Wolff, Geo. Kleine System; Jules Saizin, George Kleine System; Joe Weinberg, Pathe Exchange; Jack Halpin, treasurer F. Hoberg Co., Inc.; Jack Feinberg, attorney for F. & H. Delivery Co.; Nat Feltmark; A. Rosen, Rosens Film; E. R. Behrend, Behrend Supply Co.; J. P. Ward, I. J. Schwartz, Fox Film; L. Rosenbluh, Fox Film; Abe Blumstein, Fox Film; I. H. Spnugen, J. Walter Lamler, Frank Gersten, S. J. Baidetto, A. Reinlieb, Wm. Brandt, E. Morris Saunders, Metro Co.; John A. Hammell, General Film Co.; Geo. E. Staffer, World Film; Miles F. Gibbons, Kleine; Wm. Edward Raynor, Pathe; Wm. Marsh, Pathe; R. W. Horn, Pathe; S. Rubenstein, Pathe; E. H. Bell, General Film Co.; Bert Sanford, Pathe; C. C. Johnson, Pathe; S. Zierler, Universal; S. Hiselbam, All Companies; Lester W. Adler, Select Pictures Corp.; R. W. McGrath, World; A. S. Abeles, United Picture Theatres; Sam Spedon, Moving Picture World.

AMERICAN GIVES ANOTHER MAN TO UNCLE SAM.

Robert Klein, a valued character actor of the American Film Company studios at Santa Barbara, has volunteered once more and has been assigned to the Hospital Corps of Camp Kearney. Mr. Klein has seen service at the front, having been invalided home a year and a half ago. He was wounded fighting for France and has been recuperating ever since. Once more fit, he is going back for another wallop at the Huns.

JUSTIN FAIR WITH PATHE.

Announcement is made that Justin Fair, recently dramatic and photoplay editor of the Newark Star-Eagle, has become a member of the publicity department of Pathe Exchange, Inc., in the New York headquarters. Several years ago Mr. Fair was editor of the famous "Photoplay Pink" edition of the Los Angeles Record.

Universal Coaching Army Photographers

Jack Cohn and His Animated Crew Teaching Soldiers How to "Shoot" a Motion Picture Camera.

JACK COHN, manager of the Universal Animated Weekly department, and his entire force of motion picture photographers have practically been commandeered by the United States Government for the purpose of teaching men registered in the Government cinema department the method by which motion pictures should be taken to obtain the best results.

The first squad of Government photographic recruits reported to Mr. Cohn on April 29, and they were assigned to accompany the regular staff photographers of the Animated weekly department in covering the events that later are scheduled to appear on the screen.

The assignment of the Government men followed a conversation between Mr. Cohn and Captain J. D. Sears of the Signal Corps. Captain Sears called the attention of Mr. Cohn to the fact that it was the duty of the company to do everything possible for the education of the men. Incidentally the company already had placed its entire activities at the command of the Government.

The reporting hour was at nine o'clock in the morning and the soldiers were given orders that their assignment was to remain with the Universal photographers just as long as those photographers were working. They were placed under the direction of the photographers, who will be the final judges as to their ability to handle a motion picture camera without assistance.

Just as soon as this squad has completed its education other men will be assigned.

Norma Talmadge to Remain With Select

Schenck Says Rumors That Player Is to Change Releasing Arrangements Have Caused Embarrassment.

JOSEPH M. SCHENCK, who presents Norma Talmadge in all of her screen productions, has issued the following statement denying rumors which have gained currency affecting the distribution of pictures presenting Norma Talmadge as their star.

"I wish to deny emphatically rumors to the effect that Norma Talmadge's pictures are to be released by the First National or any other distributing organization other than Select Pictures Corporation, which is, has been, and will be sole distributor of Norma Talmadge's productions.

"Some of the rumors to which I refer have crept into print, and publications of this nature are not only embarrassing to the distributors of Select Pictures, but are also calculated to mislead exhibitors whose booking arrangements may be affected by the false information thus disseminated.

"The most cordial relationship exists between the Norma Talmadge Film Corporation, which produces pictures in which Norma Talmadge is starred, and the Select Pictures Corporation, which markets these productions. Also, a cordial friendship is entertained for the Select officials by both Miss Talmadge and myself. Therefore, in the interest of truth and in justice to both parties concerned, I wish both the motion picture industry and Miss Talmadge's numberless friends among the picture fans to know that Norma Talmadge's pictures will be issued by Select, and only by that company.

JOSEPH M. SCHENCK."

Triangle Exchange Managers Meet

In New York Is Held the First of a Series of Sessions—There Will Be Four Others.

THE Triangle Distributing Corporation has planned a series of conventions of its exchange managers. The first of these, a convention of the Eastern exchange managers, was held at the home office of the corporation, 1457 Broadway, New York, on Monday and Tuesday, April 22 and 23.

The convention was under the direction of R. W. Lynch, vice-president of the corporation, and was attended by J. W. Heisman, sales manager, and by Exchange Managers W. J. Pratt of Boston, B. E. Wilkes of New Haven, C. B. Price of New York, T. C. Montgomery of Buffalo, J. R. Levy of Pittsburgh, W. J. Hagerty of Philadelphia and S. E. Kent of Washington, D. C. R. E. Bradford, exchange manager from Chicago, who happened to be in New York, also attended. Addresses were made by several of the officials of the Triangle Distributing Corporation.

Mr. Heisman will leave New York for the West, where he will hold similar conventions in Chicago, St. Louis, Denver and San Francisco.

The Motion Picture Exhibitor

Ochs Issues Call for National Convention

National League's President Lays Emphasis on Necessity of Closing Breach in Exhibitor Ranks.

AN official call by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, issued May 3, formally set the time and place of the annual convention of that body and the coincidental exposition of the motion picture industry on July 13-20 at the Mechanics Building, Boston. The President of the United States has been asked to open the exposition, which will be held jointly by the Exhibitors' League and the National Association of the Motion Picture Industry.

Invitations were extended to all organizations connected with and affiliated with the industry to hold their annual meetings and conventions simultaneously with the exposition. Already the conventions of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers have been scheduled for that time.

President Ochs' call put great emphasis on the importance of the work to be accomplished by the exhibitors during the coming year, and because of this urged all state and local organizations to pay their per capita tax in order that a full quota of delegates and alternates might be sent to the convention. He was particularly anxious that the split that occurred in the ranks of the exhibitors at the last convention and which was only partially healed at the convention in Washington last winter should be entirely closed so that the exhibitors might move as one in furthering any plans made by the League to render aid and support to the Government in response to the appeal made by President Wilson a year ago.

That the aid already given has been great the President has admitted in publicly commending the industry for services it has rendered, but Mr. Ochs points out that the opportunity for still greater service to come renders it imperative that the exhibitors tender their unanimous whole-hearted support to the program adopted, and that it is therefore of the utmost importance that the coming convention and exposition be made the biggest and largest in the history of the business.

Boston Convention Committees Appointed

Manager Samuel Grant Completes Organization to Plan Exhibition and Convention of Exhibitors July 13-20.

LIVELY progress is being made in getting under way the preliminary plans for the National Moving Picture Exposition to be held in Mechanics Hall, Boston, the week of July 13-20 under the auspices of the National Association of the Motion Picture Industry and Motion Picture Exhibitors' League of America.

Manager Samuel Grant has appointed his permanent committees for the convention and they have set to work with a will. Already more than two score of applications have been received for space in the big convention hall.

A special women's entertainment committee has been organized to care for the visiting wives, daughters and sweethearts of the exhibitors who will come to Boston from all parts of the country. This committee is headed by Mrs. Fred J. Howard, one of Boston's best known women in theatrical and moving picture circles.

The general committees of the exposition include the names of all the leading moving picture exhibitors and moving picture men of allied interests in New England. The committees are:

Committee of Arrangements—Harry Asher, Harry Aken, C. Bean, A. S. Black, W. R. Burns, H. F. Campbell, John M. Casey, B. H. Cornell, W. L. Dadmun, J. A. Di Pesa, L. S. Eyester, E. J. Farrell, G. M. A. Fecke, H. A. Gillman, E. Golden, A. Goodside, N. H. Gordon, R. L. Gorman, S. Grant, E. R. Gregory, C. Harris, C. W. Hodgdon, E. H. Horstmann, F. J. Howard, I. E. Jones, B. J. Caplan, Col. H. L. Kincaide, L. S. Levin, J. Lourie, M. J. Lydon, P. F. Lydon, R. D. Marston, L. B. Mayer, J. J. McGuinness, Max Mitchel, S. M. Moscow, G. K. Robinson, C. H. Ross, H. G. Segal, A. E. Somerby, W. E. Spragg, W. B. Sproule, F. S. Truda, G. Ware, A. F. Washburn, G. F. Washburn, H. I. Wasserman.

Committee of Guests—H. Asher, J. M. Casey, B. H. Cornell, J. A. Di Pesa, H. A. Gillman, Col. H. L. Kincaide, J. Lourie, C. H. Ross, A. E. Somerby, W. B. Sproule, A. F. Washburn, G. F. Washburn, H. I. Wasserman.

Committee of Entertainment—Harry Aken, Harry Asher, H. F. Campbell, John M. Casey, W. L. Dadmun, J. A. Di Pesa, L. S. Eyester, E. J. Farrell, E. Golden, N. H. Gordon, R. L. Gorman, E. R. Gregory, C. Harris, C. W. Hodgdon, Col. H. L. Kincaide, M. J. Lydon, P. F. Lydon, S. M. Moscow, C. H. Ross, A. E. Somerby, G. Ware.

Committee of Music—F. J. Howard, P. F. Lydon, H. G. Segal, F. S. Truda.

Committee of Decoration—Harry Aken, B. H. Cornell, F. J. Farrell, G. M. A. Fecke, E. Golden, S. Grant, C. W. Hodgdon, J. Lourie, R. D. Marson, L. B. Mayer, M. G. McGuinness, S. M. Moscow, G. K. Robinson, H. G. Segal, A. E. Somerby, W. B. Sproule, F. S. Truda, H. I. Wassermann.

Badge Committee—L. Dadmun, L. S. Eyester, G. M. A. Fecke, H. A. Gillman, S. Grant, R. D. Marson, L. B. Mayer, S. M. Moscow.

Executive Committee—A. S. Black, H. F. Campbell, L. Dadmun, N. H. Gordon, E. R. Gregory, C. Harris, E. H. Horstmann, F. J. Howard, J. Lourie, M. J. Lydon, P. F. Lydon, C. H. Ross, W. B. Sproule, G. F. Washburn.

N. A. M. P. I.—Harry Asher, A. S. Black, E. J. Farrell, G. M. A. Fecke, E. Golden, E. R. Gregory, E. H. Horstmann, Col. H. L. Kincaide, L. S. Levin, M. J. Lydon, R. D. Marson, L. B. Mayer, H. G. Segal.

Committee on State Days—C. Bean, A. S. Black, A. W. Hartford, E. R. Hutchinson, M. J. Lydon, W. E. Spragg.

Committee on Finance—H. F. Campbell, H. A. Gillman, N. H. Gordon, S. Grant, E. H. Horstmann, I. E. Jones, M. Mitchell, G. F. Washburn.

Publicity Committee—J. A. Di Pesa, R. L. Gorman, S. Grant, C. Harris, I. E. McGuinness, G. K. Robinson, W. E. Spragg.

Woman's Auxiliary to Boost Exposition

Mrs. F. J. Howard Elected Chairman of Committee to Aid Samuel Grant in Exploiting Big Show.

A MEETING of the wives and relatives of the exhibitors and exchangemen in Greater Boston was held at the Famous Players-Lasky run-off room Friday afternoon, April 26. The meeting was arranged by Samuel Grant, in order to appoint a committee to help boost the coming exposition that is to be held in Mechanic's Hall July 13-20.

Mr. Grant proposed that the women elect a permanent chairman, one who could give a great deal of her time to boosting the exposition and one who was well known in theatrical circles. "I have requested the ladies to gather here so that they might organize and pledge their cooperation in entertaining the wives, sweethearts and relatives of the exhibitors from all over the country that are sure to visit Boston this year," said Mr. Grant. "I must have the support of every branch of the industry, and the ladies in making this exposition a success."

Mrs. F. J. Howard was elected chairman and Miss M. M.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention.....June 3, 4, 5
At Headquarters, 1331 Vine St., Philadelphia

National Exposition Moving Picture League of America at Boston.....Week July 13

Brewerton, New England's well-known court stenographer, was elected secretary. Mrs. Howard then addressed the meeting, thanking the women for the honor they had bestowed upon her. The meeting then closed to meet again at an early date. Among the women present were Mrs. M. J. Lydon, Mrs. E. H. Horstmann, Mrs. C. W. Hodgdon, Mrs. Florence L. Brackett, Mrs. M. L. Ayer, Mrs. A. R. Carroll, Mrs. H. F. Campbell, Miss Ada Harrison, Mrs. B. H. Cornell, Mrs. R. W. Drown, Mrs. A. E. Somerby, Mrs. I. E. Jones and Mrs. A. E. Lord.

Michigan Exhibitors Join Affiliated

Meeting Held in Detroit April 25 Approves Co-operative Booking Plan and Forms Unit.

MICHIGAN has finally started off on a plan for co-operative booking. It all happened quickly Thursday afternoon, April 25, at a meeting held at the Hotel Tuller, Detroit. Among the prominent out-of-town people present were C. C. Pettijohn, of the A. E. A.; Louis Frank and Joe Hopp, Chicago exhibitors; Sam Bullock, of Cleveland; Harry Rapf, the producer; J. H. Simpson, of Cleveland; J. Cooper, Chicago, and O. L. Winslow, of Indianapolis.

M. W. McGee, president of the Michigan association, acted as chairman of the meeting and upon motion the regular routine of things was eliminated in order to discuss the co-operative booking plan. Mr. Pettijohn was called upon to thoroughly outline his proposition, known as the Affiliated Distributors Corporation, which he did very comprehensively. After he had explained the plan in detail he called upon Harry Rapf, the producer, who spoke in favor of the Affiliated plan and made a plea for a co-operative booking syndicate as a protection to the independent producer. "Unless some co-operative plan along this line is adopted, you are going to put the independent producer out of business."

Joe Hopp, of Chicago, who said that his city was ready to organize a Unit, spoke heartily in favor of the Affiliated plan, "because it is by far the best of the co-operative plans yet offered and I have gone into all of them."

Applications were then taken for stock in the Michigan Unit, which will capitalize at eight or ten thousand dollars, $1,000 of which will be working capital and the balance to be kept for the maintainance of credit standing. Among those who were the first to subscribe stock were Charles Seaman, of the Gilligham & Smith Enterprises, Grand Rapids; John Brenan, Cozy theatre, Detroit; John F. Niebes, Dawn theatre, Detroit; King Perry and Peter Jeup, Luna theatre, Detroit; M. W. McGee, Majestic theatre, Detroit; Mr. Halsted, Savoy theatre; Detroit; George Wilbur, Wyandotte; W. F. Phillips, Majestic-Colonial theatre, Jackson; J. F. Waerth, Orpheum theatre, Ann Arbor; S. A. Moran, Arcade theatre, Ann Arbor; Mr. Dudley, Dudley theatre, Detroit; The Maxwell, Woodward Theatre Company, Detroit; C. F. Edwards, Iris theatre, Detroit; Fred R. Rumler, Warren theatre, Detroit; Stratford and DeLuxe theatres, Detroit; H. R. Lapham, Detroit; J. E. Stocker, Myrtle theatre, Detroit; Arthur D. Baehr, Crystal theatre, Detroit; Mrs. Florence Signor, Martha Washington, Ypsilanti; John Cutler, Lakewood theatre, Detroit; R. P. Leahy, Wenonah theatre, Bay City; Leo Kane, Sturgis, and P. A. Bush, Detroit.

A committee of seven was appointed, as follows, which will act as the board of directors of the Michigan Unit, and in December it will elect officers: M. W. McGee, Detroit; Charles Seaman, Grand Rapids; George Wilbur, Wyandotte; King Perry, Detroit; J. C. Ritter, Detroit; Paul J. Schlossman, Muskegon, and W. F. Phillips, of Jackson. This committee met again on April 30 to further push matters.

Thursday evening a stag smoker was held under the auspices of Detroit Exhibitors, headed by King Perry. About 250 exhibitors, exchange managers and friends were on hand. The function started at midnight and lasted almost until the breakfast hour. Refreshments, beverages and vaudeville comprised the evening's program.

EMMY WEHLEN RESUMES WORK.

Emmy Wehlen, who has returned from her tour in behalf of the Third Liberty Loan with a sales total of $5,000,000 in bonds to her credit, has begun the first scenes of a Metro All-Star Series picture, as yet unnamed, which was written by Katharine Kavanaugh of the Metro scenario staff. June Mathis prepared the continuity and the direction is in charge of Edwin Carewe. Carewe directed Miss Wehlen in "The Trail of the Shadow." He recently came from California, where he guided Bert Lytell in his initial Metro picture, "The Trail to Yesterday." In her new vehicle, Miss Wehlen will play the role of a society girl, and during the course of the action the star will wear many elaborate gowns, which are said to surpass anything she has ever worn before the camera.

TWO METRO MEN ENLIST WITH COLORS.

Two more stars have been added to Metro's service flag, both the result of voluntary enlistments. They represent Hazen Ross and "Benny" Alexander. "Benny," an employe of the shipping department, has enlisted in the Engineer Corps, and young Ross, an employe in the executive offices, has enlisted in the Field Artillery. Ross enlisted on his eighteenth birthday. He was eleven pounds underweight, but in view of his excellent physical condition this objection was waived. Metro now has men in every branch of the service both at home and abroad.

F. J. FEGAN JOINS GENERAL AT ST. LOUIS.

General Film Company has made a change at St. Louis, having just installed F. J. Fegan as branch manager at that point. Mr. Fegan has been for some years in charge of the Standard Film Company at Kansas City, and is one of the most widely acquainted exchange men in Missouri. He succeeds H. E. Elder, one of General's veteran employes, who is to be transferred to another important point, announcement of which is expected in a few days.

"MASKS AND FACES"

The Committee of the Academy of Dramatic Arts in session for the purpose of discussing the production of "Masks and Faces" (World). Left to right: Sir James Barrie, Sir George Alexander, Sir Arthur Pinero, Miss Irene Vanbrugh, Sir Squire Bancroft, C. M. Lowne, G. Bernard Shaw, Sir John Hare, Sir Johnston Forbes-Robertson.

Funkhouser Cuts Gerard Film

Former Ambassador Takes Up with Federal Authorities Whole Question of Chicago Censor's Activities.

THE action of Major M. L. C. Funkhouser, police censor of Chicago, in cutting scenes and sub-titles from Ambassador James W. Gerard's "My Four Years in Germany" before he would sanction its opening at the Colonial theater April 29, has brought this czar of the shears into the limelight again.

Ambassador Gerard will take up the case personally with federal authorities in Washington to see if means cannot be taken to curb Funkhouser's evident determination to prevent films showing German acts of brutality from being shown in Chicago. It is believed that through his former official relationships and his acquaintance with Attorney General Gregory and George Creel, chairman of the Committee on Public Information, Mr. Gerard will be able to bring about an investigation of the Major's activities.

The following are the cuts which Jones, Linick & Schaefer, the First National franchise holders for Illinois were ordered to make before he would issue a license for its presentation at the Colonial:

Subtitle, "Where are they quartered tonight?" (Inquiry with reference to women.)

Two scenes of German soldiers breaking in girl's bedroom.

Scene of girl, killed by Germans, lying dead upon bed.

Scene of old lady lying dead—killed by Germans.

Subtitle, "They quartered us in with the soldiers for the night."

Scene showing drawing forth of sword from body of German, killed by an American soldier, because of insults to women.

As soon as Funkhouser's decision regarding the censorship of "My Four Years in Germany" became known, Clyde A. Mann, publicity representative for the British-Canadian Recruiting Mission of Chicago, announced that the mission would file formal protest with the Government and the municipal and state executives against the "Major's" action.

Coupled with the protests that have already been made from First National headquarters to Attorney General Gregory and George Creel, the following telegram has been sent Frank O. Lowden, Governor of Illinois, by J. D. Williams, manager of First National:

"Ambassador James W. Gerard's motion picture version, 'My Four Years in Germany,' which thousands of the men of your state now enlisted in the National Army witnessed during its presentation at the Liberty theater, Camp Grant, Rockford, and commended in the highest terms for its power in stimulating patriotism and crystallizing opposition to Germany's war aims, has been put under ban by Major Funkhouser, official censor for Chicago. Several scenes, picturing brutality of German soldiers, have been cut for evident purpose of sparing feelings of pro-Germans. Gerard picture, made under his personal supervision and distributed by this organization largely to help arouse America to German menace, has been shown army cantonments on official request, and also used by Treasury Department to instruct Liberty Loan campaign speakers. If you or any of your officials have witnessed this production and you deem it advisable, we would greatly appreciate any assistance you could render in reversing this anti-American prejudice in the second largest city of our country."

On May 3 the following wire was received by Mr. Williams from Washington in reply to his of the day previous:

"Have taken matter up with Attorney General and Federal Government is without power. Suggest an instant appeal to Governor Lowden demanding investigation and removal.

"GEORGE CREEL, Chairman."

Manager J. D. Williams has telegraphed to Aaron Jones to the effect that the Warners demanded the picture be run in its entirety, with all the eliminations put back or that it be not run at all. He added that H. W. Warner or former Ambassador Gerard would make a special trip to Chicago to fight the case to a finish if necessary and forwarded to him two telegrams, one from Mayor Charles W. Jewett, of Indianapolis, and one from Governor Frederick D. Gardner, of Missouri, indorsing the picture.

Governor Gardner said: "I have not seen the picture. If Mr. Gerard says it correctly portrays conditions it should be shown. We do not spare Pro-Germans in this state."

Mayor Jewett said: "Ambassador James W. Gerard's picture, 'My Four Years in Germany,' was displayed in this city. I consider this production one of the most stimulating presentations of Germany's war aims yet displayed here. It vividly visualizes the heartless enemy that opposes our soldiers today. There is no reason why this picture should be cut to spare the feelings of persons who enjoy the blessings of America and who are at heart opposed to this country in this war. American people need to be awakened to the crisis confronting us. Mr. Gerard should know what we as Americans should know about Germany's avowed war policy. I think the more people who see this picture the more awake Americans will be to the obligations they owe the Government at this time.

Chaplin Finishes Liberty Bond Tour

Addresses Meetings in New York—British Officer Makes Plea for Comedian's Retention on the Screen.

RETURNING to New York from his tour of the South on behalf of the Third Liberty Loan, Charlie Chaplin completed his speaking engagement under the auspices of the Treasury Department by appearing at several big rallies in the city during the week of April 29.

On Tuesday, April 30, as the chief noonday speaker for the Mayor's Committee of Women on National Defense, Charlie succeeded in breaking the record as a bond salesman at the Liberty Bell platform in City Hall Park by persuading his audience to buy $138,900 worth of bonds.

Chaplin also made a speech in the men's restaurant of the Hotel Astor during the lunch hour on Wednesday. He was introduced by Captain Bealley, a British line officer now in this country recuperating from the effects of wounds received on the Flanders front.

Captain Bealley told of the many times he and his fellow-fighters had laughed away their troubles in the little temporary theaters behind the trenches watching "Charlie's" antics on the screen.

"He made us laugh when it often seemed that nothing else could," Captain Bealley declared. "And I for one hope that the authorities will realize that he is of far greater value as a gloom-chaser than as a fighter. In my opinion and the opinion of thousands of others at the front it would be little short of a calamity to cut short the output of Mr. Chaplin's inimitable comedies."

Louis A. Cella Dies in St. Louis

Owner of Many Theatrical Houses Succumbs to Typhoid Fever—Reputed to Be Worth $10,000,000.

MONDAY, April 29, Louis A. Cella, one of the heaviest taxpayers of St. Louis and its largest theatrical owner, died at St. Luke's Hospital in that city. Mr. Cella was reputed to be worth well over $10,000,000. He was half owner in the Orpheum, St. Louis' big vaudeville house, valued at $800,000. In addition to this he owned the American, Grand Opera House, Columbia, Park, Strand, Kings, Shenandoah and several other smaller theaters. The houses named are all either moving picture or combination houses.

Mr. Cella started his remarkable career by the purchase of a small saloon at sixth and Franklin streets, downtown. He was of a reticent, retiring disposition, so much so that even his business associates were often kept in the dark as to his business moves until the eve of their accomplishment. There are no direct heirs to his vast estate, which will be divided between four brothers, one of whom, Angelo Cella, lives in New York City. The cause of death was typhoid fever.

SIMPLEX MANAGER ON WESTERN TRIP.

E. M. Porter, general manager of the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York City, left New York the latter part of last week on a ten-day trip, to visit a few of the distributors handling the simplex projector. His first stop was at Chicago.

Mr. Porter will consult with the various companies acting as exclusive distributors for the projectors made by the Precision Machine Company, with a view of taking up details in connection with the company's new sales promotion plans. Mr. Porter expects to obtain important data, indicating the prospects of the accessory business in the fall.

MARIE DRESSLER TO BEGIN WORK ON MAY 10.

Marie Dressler is not permitting her Liberty Loan itinerary to interfere with her work of making comedies for release by World Pictures. Miss Dressler, who has been meeting with really phenomenal success in the sale of the Third Liberty Loan, will return to New York City on May 10 to begin the making of the comedies which World Pictures will release. After the conclusion of her long trip—which Miss Dressler volunteered to make and on which she paid all her own expenses—she will enjoy a short vacation, then start work before the camera.

Richardson Rambles Around Lake States

Visits Electric Concerns in Ohio and Runs Across Bad Projection and Lighting Effects in Michigan

CLEVELAND, OHIO.

CLEVELAND, Ohio, the sixth city in the United States, is a manufacturing center of no mean pretension. As concerns appliances having to do with the moving picture industry there are several important institutions, among them the National Carbon Company, the National Lamp Works, the Argus Lamp and Appliance Company, the Hertner Electric Company and the Cleveland Electric Products Company, all of which I visited while in Cleveland, with the exception of the last named, which is so filled up with orders for war material that it is not doing much in the way of putting out its current rectifying device, known as the "Rexolux."

The National Lamp Works and the writer have for some time past had more or less correspondence with regard to tungsten filament lamps versus the carbon arc. I arrived at Nela Park intent upon plucking several dark colored crows with my friends R. P. Burrows and J. I. Caldwell, and no time was lost in getting at it. The plucking began at once. It is, however, hard to quarrel with good fellows. So the crows were very soon turned out to grass, while the three of us, accompanied by S. E. Doane, chief engineer of the National Lamp Works, repaired to a restaurant to feed the inner man and discuss our points of difference.

In the first place, before I forget it, let me say that the National Lamp Works has perfected a new "tub" transformer for controlling the voltage, hence the amperage of current delivered to the Mazda lamp. It is of the floating coil type, is absolutely automatic in its action and gives a very close regulation indeed. Also, before I forget, let me remark that Mr. Burrows has offered a theory in explanation of that very puzzling proposition. Why does screen illumination increase with increasing amperage up to a certain point, beyond which there is but little gain. Friend Burrows' theory looks good to me. He has suggested a series of experiments, which are to be conducted under the direction of the Projection Department, and which will, I believe, determine exactly what takes place in the crater of the electric arc. Mr. Burrows suggested that he supply me with the proposed plan for the experiments, and that to divide them up among two or three companies. I will, however, invite the following companies to make the entire experiment, which will give us five separate and complete sets of data to check against each other, viz.: the National Lamp Works, the National Carbon Company, the Edison Lamp Works, the Speer Carbon Company and the Westinghouse Lamp Works.

Before leaving Nela Park I want to pay a deserved compliment to S. E. Doane, who bears the reputation of and impresses one as being a capable engineer. He is a thoroughly likeable man and a genuine good fellow. For a number of years past he has done some wonderful research work, and has, through his own effort and the effort of his corps of able assistants, produced some remarkable results.

There was no immediate results of my visit to Nela Park, but I nevertheless feel that the time was well spent. We are gradually coming to a better and more comprehensive understanding of many things connected with the illumination of the screen, as applies to both the Mazda lamp and the carbon arc, and this is only made possible by and through, just such conferences as this.

Sunday afternoon I was given the treat of an automobile trip around the city in company with Mr. Burrows, his wife and their daughter. Monday morning the National Carbon Company sent W. C. Kuntzman down to our hotel with a gasoline destroyer in which we were conveyed to that corporation's plant, stopping on the way at the factory of the Hertner Electric Company, our visit to which will be described in due time in the Projection Department, it having to do with matters relating to the Transverter made by that company. At the plant of the National Carbon Company I met J. F. Kerlin, who is general sales manager; R. A. Crider, of the Sales Department; E. H. King, in charge of eastern division sales, who is also in charge of the distribution of the White A. C. Special Carbons, and A. G. Summerville in charge of the western division sales, with all of whom we had pleasant and enlightening chats. We took luncheon in the National Carbon Company's restaurant with Messrs. Kuntzman and Crider, to the accompaniment of discussion covering many points, particularly with relation to the carbon arc and the tungsten filament lamp.

The National Carbon Company is leaving no stone unturned in trying to produce the best possible projection carbon, and, as I have remarked before, success is crowning its efforts. The company is at the present time marketing the following: For direct current, the regular National cored projection carbon for positive and the metallic coated silver tip for negative, for which combination it claims the following advantages, viz.: Ease of arc control, uniform screen illumination and maximum c. p. per watt of energy consumed. For A. C., it is putting out the new White A. C. special, reports upon which have been made in the Projection Department recently.

While at the plant it was my privilege to meet J. T. Ward, chemical engineer in charge of the laboratory and factory development of improvement in its projection carbon, with whom we held an interesting conversation. Mr. Ward showed us some highly interesting photographs, which will be reproduced in the Projection Department in the near future, and will, I think, prove intensely interesting to our readers. E. H. King, of the arc sales department, who is in charge of the White A. C. special carbon sales, and the writer, were introduced, and almost immediately engaged in wordy combat. Very soon, however, we decided to call it a draw, honors even. Friend King is all right. I now have a better understanding of his views and he has better understanding of what I am "driving at." It was also a pleasure as well as a privilege to meet W. R. Mott, chemical engineer, who has in the past developed the white flame studio arc carbon.

In conversation with Messrs. Ward and Mott I was able to verify a statement I have long been making to operators, namely: that the reason the core in the carbon steadies the arc is that it gives off a heavier volume of gas than does the surrounding wall of carbon, thus holding the arc to the center of the crater. I learned that this was only a part of the story, because, these men tell me (due to the fact that the core of the carbon contains mineral salts), the gas emanating therefrom is a better conductor of electricity than the gas from the surrounding wall of carbon, which does not contain these mineral salts. In fact, it is many times a better conductor.

While at the plant I witnessed a demonstration of the comparative brilliancy of the Mazda lamp and the crater produced by A. C. when the white A. C. special carbon is used. I don't want to say too much about this, just at this time, but viewed with the eye, the light from the crater is far, far more brilliant than that which is produced by the Mazda. The reason I don't want to make any final comment on this item, however, lies in the fact that the tone of light is largely affected by the character of the screen; also I have made no actual c. p. tests, and the Mazda people make the claim that while the light looks less brilliant there is actually but little difference when a candle power reading is taken, all of which may be true.

On the way back downtown, we stopped at the office of the Argus Lamp and Appliance Company, but my visit to that institution properly belongs in, and will therefore appear in the Projection Department, since it has to do with the apparatus put out by the company, viz.: the Sheck universal adapter.

In the evening Messrs. Crider, Kuntzman and King, acting for the National Carbon Company, entertained the writer at dinner, afterward steering him into a Class A burlesque show.

TOLEDO, OHIO.

ARRIVING in Toledo under sodden skies, with a drizzle of extremely damp rain, I struggled manfully to make things cheerful. At the office of the Breco Electric Company I found Brothers J. H. Fooley and Joe Seligman, of Local Union 228, waiting, all ready to do the honors. I also found M. G. Delaney, president of the Breco Electric Company, who had arranged with the exhibitors and operators for a meeting that evening. Mr. Delaney is, by the way, a live wire and a hustler, who stands high with the

theatre men of Toledo. His company is preparing to market a new current rectifying device, the invention of T. J. Murphy, of Rochester, N. Y., to be known as the Breco converter. During my stay in Toledo I examined into the merits of this machine as far as it was at this time possible. My findings will be set forth in the Projection Department soon.

During the day Brothers Fooley and Seligman escorted me around to several of the Toledo theatres. My impression is that conditions in Toledo are by no means the worst, nor are they such that they cannot well be improved. At the Adams theatre I found Tom McCormick, who some time ago was connected with the Toledo rewind. A letter from Brother McCormick's wife, who is ill, was handed to me. Mrs. McCormick is an operator of nine years' experience. She is an honorary member of Local Union 228. Mrs. McCormick bears the reputation of being a good operator. She holds down a job at the Pricilla theatre, and felt very badly because she would be unable to hear our address. Her regrets were set forth in a letter, which will be published in the Projection Department, as tending to show that a woman operator may be more progressive than some of her brothers. Learning the circumstances I called a halt of proceedings and had the boys bubble me out to St. Vincent's Hospital to call on Sister McCormick.

Loew's Valentine theatre E. H. Grestle manager, seats 1,500. It runs feature pictures at 15 and 25 cents admission, has an eighteen-piece orchestra and a beautiful lobby, foyer and auditorium. The orchestra lights were unprotected. I showed Manager Grestle how to protect the lights and he agreed that it should be done. The large operating room is flooded with light and has light walls. When I entered the theatre the bottom of the picture was discolored almost half way up its surface. No wonder. How in heaven's name can a man properly see a picture located more than one hundred feet away, while looking through a hole in the wall which is literally plastered with bright daylight. It simply can't be done. Two Power 6-B machines are used. The observation ports were about 18 by 24 inches. The rewinder was not properly geared down. The five shutters are so hooked up that the melting of a single fuse will not drop all the shutters, which is something more than very bad.

At the Temple theatre I met E. A. Zorn, manager, with whom I enjoyed a very pleasant chat. The Temple seats 1,200, charging 15 and 25 cents, with higher admission on special occasions. There is a fourteen-piece orchestra. Projection is in charge of P. F. Coburn and Roscoe Ream. The operating room is of goodly size, located very high and flooded with daylight. It also has light colored walls. There are two Simplex machines. The rewind is not geared down. During the eight or ten minutes I was in the operating room the operator did not, I think, look at the picture more than three or four times. Most of the time he stood talking with me, with his back to the screen. The same was true with the man a Loew's.

Now, gentlemen, I think it may be accepted as a fact that we cannot expect high-class results on the screen if the projection is to be left to the mercies of an inanimate motor. It just simply can't be done. The man at Loew's, and if I remember correctly, the man at the Temple, run to a fixed inelastic schedule, which absolutely precludes any possibility of high-class work. It is not pleasant to speak of these matters in criticissm, but if they are the facts, and they certainly are, that is not my fault. I can only say what I found, and at least in one instant I saw something very much worse than I have mentioned.

During the afternoon I called at the office of the Features Development Company, which is perfecting what is to be known as the Alladin picture machine. My visit was at the invitation of F. J. Bulask, who showed me the machine and explained its intricacies. It would be useless to go into details at this time, but I may say I saw a picture projection which was, considering the fact that the projector was but a crude, hand-made model, very good indeed. The Pictures Development Company expects to have the invention perfected and a marketable machine ready in the near future. It uses a film the shape of a phonograph record, though considerably larger in diameter. Each film carries the equivalent of 500 feet of standard film, from which its pictures may be reproduced. The projector is in a cabinet similar to a Victrola cabinet and it is proposed that the screen will be set in a frame with a bellows arrangement, so that it may be pulled out just as you would pull out the lens of a camera. This makes an entirely self-contained parlor moving picture projector. I won't say more about this machine now, but later it will be described in detail.

BATTLE CREEK, MICH.

THE heavens were still staging a weep act when we arrived in the city the breakfast foods made famous. The stop there was made primarily because we have a number of relatives in that town. Arrangements had been practically completed for an address to the Battle Creek men, but apparently because a couple of the operators got into a squabble, the plan came to naught. However, I toddled downtown and gumshoed around among a few of the theatres. At the Garden theatre, Ray McAllister operator, I found a pretty auditorium, in which the lighting scheme was not at all bad, with the exception of the exit signs, which have white letters with red background, instead of red letters with black background. G. E. Cross, of the firm of Lipp & Cross, owners of the Strand, Garden and Rex theatres, was undergoing a slight operation at the hospital, hence could not be seen. Mr. Lipp was, at the time, visiting Mr. Cross so that I missed them both.

I trust that by the time this is in type Neighbor Cross will have fully recovered and will be back on the job. The firm is erecting a theatre, which will be opened in the near future. The spread of projection in the Garden was O. K. and the screen illumination excellent. Two Power's machines are used. At the Majestic, E. M. Browne manager, I again found the objectionable white-letter red-background exit signs, both at the right and left of the screen and close to it. Also to the right of the screen was a clock, with considerable more light than any self-respecting clock requires in order to inform the audience of the time of day. R. J. Greenwood, operator, is giving a fairly good picture with A. C. through a Compensarc. The operating room is just fair. Power's machines are used. At the Rex, E. J. Wheelock manager, I don't seem to have interviewed friend notebook, except to set down the name of the manager and of Harry Denton, the operator.

The Strand is a good-sized house, having excellent auditorium lighting, with the exception of the exit signs, which are bad. The piano light is well confined. My compliments to the piano player at the Strand. B. A. Jorgenson, operator, is producing an excellent screen result. He has a very good operating room.

I did not enter the Dreamland. Just shook hands with the manager at the door and let it go at that. The loud-mouthed ballyhoo and front literally snowed under with gaudy posters did not look promising. Friend Manager said when I handed him my card, "I take a lot of papers, but I guess I don't get this one." No, from the looks of the front of his theatre, I think he doesn't. Several of the Battle Creek men expressed regret that the arrangements for an address had fallen through. Well, I was sorry myself, but with a string tied to it, because a night of undisturbed rest looked exceedingly good to yours truly.

KALAMAZOO, MICH.

WE feel now that we are a duly initiated, fully qualified traveler. We have been in Kalamazoo. At Cleveland we received telegraphic demand from the managers and operators of Kalamazoo that their city be included in our itinerary. I was able to comply with their request because Chicago was the next stop and beyond that point the itinerary was not made up. Kalamazoo is a comparatively small city, having only seven theaters. There is plenty of room for improvement, but on the other hand, everything considered, conditions in the city are not at all bad, except that some of the operating rooms are entirely too small; also they are unnecessarily so because in almost every case it would be easy to rebuild them to at least reasonable size.

The Elite, S. Posthumer, operator, has two Motiograph machines located in a very small operating room. The auditorium is artistic and its lighting good, except the guard behind the orchestra pit might well be raised twelve inches higher. This would not interfere in the least with the view of the screen from the front row of seats, and would hide the objectionable glare of light reflected back from the sheet music.

The Fuller Theatre is a large house. The auditorium lighting is excellent, except for the orchestra lights, which could easily be hidden from the audience by means of properly constructed screens around the top of the music rack. The operating room is small, but is on the ground floor opposite the screen.

The Lyric is a store-room theatre. J. W. Ball is operator. The operating room is of goodly size, except that it is not deep enough, front to back. The Orpheum, P. C. Schram

manager, has two Motiograph machines and a good operating room. The auditorium lighting is all right, but the picture is, I think, a little too large for the size of the house. E. F. Hess is operator. Brother Hess is secretary of the City Board of Operators Examiners.

The operating rooms I saw were well ventilated, and all of them had the machine lamp houses piped, either to the vent flue or the exhaust pipe of the ventilating system of the theatre, which is excellent indeed. The walls of most if not all the operating rooms I visited were either black or of a very dark color, and the ports were mostly of good size and covered with glass, though the glass was not set at an angle, as it should be in order to kill the reflection.

At 11 o'clock all the exhibitors and operators of the city of Kalamazoo foregathered around a table in a room over the Lyric theatre. On this table were edibles in abundance. After the feast the assemblage listened interestedly to what we had to say until long after the "ghostly hour." The general expression from both managers and operators was, after it was all over, that while we may have jolted them pretty hard, still the effect would be good—that our visit to the city would have distinct value to all concerned.

Managing Editor Takes Up Gage

In Discussion of Availability of Publicity Matter He Declares "Press Agent" Proves Contention of Newark Editor

The writer of the following comments is managing editor of a large Middle West daily. "I have been deeply interested in your discussion of press agents and press agent matter," he says in an explanatory note. "What the Newark editor said in your columns is all quite true. What 'Press Agent' says in your columns of the May 4 issue shows, in my humble judgment, WHY it is true. I don't believe press agentry, on the whole, ever had, at the hands of its friends and practitioners, a harder jolt than this man gives it in his futile effort to defend it. This paper treats the motion picture field with dignity. We have placed it in all respects on a par with our treatment of the legitimate amusements. We employ a critic, not a 'columnist.' We find that our treatment of the pictures is the treatment that meets with the approval of our readers. Our film editor tells me daily that film press agents send in nothing that is available. Repeated efforts to get what we want have failed. I find that a dozen papers—all in big cities of the Central West, and all leading newspapers—report the same experience. There *is* something wrong with film press agentry and with film press agents. Possibly the general indictment inclosed may help."

IT is to be expected, of course, that the press agent, when attacked, will respond in his own defense. And at nothing is he more proficient. Experience has taught him the strategy, and need has made him expert in its use. But his defense, like his work, abounds with excuse and subterfuge. He is no more inclined to face facts than he is to bestir himself to adapt his labor to his market.

A "Press Agent" in the Moving Picture World speaks contemptuously of "film columnists." In his sight, they are cheap workers, ignorant of the business, not interested in their jobs, demanding the impossible of the able, patient, worn, tired, harassed, hundred-dollar-a-week press agent and calmly expecting him to do their work for them. I have no idea who "Press Agent" is. But I do have the idea that he is fairly typical of his tribe. And his attitude is typical of the attitude of most film press agents. Naturally, holding this view of the editor whom he is paid his hundred dollars a week to serve, he will do work of a character, and only of a character, in keeping with his ideas.

In any event, he turns out cheap work. Nine-tenths of it belongs to the prehistoric days of press agentry. The other tenth is unavailable. He has, it is true, some four or five hundred papers to serve. He knows, it is also true, nothing at all about any of them. Nor does he take the slightest trouble to find out anything about them. He is costing his employer time and money. Both are wasted. Further, he is converting himself into actual liability. He has ceased to be an asset.

Most of the matter he sends out is piffle. He exercises—if he has any to exercise—no ingenuity. He works, not for actual results, but to accumulate, evidently, a heap of "copy" for the inspection of his boss who, seeing the quantity of the output, evidently considers that quantity is synonymous with quality and forthwith raises the industrious press agent from his hundred a week to a hundred and quarter.

But the time has come when employers are not so easily fooled. And the time long ago was at hand when editors ceased completely to be fooled. The sooner the press agents realize this, the better it will be for themselves, for their employers and for the editors, to say nothing of the product which they are hired to exploit. In the realm of the film there is a vast opportunity for a really conscientious, energetic publicity man to make a name and reputation for himself. Strange, is it not, that none, thus far, has happened to accomplish this apparently simple feat?

To confine my indictment of the press agent to a few generalities—if he wants specific counts, heaven knows, I can supply them!—I charge him:

1—With being wholly ignorant or, if not, of failing to use any knowledge he may possess, of the requirements and needs and demands of newspapers outside of New York City.

2—With devoting his energies toward securing a showing in the newspapers and trade magazines that fall directly under the eye of his employer and with neglecting the others.

3—With being a prolific author of piffle regardless of the fact that the newspapers—and the public—no longer want the piffle that he writes.

4—With being satisfied with having written something regardless of whether it ever sees its way into print.

5—With being careless, slipshod, indifferent and negligent to the extent of not making the slightest effort to keep himself in touch with the "contemptible little army" of "film columnists" who are striving to do their level best to make their column interesting to their readers.

6—With doing the product which they are employed to exploit as much harm, if not, indeed, more harm than good. I know of editors—and many of them—who have been prejudiced against the product of more than one film-producing concern through the character of press matter sent out by the firm's press agent.

7—With a lack of discrimination regarding the different styles of newspapers, which results in a prodigious waste of money. Why send, week after week, photographs to newspapers that do not print photographs in their daily or tri-weekly or semi-weekly cinema columns? Why send to papers possessed of dignity and of a dignified style stories that are manifestly intended for papers of the sensational type?

8—With being wholly ignorant of the great change that has come lately over the newspaper attitude toward the motion picture industry. With complete failure to realize that the newspaper regard of the motion picture is in a formulative stage and that good press agentry will help things along while nothing will so retard them as poor press agentry.

9—With failure to realize that the public is demanding more dignified, sensible, honest reading matter concerning the motion pictures, that it is not interested in whether the president of the producing company has gone to Palm Beach for a winter's sojourn, whether he believes the war will end in July or next December, whether he drives a Packarrow or Penguin Twelve, but that it is interested in the pictures regardless of who makes them. Personality twaddle may please the president, who likes to bask in the limelight, but it is worthless so far as the product is concerned and worthless, too, in the eyes of the editors and of the public.

10—With writing futilely, through either downright ignorance or criminal negligence, with nothing in mind except a quantity output and a wild hope that some editor somewhere may find something in the quantity that may be printable.

I am not a film editor—not a "columnist." But I have supervision over a film "columnist" and over a film column. I have also been a press agent—I may again be a press agent. But if I am, I'll have no excuses to offer if the disgusted editor finds my copy unavailable. If he does, the fault will be mine, not his, and it will be my business—as it ought to be the business of "Press Agent"—to correct the fault, not to defend it.

EMPLOYMENT BUREAU FOR FILM MEN.

Secretary A. H. Beaulne, of the Montreal Moving Picture Exhibitors' Association, has opened an employment bureau in connection with the organization. No fees are charged those who seek positions or who secure help through the bureau.

BROOKLYN'S LARGEST PICTURE THEATER OPENS.

The Brevoort theater of Brooklyn, N. Y., opened May 1. It seats 2,500 and every seat has an uninterrupted view of the proscenium, built on the amphitheater plan. It was erected by the Brevoort Holding Company of which A. H. Schwartz is president. It is located on the corner of Brevoort place and Bedford avenue, in the most densely populated residential section of Brooklyn. The resident manager is W. L. Price.

The "Invitation Premier," held on Tuesday evening, April 30, was attended by a representative audience and every seat was filled. As the rich velvet curtains drew aside a large American flag was disclosed, covering the whole screen space. Thirteen marines in full equipment stood in front

Brevoort Theater, Brooklyn, N. Y. C.

at attention. The color bearer unfurled his silk flag as the large symphony orchestra played the national anthem. Magistrate Alexander Geisner made the welcoming address and Commissioner of Public Works, John P. Fennelly, representing Borough President Riegelmann, delivered a congratulatory message. "My Own United States" was the opening feature.

HARRY MURRAY IS WOUNDED.

HARRY MURRAY, a former employe of the Fox Film Corporation, has met the boche and has given a good account of himself. Harry writes that he is now in a base hospital in France, having been gassed and hit in the leg by shrapnel in one of the battles in which the old Sixty-ninth, New York, introduced themselves to the Huns.

Harry Murray.

The former Fox lad, after reciting his wounds, writes:

"Not bad for a beginner. But don't worry; I'll be back there in the line again soon for another whack at Heinie. Believe me, we're going to knock those Germans over. The French says: 'They shall not pass,' and, take it from me, they won't. They may think they are winning now, but wait. You know what we used to say at the ball game: 'It only takes one to hit it.' Well, our one hit will win the game. The Germans are fighting like hell. They know it's their last drive."

Harry is twenty-one years old and had been in the contract department of the Fox Film Corporation for two years. He heard the call of the old Sixty-ninth last July and left for France in October. Harry is only one of the many boys who have left the Fox corporation for the trenches.

SHEEHAN HEARS GOOD REPORTS FROM ENGLAND.

Fox Manager Receives Report from London That Picture Theaters Are Prospering.

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, has just received an especially encouraging report from Ernest Reed, managing director of the Fox exchanges in England, indicating that in spite of the stress and excitement of the great Flanders drive the picture theaters are prospering wonderfully. This is not merely due to careful selection of suitable subjects, since the British public and especially the soldiers home on furlough go to the cinema to forget the war, but also to prompt distribution and attractive advertising. The whole scheme of marketing Fox films in Great Britain was devised by Mr. Sheehan personally during the course of several sojourns in the old country, and that it is withstanding both the test of time and the strain of extraordinary conditions in the trade is sufficient indorsement of the Fox system.

Mr. Reed emphasizes the fact that, while the boys back in "Blighty" are eager for excitement and even "counter-irritants' for the military nightmare they have temporarily escaped, they do not want war pictures. This may be not merely because they have had enough of the real thing, or because the "reel" thing is usually so far from reality that it revolts them more than realism. At any rate English cinemas demand domestic dramas, Westerns, society, comedies and plenty of laugh-provokers. For that reason the Fox Sunshine Comedies are always listed among the "best sellers" in Great Britain. Fox stars are just as popular abroad as at home.

Washington Motion Picture Plant Opens May 11

New Production at Spokane to Begin on Picture With Tyrone Power in Lead.

WORK is progressing rapidly on the plant of the Washington Motion Picture Corporation in Spokane. It is to be completed in a few days and plans have been under way for an elaborate opening program for the general public on Saturday, May 11. This plant is located at Minnehaha Park, near the Spokane river, on the northeast side of the city, while the Titan plant is on the rimrock overlooking the city on the south side. Both are well situated for scenic effects, which are practically at the doors of their studios.

The scenario for the first production of the Washington Motion Picture corporation has been approved by Larry Trimble, according to C. J. Ward, general manager, and Tyrone Power will play the lead. Mr. Trimble has gone to New York to assemble other members of the company and some of the parts will be taken by Spokane talent.

HODKINSON VISITS PARALTA STUDIO.

W. W. Hodkinson, president of the W. W. Hodkinson Corporation, which is releasing Paralta Plays, spent several days recently at the Paralta studios in Los Angeles and met the stars who are making the product that is being placed on the market through his organization. Mr. Hodkinson reached Los Angeles in the course of a tour throughout the country which he is making to develop his "co-operative exhibitor" plan.

General Manager Nat. I. Brown took Mr. Hodkinson through the plant and explained to him the details of production as well as pointed out the plans for expansion and construction which are now being carried out. Louise Glaum, Henry B. Walthall, Bessie Barriscale and J. Warren Kerrigan all met Mr. Hodkinson.

UNIVERSAL EMPLOYES PAY INCOME TAX.

John P. Carter, Collector of Internal Revenue at Los Angeles, has an answer to the statement sometimes made that the motion picture industry is non-essential. Four hundred and forty-three employes of the west coast studios of the Universal Film Company paid income tax on salaries amounting to $996,311.51. There were no delinquents. The tax reports was filed on schedule.

According to the government agents there is no California industry which has contributed so substantially to the income tax budget.

LORD READING REVIEWS "MASKS AND FACES."

Lord Reading, British Ambassador to the United States, former Chief Justice of England, together with his staff and their families, were present at a private showing of "Masks and Faces" given for them by World Pictures at the British Embassy, Monday evening.

Good Stories Make Monopoly Impossible

These and Comparatively Small Capital Constitute Force to Be Reckoned With, Says Brunet.

BASING his statement upon his knowledge of the policies that have made Charles Pathe an international film figure, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., in an interview last week, revealed the ideas of Mr. Pathe as reflected in the plans of the American Company.

"The remarkable business system of the French Pathe Company is evidence that it is an opportunity and a privilege for us to follow the policies outlined by Mr. Pathe and properly adjusted to American conditions," said Mr. Brunet.

"His experience in the motion picture business cannot be doubted, and contrary to what is true in most industries, that of the motion picture, according to him, does not lend itself to a combination of the elements that compose it. Manufacturing and distribution are industries and commercial propositions more or less to be compared to some existing organizations, but the production end is entirely different. By 'production,' I mean the scenario writer and the director, who at least must keep their own individuality.

"Only with difficulty is art commercialized, as well as fancy and originality, which are the bases of the motion picture industry, and those who would believe the contrary are wrong, especially if they also believe that it will suffice for them simply to obtain contracts with celebrated artists in order to result in the ultimate success of their company and prosperity in their business.

"Whatever his or her fame, there is no star capable of being worth the amounts required in producing the negative, if the scenario is only mediocre.

"Therefore, the scenario, which is the main point, is the brain-substance of individuals, who only with difficulty can be secured and associated and whose output cannot be forced and increased at will, even with much money.

"A half-dozen scenario writers, with a capital of only $20,000 or $40,000, will always represent a force which will be able to fight advantageously against any organization, no matter how powerful, which would be pretentious enough to attempt to absorb by itself the motion picture business.

"Each scenario writer, associated with his producer and perhaps with the star, will always find a distributing concern to release interesting productions which will consent to give him the support of its exchanges and will rent the picture under conditions which will suit him best, the result being in accordance with the quality of the film.

"Charles Pathe goes further, and holds that this is the future method of exploiting motion pictures. It is only when the majority of our big men of the motion picture industry will have admitted this theory, that we will see the cessation of a chaotic situation in our industry, the crisis of which is in large part due to the exaggeration of capital, which is called upon inconsiderately with the view of combining elements of the business which should remain divided.

"It is the above 'formula' which is to dominate the future of our operations.

"We will if necessary be the financiers of interesting productions of which we will only seek the modest share for ourselves, presenting to the producers a world-wide sales organization now recognized as very strong and which we are unceasingly improving."

AT LEADING PICTURE THEATERS.

Programs for the Week of May 5 at New York's Principal Motion Picture Houses.

THE STRAND.—Mary Pickford in Bret Harte's "M'liss," supported by Theodore Roberts, Thomas Meighan and Tully Marshall, was the leading attraction at the Strand the week of May 5.—The second installment of the Chester-Outing picture, "An Ex-Cannibal Carnival," was another feature. James Montgomery Flagg's "The Good Sport" and "The Tropical Review" concluded the picture program. Rosa Lind, Ralph Errole and Irene Audrey were the soloists.

THE RIALTO.—"Playing the Game" with Charles Ray headed the bill at the Rialto. The story was written by Julien Josephson. Doris Lee and Billy Elmer are in the cast. Views in Spain, a Mutt and Jeff cartoon and the Animated Magazine were also shown. Gladys Rice and Riccardo Bonelli were the soloists.

THE RIVOLI.—Jack Pickford in "Mile-a-Minute Kendall," assisted by Louise Huff and Lottie Pickford, was seen at the Rivoli. "What the Ice Age Left," a Robert C. Bruce scenic; "His Smothered Ingredient," a Paramount Mack Sennett comedy, and the Rivoli Animated Pictorial completed the screen portion of the program. Lieutenant B. C. Hilliam and Jeanne Gordon contributed the solos.

EIGHTY-FIRST STREET THEATER.—Bessie Barriscale in "Blindfolded" and a new chapter of "The Eagle's Eye," first half of the week. Louise Glaum in "An Alien Enemy" and a new number of Chapin's "Son of Democracy" the latter half.

KNICKERBOCKER.—Eighth week of "My Four Years in Germany."

FORTY-FOURTH STREET.—Fifth week of "Hearts of the World."

BROADWAY.—"The Bride's Awakening."

GENERAL FILM MOVES MORE OFFICES.

Simultaneously with the removal of the New York branch of General Film Company to the former Paramount exchange quarters in the Godfrey Building, removals took place in three other cities.

The new exchanges are located as follows: Buffalo, 106 Pearl street; Chicago, 207 South Wabash avenue; Washington, Sixth and F streets, N. W.

The Washington move marks this branch's third location in six months, the tremendous demand by the government for office space being in the main responsible.

BRIGGS DRAWS CARTOONS FOR WORLD PICTURES.

Briggs, the cartoonist who first sprang to prominence with the Chicago Tribune and who is now with the New York Tribune, is drawing exclusive cartoons for World Pictures for use in World Pictures advertising and house organ. The first of these advertising cartoons will appear in this week's advertisements and will carry a message of exceptional interest to all exhibitors.

Block Visits Goldwyn Studios

President of Indianapolis' Circle Theater Looks Behind the Screen for the First Time.

ALTHOUGH A. L. Block, the big Indianapolis merchant, is president of the popular and nationally known Circle theater in that city, he had never until last week set foot inside a motion picture studio. He signalized this step of "seeing the movies from the inside" by selecting the star who ranks as one of his great personal favorites—Mae Marsh of Goldwyn.

Accompanied by Mrs. Block the Indianapolis visitor put in an entire afternoon at the Goldwyn plant in Fort Lee, saw Mae Marsh at work under the direction of Hobart Henley, met his favorite star and was just as delighted with her in the flesh as he has been by her on the screen

Mr. Block found Samuel Goldfish waiting for him at the studio and was then shown through the entire plant by A. Lehr, the general manager of the company's Fort Lee activities, and showed instant interest in the various details of picture manufacture.

Left to Right—Director Hobart Henley, Mae Marsh, Mrs. Block, A. L. Block.

During the visit Mr. Block took occasion to praise his powerful and popular business associate, Robert Lieber, of the Circle, who has just been made president of the First National, and to pay tribute to the skill and fine showmanship of S. Barrett McCormick, managing director of the Circle.

Chicago News Letter

by Jas. S. McQuade

Funkhouser Cuts "Hearts of the World"

The Major Gives Out That the Cutouts Were Made by a Big Majority of His Censor Board.

MAJOR FUNKHOUSER has raised another storm by reason of certain cut-outs made in "Hearts of the World," now showing at the Olympic, this city. Morris Gest, of Elliott, Comstock & Gest, who have secured the rights for the national showing of the Griffith masterpiece, sent a telegram to President Wilson regarding these cut-outs, with the view of having the U. S. Department of Justice take up the matter.

At the time of writing nothing has been given out concerning the action taken by the President, if any has been taken.

In the meantime United States District Attorney Clyne's attention has been drawn to the Major's action by Clyde A. Mann, publicity representative of the British-Canadian recruiting commission in Chicago, who complained of the cut-outs more particularly because the picture had been seen by the State Council of Defense and no dissenting voice had been raised. If the District Attorney takes any action in the case he will base it on the recent decision of the United States Circuit Court of Appeals, in the matter of "The Spy."

Major Funkhouser in reply to the charges made against him states that in all he ordered only 30 feet cut from "Hearts of the World"; that he did not cut out the whole of the bayoneting scene, where a German is shown stabbing a wounded French soldier, but only the part showing the blood gushing from the wound; also that in the dugout scene, where French girls have been trapped by the Germans, he only eliminated the part showing a girl writhing on the ground after receiving brutal treatment from a German officer.

At any rate the Major feels confident of his stand, because a majority of his censor board voted for the cut-outs, which were not arbitrarily made by him, as many suppose.

Major Funkhouser vehemently states that he has no German sympathies, that his forbears were not Germans, and that as far back as 1700 they had contracted no intermarriage with Germans. He traces his lineage back to Christopher Funkhouser, who went from Berne, Switzerland, to Holland in 1692, thence to England and thence to New Amsterdam, arriving at the latter in 1700. The Major declares that all his ancestors were Americans and that 90 per cent. of them are of British extraction.

D. W. Chamberlain Visits Chicago.

D. W. Chamberlain, general manager of the American Amusement Company, Minneapolis, made a brief stop-over in the city Monday, April 29, on his way home from New York, where he spent several days calling on the trade in connection with bookings for his circuit of five houses in the northwest. Mr. Chamberlain stated that business has been quite good with him throughout the winter months and that the spring shows no diminution. He books his programs from the open market.

In point of attendance and business interest Mr. Chamberlain believes the coming convention of the exhibitors of the northwest at Minneapolis, May 7-9, will be the most important yet held in that section. There will be no exposition and devotion to business will strictly rule the proceedings.

R. O. Proctor, Pathe District Manager.

Ralph O. Proctor, recently district manager of middle western territory for Pathe Exchange, Inc., was born in Cedar Rapids, Ia., and received his education in the public schools of Chicago, being graduated from high school at the age of sixteen in 1905.

He has been engaged continuously in the film industry for the last nine years, his first venture being made in the exhibiting end. He owned and managed the Burton and Webster theaters in Chicago from 1910-11, selling out in the latter year and joining the forces of the branch office of the General Film Company, 435 North Clark street, where he had charge of the film inspection department. He remained there for a short time, when he joined the office force of Ike Van Ronkel, manager of the G. F.'s branch at 17-19 South Wabash avenue. Under Mr. Van Ronkel he held successfully the positions of head of the poster department and of the shipping, special feature, booking and sales departments. He next became assistant manager of the branch and finally manager, retaining the latter position until 1915, when he was appointed special representative of the G. F. throughout the Middle West. He opened the Des Moines branch office of that company and was afterward sent to the Kansas City office, where he later became branch manger with supervision of Oklahoma City business.

Ralph O. Proctor.

In June, 1916, Mr. Proctor was appointed branch manager in Chicago for Metro, which he held until November, the same year. At this time he formed the Vandyke Amusement Company, and opened his own office in the Business College building, Wabash avenue and Adams street. Here he handled Art Dramas until the fall of 1917, when he sold his interests to the Standard Film Company. He then became manager of Pathe's Chicago office, which he held until the company promoted him to his present position.

With the experience that is his, Mr. Proctor is bound to rise higher. He is now in his twenty-ninth year, of stalwart frame, and a born hustler. It need only be mentioned, to accentuate these statements, that Mr. Proctor, around his majority, served two years on the Northwest Mounted Police, with headquarters at Swift Current, Saskatchewan.

Of pleasing manner and fine address Mr. Proctor has a large following throughout the Middle West in the film trade. He has met nearly every exhibitor in that territory and is known as being strictly straightforward in his representations and in their fulfillment. Mr. Proctor is very optimistic on the outlook for Pathe business, under the new plan introduced by President Brunet.

Gerard Picture on Colonial Screen.

A most enthusiastic gathering greeted the Gerard story in films at the Colonial Monday evening, April 29, when the picture was given its initial presentation in Chicago.

Advantage was taken of the occasion to press the Third Liberty Loan still further toward Chicago's quota, able speeches being made by Judge Hugo Pam and Commander Schofield of the Great Lakes training quarters, before the presentation of the picture was begun. The Jackies' band played several selections, while several of its members passed through the auditorium and were rewarded with numerous subscriptions.

Ambassador Gerard's story has been closely following in the production and I was impressed by the intense interest taken in the pictured version by all present. This interest was accentuated very frequently by bursts of applause which, at intervals, was varied by hisses for the Kaiser and cheers for the manly attitude of the Ambassador at critical junctures. Feeling also ran high at the scenes showing the fearful hellish treatment of Belgian girls and women, and at the sight of the barbarous cruelty shown English prisoners in German keeping.

Aaron J. Jones is to be congratulated on the fine opening of the picture, which is certain to prove a winning attraction for the First National wherever shown. The Colonial orchestra of twenty pieces played the accompanying music

very skillfully. A review of "My Four Years in Germany" is given in the issue of March 30, of this paper.

Peace Between Association and Local 110.

A meeting was held in the Hotel Morrison, Tuesday, April 30, by the arbitration committee of twenty members of the Allied Amusement Association and Joseph P. Armstrong, president of Local 110, I. A. T. S. E., and Peter Kuniff, organizer for the Federation of Labor. After some discussion a motion carried that the following resolution be adopted by the arbitration committee of the association:

Whereas, Joseph P. Armstrong, as president of Local 110, and Peter Kuniff, as organizer for the American Federation of Labor, have attended a meeting of the arbitration committee on behalf of Local 110 and other organizations interested, on the one hand, and a committee consisting of twenty representatives of the Allied Amusement Association on the other hand; and

Whereas, the gentlemen representing Local 110 and the other organizations interested have stated that none of the acts of interference, misconduct, or other unlawful acts, attempts or threats, described in the Bill for Injunction filed on behalf of the members of the Allied Amusement Association are now in effect against any member of the Allied Amusement Association, and have further assured the committee representing the Allied Amusement Association that no such unlawful or improper acts, attempts, threats or interferences would be repeated in the future, and that none of the matters or things charged in the bill for injunction filed on behalf of the Allied Amusement Association would be done or attempted in the future, and because of such agreement on the part of said gentlemen representing the Union and other organizations and the assurance that such promise would be lived up to by the members of Local 110 and the other organizations interested, they having requested that the injunction order be dissolved,

Now, therefore, it is the sense of this meeting that in view of these promises and stipulations of the gentlemen on behalf of Local 110 and other organizations, that the representatives of the Allied Amusement Association at the arbitration committee meeting report the proceedings of the meeting of the arbitration committee to the general meeting of the Allied Amusement Association, to be called immediately, and recommend that upon such stipulations being entered in a proper and binding form, the injunction be dissolved.

The resolution was signed "By a committee of twenty exhibitors."

In response to this action by the Allied Amusement Association, President Armstrong called a meeting of Local 110 in the organization's headquarters Thursday morning, May 2, at which 368 members were present, urging co-operation with the Allied Amusement Association. After some preliminaries the following resolution was adopted:

That we establish absolute friendly relations and work in harmony with the Allied Amusement Association.

The motion was carried unanimously.

New Woodlawn Theater Bombed.

On Monday night, April 29, a bomb was exploded in the new Woodlawn theater, 853 East Sixty-third street, tearing away a part of the front and wrecking the lobby and the ticket cage. The explosion was so violent that many windows in the vicinity were shattered. This fine, new theater, which has cost $300,000, with a seating capacity of 2,000, was opened Friday, April 26, after a series of difficulties which lasted for several months with the various building trades unions. Andrew Kargas, the owner, informed the police that a demand had been made on him by a man for $1,000 before a union operator would be permitted to work in the house. He refused, and opened the house with a non-union operator who ran the projection machine Friday and Saturday. The officials of the building trades unions then withdrew their demand, it is said, and a union operator was employed.

The bomb was exploded about half an hour after the large crowd in the theater had left for home.

Mr. Kargas estimates the damage at about $1,000, which is trivial compared with what it might have been.

The police, it is said, have a clue to the man who demanded the bribe from Mr. Kargas, but up to the time of writing he has not been traced.

Some people in the vicinity state that the bomb was thrown from an automobile that passed the theater about the time of the explosion, while others testify that the bomb was hurled by some men from the platform of a passing elevated train at the time.

President Joseph P. Armstrong, of local 110, I. A. T. S. E., states positively that neither he nor any member of his organization has any knowledge of the bombing.

Managerial Changes in Chicago Exchanges.

H. J. Bailey, manager of Vitagraph's Chicago office for the past eight months, resigned that position Monday, April 29, to take the management of Goldwyn's Chicago office. Previous to his management of the Vitagraph office here Mr. Bailey was manager of Vitagraph's Minneapolis and Omaha offices in succession. W. E. Banford, who filled the position of assistant manager under Mr. Bailey with Vitagraph, has taken the same position in the Goldwyn office. Tom Delaney and J. E. Salter, city salesmen for Vitagraph, have also followed Mr. Bailey to the Goldwyn office.

S. J. Goldman, for the last six months manager of Goldwyn's office in Chicago, has been appointed manager of the Chicago office of Jewel Productions. Previous to his connection with Goldwyn Mr. Goldman was manager for the Central Film Company, this city, for two years. Mr. Goldman has taken the following salesmen from the Goldwyn office to assist him in his new position: C. Miller, T. Dunas, I. Nankin and C. Smith. Harry Berman, general manager for Jewel Pictures, Inc., came on from New York to install Mr. Goldman as Chicago manager of that company. I. L. Lesserman, now Chicago manager of Universal, informs me that his company will continue to attend to the shipment of Jewel pictures, but that they will be handled entirely separate by Mr. Goldman, for Jewel Productions, Inc.

T. W. Chatburn, formerly manager of Vitagraph's Pittsburgh office, has been appointed manager of the Chicago office to succeed Mr. Bailey.

C. E. Plough, formerly Universal manager in Chicago, resigned that position April 27, to devote his entire time to his growing outside interests. He has a circuit of six theaters in the city and near-by districts. Mr. Plough has been connected with Universal ever since that company was formed. He left Mr. Laemmle about ten years ago to establish an exchange at 167 North Clark street, now included in the site of the City Hall Square Building. Thence he moved to 128 West Lake street, where he ran the Anti-Trust Exchange until about two years ago, when he sold it to Universal.

Chicago Premiere of "Hearts of the World."

Had the Olympic theater four or five times its capacity, every seat would have been occupied Wednesday evening, April 23, when the opening presentation of Griffith's "Hearts of the World" was given under the management of Elliott, Comstock & Gest. The interior was decorated with the allied colors and the flags waved repeatedly to billows of applause that swelled from many throats, in recognition of the genius of the wizard of moving picture production.

The production closed its first week's remarkable run at the Olympic Tuesday, April 30. Nothing that Griffith has hitherto done in moving pictures creates the intense interest stirred by this simple story of the great war. The war scenes, by their exceeding realism, bring the conflict home to our very doors. We see our own boys of the Rainbow Division arrive on the battle scarred zone and we rise and greet them with a perfect hurricane of applause, while eyes flash and then grow dim. The pity is that the Olympic is such a poor theater in which to house so great a picture.

A long line of patient ticket buyers can be seen every day on Randolph street, stretching from Clark to Dearborn. Not even the strenuous Liberty Loan sellers can surpass the determination which grips everyone in these lines to see the Griffith masterpiece. It is like going over the top by our boys at the front.

Minneapolis Pioneer Exhibitor on Tour.

Mr. and Mrs. C. E. Van Duzee spent Monday and Tuesday in the city last week on a tour of the country, from their home in Oakland, Cal., by way of Seattle and Minneapolis. They left for Kansas City, Mo., Tuesday night, April 30, and will return home through Denver and Los Angeles. Mr. Van Duzee is well known in trade circles throughout the east, having resided in Minneapolis for many years and being one of the earliest exhibitors in that city. He was manager in Minneapolis for the General Film Company for a number of years, in the old days, and at the same time retained his interests in picture theaters. Mr. Van Duzee still owns picture theater interests in St. Paul and also in Oakland. He is at present engaged in important sanitation projects in the latter city.

Chicago Local in New Headquarters.

The headquarters of Chicago Local, M. P. E. L. of A., were moved Monday, April 29, from the Masonic Temple to the Century Building, southwest corner of State and Adams streets. The new quarters occupy a fine suite on the 12th floor of the building. Being centrally located in the Loop, the location is much easier of access for members.

"Revelation" (Metro) Given White Permit.

Metro Pictures Service, this city, has secured the Playhouse, 410 South Michigan avenue, for the summer months for the exclusive showing of Metro releases. It was planned to present "Revelation" on Sunday, May 5, opening night, but owing to trouble in having it passed by the censor board, hurried arrangements were made to show "My Own

United States" instead. As a result of about four weeks' compromising with the censor board, "Revelation" was finally given a white permit Thursday, May 2. Only four subtitles were eliminated. This film will be presented at the Playhouse the second week of its management under Metro. Jesse Goldberg, special representative for the Frohman Amusement Corporation, has come on from New York to be present at the initial showing of "My Own United States."

"Blue Bird" Opens at Orchestra Hall.

Some time ago Max Goldstine, district manager for the Famous Players-Lasky Corporation, secured a lease on Orchestra Hall for the summer months, which is attended throughout the year by the finest people in the city. The hall will be opened for the season with the presentation of Maeterlinck's "The Blue Bird," an Artcraft feature.

Arthur Dunham, the well-known and popular orchestra leader, will direct the thirty symphony players who will give musical interpretations of the pictures shown on the screen. Mrs. Mildred Fitzpatrick, an accomplished organist, has also been engaged.

It will be the object of the Famous-Lasky management to present carefully selected programs.

Quota Nearly Reached by Chicago Theaters.

The strenuous efforts put forth by Peter J. Schaefer as chairman of the Liberty Loan committee on theaters and amusements, this city, necessitated his going to French Lick Springs, Wednesday, April 24, to recuperate. Adolph Linick, of Jones, Linick & Schaefer, has taken Mr. Schaefer's place, and he informed me that the subscriptions had reached $467,000 for theaters of all kinds, Thursday, April 25. Mr. Linick believes that the quota of $500,000 will be considerably exceeded before the drive is closed. The total number of subscribers from theaters in the city was 2,333.

Gerard Picture at All Training Camps.

It has been announced by Aaron J. Jones, of Jones, Linick and Schaefer, that the Government has requested the First National Exhibitors' Circuit to show "My Four Years in Germany" at all the soldiers' training camps in the country. "This is being done," Mr. Jones says, "and it has already been shown at Camp Grant, Rockford, for three days, beginning Thursday, April 25."

"The Unbeliever" Strong at Auditorium.

"The Unbeliever" has been going strong at the Auditorium up to the time of writing, when it has still one week more to prove its fine drawing powers. It has been an able aid in the Third Liberty Loan Drive, in addition to assisting the marine recruiting drive in the city.

Mrs. Elizabeth Sears Leaves for Front.

Mrs. Elizabeth Sears, who has filled the position of publicity representative with the American Film Company, Inc., for some time past, is making a trip to the front in France in order to secure local color for a mazagine series she is at present engaged in writing. This series gives the letters of a mother to her son in the trenches. Mrs. Sears has a son at the front whom she fondly hopes to be able to see while "over there." Mrs. Sears left Chicago May 3.

Two Kleine Clerks to Great Lakes.

Paul Lyman, a bookkeeper, and Joe Rudolph, a shipping clerk, in the George Kleine executive offices, this city, have enlisted in the navy. A party was given in their honor Wednesday evening, May 1, at the home of Miss Kelsko, Mr. Kleine's secretary, about fifty of their fellow employes and friends being present. The occasion was marked by the happy speech made by Mr. Kleine when he presented wrist watches, which had been purchased by members of the office force, to each of the selected men. They left for Great Lakes last week, where they will receive their training.

The Automaticket Machine.

Automaticket machines have recently been installed in three large, new theaters in Chicago and vicinity by A. N. Braun, middle western manager of the Automatic Ticket Selling and Cash Register Company. The theaters are the Woodlawn and Kenwood, Chicago, and the Midway, Rockford. The Kenwood and Midway theaters are the latest additions to Ascher Brothers' fine circuit.

FLOYD SEARS ENLISTS IN MARINES.

Floyd Sears, who for the past year has been private secretary to the vice president and general manager of the World Film Corporation, has enlisted in the marines. Mr. Sears' associates in World Pictures and his wide circle of friends and acquaintances in the industry wish him the best of luck in fighting for Uncle Sam.

Boom O'Donnell at Testimonial Luncheon

Philadelphia's Choice for Next President of League Acclaimed—Honor Unexpected by New Candidate.

ON May 2 the film men of Philadelphia gathered at luncheon to honor Judge John H. O'Donnell, president of the Pennsylvania League, and also president of the Philadelphia local league. It was ostensibly to be a testimonial to his past services on behalf of his brother film men and the secret was kept from him that plans were on foot to confer still greater honors upon him.

Representatives of all branches of the film business gathered on the occasion. A slip with a patriotic border, a picture of the man whom Philadelphia wants as the next League president, Judge John H. O'Donnell, and a song were distributed by Sam Blatt, chairman of the gathering. The chairman introduced Charles H. Goodwin, secretary of the Pennsylvania League, who gave Judge O'Donnell high praise as the man who for two years had helped exhibitors to the utmost and who had succeeded in uniting 115 theaters in Philadelphia County under one head. He referred to him as the squarest of the square, a man who could never be bought, a man who would always do justice to all. He announced that a Boosters' Committee of twenty exchangemen and twenty-three exhibitors had been formed to go to Boston and promised that if all worked they would bring back John H. O'Donnell as president of the Motion Picture Exhibitors' League of America.

Judge O'Donnell said had he known what the boys were up to, he would have prevented it. But while he thought he always knew everything, they had "put something over" on him. He thought it strange that he had not been asked to all the meetings, but now he knew why. He approved of testimonials to the other fellows, but did not want any for himself. He thought it strange that they wanted so many on the Boosters' Committee, but now he saw the light.

The Judge felt the National Presidency was a serious matter. Any man taking it must give all his time so he could look at every angle of view from forty-eight States' standpoints. He felt the president should have no other interest, should belong to only one organization. All organizations spring from the ground up—first the local, then the State, through an ascending scale to the national. The president must have in mind one thing, and only one, the interests of all exhibitors.

Judge O'Donnell continuing, said he did not approve of present co-operative plans, as he felt they might shake the organization. He thought organizations of exhibitors and producers all right for social feeling and mutual help and as a promoter of good-fellowship, but not as organizations.

He thought both sides would have more respect for each other, and conditions would be better eventually if there is no amalgamation, but the exhibitors should stick to their own organization and thus remain strong. He repeated his oft expressed sentiments that any co-operative plan to be right must look out for the small 300-seat house as well as the largest, and on these lines alone must the subject be fought out to a happy and successful conclusion.

Mr. O'Donnell spoke of the United Exhibitors' Association, and said how disappointed he had been at first that they found it necessary to have any other organization, but now they have joined the League, and there is a ray of hope that some day only one organization will be necessary.

He had no desire to be National President, but was willing to do anything to help "the boys" along, and if they said they wanted him to run for president, and felt it would help them in any way, he was willing to do their bidding. In closing, he gave a tribute to L. D. Beggs and Frank W. Buhler, who at their country's call had taken the picture chairmanship of the Liberty Loan drive.

In the absence of President Robert Kincade, of the United Exhibitors' Association, Vice-president Ed. O'Keefe was called on and responded. Among the other speakers were Fred G. Nixon Nirdlinger, Leslie Mason and Joseph McCready.

DENNISON IN CHARGE OF PITTSBURGH'S GENERAL.

Effective April 29, Lee Dennison became manager of the Pittsburgh office of General Film Company. This change marks an important acquisition by General, Mr. Dennison being one of the best-known exchange men in the Pittsburgh territory. He was for the past two years personal representative of James Steele of the Paramount interests, his attention being devoted to Cleveland, Indianapolis, Detroit and Pittsburgh, with headquarters at the latter point. Formerly he was exchange manager for George Kleine in Pittsburgh.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Screen Players in Loan Drive

Stars Address Crowds From An Exhibition Tank—Competition Between Studios to Win Prize.

IN Central Park there is a mudstained British war "tank" with wicked looking guns and armor plate of paper composition, so well made that only the closest inspection can tell it from the real thing. This mighty engine of war has been the center of perhaps the most intensive Liberty Loan drive in Los Angeles, in charge of the screen stars of Southern California.

Teams of film favorites representing the most important motion picture studios here competed in the drive. They were assisted by four-minute speakers from Liberty Loan headquarters.

There was competition between the representative stars of the different studios to win the prize for selling the most bonds. Each studio was represented each night.

Sessue Hayakawa, the Japanese star of the Haworth Pictures Corporation, was the first screen player to appear at the tank, and in less than an hour disposed of bonds valued at $6,500.

On one night Bert Lytell was in charge of the tank for the Metro studios. He was assisted by Viola Dana and Edith Storey.

On a Tuesday evening the Triangle players conducted a big bond sale, with Bill Desmond, Roy Stewart and Olive Thomas on the tank.

On Wednesday night the Vitagraph players had charge of the tank, including Earle Williams, William Duncan, Carol

Hayakawa Addressing Throngs in Central Park.

Holloway, Larry Seaman, Grace Darmond and Nell Shipman. They sold $16,500 worth of bonds.

Thursday night was Paramount night, with Wallace Reid, Vivian Martin, Dorothy Dalton, Theodore Roberts and other Paramount players. Seventeen thousand dollars worth of bonds were sold.

On Liberty Day Theda Bara was master of ceremonies at the tank. She sold $38,250 worth of bonds.

Miss Bara faced what was probably the largest audience that ever saw her in real life on the Pacific Coast. She appeared at 2 o'clock in the afternoon.

Starting the drive by announcing that she would give $5,000 if one hundred men in the audience would each take a $50 Liberty Bond, Miss Bara came dangerously near causing a riot. There were at least 15,000 people in the park and in the streets, and when they began crowding toward the bond booths it was almost impossible to handle the crowd.

In fifteen minutes Miss Bara's personal subscription of $5,000 had been covered and she was announcing the doubling of her original subscription, $1,000 at a time. The crowd responded with great enthusiasm, and from that time till 5.30 in the afternoon the bond-selling proceeded without a pause.

It has been estimated that between 35,000 and 40,000 people visited Central Park some time during the afternoon, to see Miss Bara and participate in the celebration. The negro jazz band furnished music for the big drive. Before Miss Bara arrived Mary Miles Minter, who is to participate in the drive Monday night, mounted the tank and made a brief speech.

At 7 o'clock in the evening Universal players took charge of the drive and among those present were Rupert Julian, Mae Murray, Ella Hall, Dorothy Phillips, Eddie Lyons, Lee Moran, Priscilla Dean, Ruth Clifford and Douglas Gerrard.

Exhibitors Object to Idle Film Deposits

Theatre Owners' Association Passes Resolution Requesting Exchanges to Buy Liberty Bonds.

FILM deposits, a taxation levied by many producing organizations through their film exchanges on the exhibitors, has long been a cause of more or less irritation between the theater managers and the exchange men. The exhibitors have always objected to this taxation, and at a meeting on April 17 a resolution was passed by the Theatre Owners' Association, an organization representing the exhibitors of Los Angeles, asking that these deposits be exchanged for Liberty Bonds, the bonds to be accepted by every member in payment of their deposit at the termination of their contracts.

The meeting was preceded by a luncheon at Hamburger's banquet hall in honor of the Third Liberty Loan. A number of exhibitors spoke, offering various suggestions for the successful launching of a Liberty Loan campaign. At the meeting later in the afternoon several important questions were discussed, including threatened Sunday closing ordinance and the new theatre license. The proposed license is on a sliding scale, being three cents a seat for houses charging twenty cents admission and more, and two cents a seat for those whose admission fee is less than that. In most cases this works out to the advantage of the picture houses. A few large theaters in the downtown district who now are paying a straight license fee of $35 a month will be hit pretty hard, but in the main the fees will be lower.

There was some protest from the five and ten-cent houses on the ground that if they were required to pay as much as a twenty-cent house, their burden would be inequitable, and the members of the committee decided to make a special provision for this class of theaters. The matter was taken up by a delegation of exhibitors with the City Council as a number of the low admission houses objected to the increase in the license rate.

We interviewed F. A. McDonald, the president of the Association, the other night, and he stated that he expected the matter to be arranged in a most satisfactory manner. Mr. McDonald also stated that he did not believe that there would be any danger of Sunday closing.

Hayakawa Goes to San Francisco.

Sessue Hayakawa and the members of his company left by train Thursday evening, April 25, for San Francisco, where many of the important scenes of the initial Hayakawa production are to be made. After a week spent in the northern city the company will proceed to the picturesque town of Monterey, and there a number of fishing scenes will be filmed.

Marion Sais, formerly with Kalem and Lasky, has been engaged as Mr. Hayakawa's leading woman. The ingenue role will be handled by Mary Anderson. Howard Davies has also been engaged for the heavy lead.

The direction of all the future Hayakawa productions is to be in the hands of William Worthington. Worthington for many years was an actor in the spoken drama and often

served also as a stage director. He made his entry into photoplay some six years ago, and after a short period before the camera as an actor with the Universal Company became a director. Mr. Worthington has also directed for the Pathe and Goldwyn Companies, and has directed Herbert Rawlinson, Leah Baird, Franklyn Farnum, Bryant Washburn and Mae Marsh.

Mr. Worthington plans upon having the picture ready for release sometime in the latter part of June.

Mr. Worthington's assistant will be Jack Wells, who has been his right hand man for several years. Robert Newhardt is to be in charge of the photographic department.

Carl Laemmle Arrives at the Coast.

Carl Laemmle, president of the Universal, arrived in Los Angeles on April 25. The chief executive of the "Big U" organization will stay here for some time. While in the West, Mr. Laemmle will confer with his aids on the production of several new features. Mr. Laemmle's visit here was in October. It's a foregone conclusion that his arrival will mean considerable activity at the big film plant and the taking on of many new companies.

G. M. Anderson Starts Production on the Coast.

G. M. Anderson, popularly known as "Broncho Billy," has started production on the coast and leased the old Selig studios in Glendale, Cal. Mr. Anderson will produce western features for the state right market. The company has not as yet been cast, but we are informed that one of the players will be Fred Church, well known in Universal and Balboa companies. Jesse Robbins has been appointed studio manager.

Motion Picture Film as Testimony in Court.

A motion picture was used this week by the Los Angeles Railway Company as first aid in defending a suit for $50,000 damages brought against it by Amos Baird. The motion picture, which was exhibited before Judge Louis W. Myers and the jury, showed Baird climbing a ladder and laying roofing paper on a house, althought when Baird entered court for the trial he was using crutches.

The railway company introduced testimony to the effect that the picture of Baird working on the roof and carrying rolls of paper up the ladder was made subsequent to the time he alleges he suffered an injury by being knocked off a car in an argument with a conductor. Baird had previously testified that he had been unable to be about without crutches since the time of the accident.

Attorney Griffith Jones, who represents the plaintiff in the case, declared he would prove in court that Baird would now be able to go without crutches had not the corporation's agents tricked him into doing this heavy work.

Jungle Obituary.

"Ethel" is dead. Every one connected with Universal City is grief-stricken and thousands of film fans throughout the country will be sad when they learn that "Ethel," the pet lioness of the films, has passed away.

Ethel died in the arena at Universal City. Four years she had served the camera and is known all over the country. Because of her gentleness she was the playmate of children. Her death came suddenly. It meant sincere sorrow to those who had trained her from clumsy puppyhood to the sinewy graces of maturity.

The Tallys Are Back in Los Angeles.

Thomas L. Tally and Seymour Tally returned to Los Angeles on Friday, April 26. Messrs Tally have been east for nearly a month and attended the annual meeting of the First National Exhibitors Circuit, in New York.

Julian Eltinge Soon to Start Production.

Julian Eltinge is back in Los Angeles and will soon begin production with his own company, his pictures to be distributed through the Lasky-Artcraft organization. It is expected that Mr. Lasky will return to the city this week and Mr. Eltinge's plans will then be definitely outlined. Mr.. Eltinge may build a studio of his own or produce his pictures on the Lasky lot.

Clune Donates Theater for a Week.

W. H. Clune has denominated a week at Clune's Broadway as Red Cross week. An immense Red Cross four feet high will guard the theater lobby. Within, as a special added attraction to the feature picture, Mr. Clune will present "The Spirit of the Red Cross," a special release written by James Montgomery Flagg and produced by Jesse Lasky.

De Mille Starts New Picture.

Cecil De Mille, director-general of the Artcraft-Lasky Company, having finished "Old Wives for New," has started on a feature film production. It is a picturization of Rupert Hughes' "We Can't Have Everything." In the new production will appear in leading roles Kathlyn Williams, Elliott Dexter, Sylvia Bremer and Thurston Hall. There will also appear a newcomer, Alma Francis, late of musical comedy fame.

Blue Engaged by National.

Monte Blue has been engaged by the National Film Corporation to play the role of heavy in the feature which will be a sequel to "Tarzan of the Apes." Mr. Blue has just completed an engagement with Edith Storey of the Metro Company.

Cowboys to Break Bronchos for Uncle Sam.

The call of the range and the bucking broncho has been felt by six cowboys of the Triangle studio and they are planning to desert the films to seek new thrills and at the same time do their bit for Uncle Sam. The punchers, Pete Morrison, Curley Baldwin, Abe Farra, Buff Jones, Bee Reynolds and Eddie Bowman, famed in the motion picture world for their daring feats of horsemanship, are planning to enlist in the army and will serve as broncho busters for Uncle Sam at the remount station at Camp Fremont. A more capable bunch of men would be hard to find, as all are daring horsemen, "A-1" cowhands and experts with the rope.

Fay Tincher Home Again.

Fay Tincher has arrived in Los Angeles after a hurried trip to New York, where she signed a contract with the World Film Corporation to star in special features, which will be made at the Willis and Inglis studios in Hollywood.

Exhibitors in Town.

Among the motion picture exhibitors who have been visiting Los Angeles on business have been E. L. Franck, of the Oasis Theatre, Ajo, Arizona, and A. T. Connard, of the C. & C. theatre, Taft, Cal.

"Hearts of the World" Not for Philadelphia

Management Cancels the Engagement After Censor Board Eliminates Scenes Depicting German Brutalities.

Hisses and outcries that "the censors are pro-German" followed the announcement made Tuesday night, April 30, during the opening presentation of D. W. Griffith's "Hearts of the World," at the Garrick theater, Philadelphia, that seven scenes had been ordered excised from the new production. The order for the eliminations, all of them depicting the characteristic brutalities toward the French and Belgian women, had been received from the Pennsylvania State Board of Censors, a few hours prior to the opening of the theater. This board is composed of Frank L. Shattuck, Dr. Ellis Paxon Oberholzer and Mrs. E. Niven.

Tuesday noon the censors had passed upon the film and made the eliminations to which Elliott, Comstock & Gest, distributors of the famous feature, so seriously objected. The Tuesday evening audience was made up of guests of the management, money for tickets having been refunded to purchasers before the doors opened.

Ballots were distributed and a vote was taken as an expression of opinion. "Hearts of the World" was shown in exactly the form it carried before the Pennsylvania autocrats started cutting. The vote was overwhelmingly in favor of the unexpurgated production.

Determined that the Griffith film should be presented in complete form or not at all, Elliott, Comstock & Gest announced that the engagement in Philadelphia had been cancelled. The distributors will begin legal proceedings, determined to carry the case to the court of last resort in their purpose to exhibit the film despite the decision of the censors.

MARY MAURICE, SCREEN MOTHER, DIES.

Mary Birch Maurice, who had the title of "mother of the films" bestowed upon her by "fans," died at the home of relatives in Port Carbon, Pa., April 31 in her seventy-fourth year. She was last employed by Vitagraph in filming Arthur Guy Empy's "Over the Top." She has been continuously employed by Vitagraph since her debut in pictures eight years ago. Previous to becoming a "screen mother," Mrs. Maurice had enjoyed popularity on the legitimate stage, having made her debut in a Pittsburgh stock company in the early sixties. In her day upon the stage she had supported scores of prominent stars, among them being Frank Chanfrau, John T. Raymond, Booth, Barrett and McCullough, Joseph Jefferson and Robert Mantell.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between January 1 and March 31, 1918.

Compiled by Margaret I. MacDonald.

THIS list of films released between January 1 and March 31, 1918, contains the names of educational pictures which have been produced during that period and also a number of pictures of mixed character suggested for the family group. It does not, however, include the various News Pictorials such as the Screen Telegram, Mutual Weekly, Animated Weekly, Current Events and Hearst-Pathe News. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein referred to will be found in the following list:

AGRICULTURE.

Apple Blossom Land—Pathe—International.
Canada, Agricultural Opportunities of Western—General Film-Essanay.
Dates in California, Picking—Universal—Jan. 18—(Screen Magazine No. 54.)
Fruit Trees, Pests of Our—Pathe—Mar. 24.
Goats, Raising—Universal—Jan. 25—(Screen Magazine No. 55.)
Hog is Hoover's Best Bet, King—Universal—Mar. 8—(Screen Magazine No. 61.)
Horse Drive, The—Universal—Mar. 8—Screen Magazine No. 61—(showing fine specimens of thoroughbred horses).
Pineapples in the Land of the Ukulele, Harvesting—Universal—Feb. 15—(Screen Magazine No. 58).
Sheep Grazing in Uncle Sam's National Forests—Universal—Feb. 22—(Screen Magazine No. 59).
Sheep Industry, Peruvian—(Merino Sheep)—Pathe—Feb. 24—(Argus Pictorial No. 8).

ART.

Art on the Typewriter—Paramount-Bray—Jan. 19—(Pictograph No. 103).
Making Nature Study Real—Universal—Jan. 4—(Screen Magazine No. 52).

CULINARY.

Cheese Souffle, Making—Universal—Feb. 22—(Screen Magazine No. 59).

ECONOMICS.

Coal Conservation, Lesson in—Universal—Mar. 29—(Screen Magazine No. 64).
Coal Economy—Universal—Feb. 8—(Screen Magazine No. 57)—(Inspired by suggestion to use Niagara energy for electric power).
Flour From Potatoes—Paramount-Bray—Jan. 12—(Pictograph No. 102).

EDUCATION.

Theater, A New School of the—(carried on in conjunction with the Comedy Theater under the guidance of the Washington Square Players)—Paramount-Bray—Jan. 26—(Pictograph No. 104).

ENGINEERING AND MINING.

Coal, Eight Hundred Years of—Universal—Mar. 1—(Screen Magazine No. 60).
Concrete Bridge, Making a Monster—Universal—Mar. 22—(Screen Magazine No. 63).
Macadam Road, Building Twenty-One Miles of—Universal—Jan. 18—(Screen Magazine No. 54).
Mines, Salting—Universal—Jan. 25—(Screen Magazine No. 55).
Panama Canal, The—Paramount-Bray—Jan. 12—(Pictograph No. 102).
Panama Canal—(2 parts)—Lincoln & Parker—Feb. 8.
Water Powers of Western Canada—General Film-Essanay.

FASHIONS.

New Art of Dress, The—Paramount-Bray—Jan. 6—(Pictograph No. 101).

FLORICULTURE.

Dahlia Farm. Bessie Boston's—Prizma.
Flowers, Bloom, Watching—Pathe—Feb. 17
Rose Culture—Paramount-Bray—Mar. 18—(Pictograph).

GEOLOGY.

Asphalt Lake, An—(Trinidad)—Pathe—Feb. 24—(Argus Pictorial No. 8).

GYMNASTICS AND DANCING.

Children's Dances—Pathe—Mar. 17.
Evolution of the Dance—Paramount-Bray—Jan. 12—(Pictograph No. 102).
Physical Culture Terpsichore—Paramount-Bray—Mar. 8—(Pictograph No. 111)—(Demonstration by Marion Morgan and pupils of the fact that the dances of the ancients were in reality physical culture exercises).
Zongar—(physical culture drama)—Physical Culture Photoplays, Inc.—(5 parts).

HISTORY.

Beautiful Mrs. Reynolds, The—World—Jan. 21—(5-part drama of the period of Alexander Hamilton and Aaron Burr).
Birth of Democracy, The—Franco-American—Jan.—(7-part drama of the French Revolution).
Cross-Bearer, The—World—(8-part drama)—(suggested by Bulwer Lytton's "Richelieu").
Du Barry—Fox—Dec. 30—(7-part drama).
German Curse in Russia, The—Pathe—Jan.—(5-part dramatic sequence of actual events in Russia's history from Aug., 1914, and covering the period of the Revolution).
Kaiser, The—Jewel—Mar.—(7 parts).
Lest We Forget—Metro—(8-part drama).
My Four Years in Germany—My Four Years in Germany, Inc.
My Own United States—Metro-Frohman Amusement—(8-part drama).

INDUSTRIES.

Bibles, War—Pathe-International.
Brush with the Enemy, A—Visual Education Co.
Canada, Great Natural Industries of—General Film-Essanay.
Cats, Breeding Fancy—("Women in the World of Work")—Paramount-Bray—Jan. 26—(Pictograph No. 104).
Democracy's Mouthpieces, Making—Universal—Mar. 22—(Screen Magazine No. 63).
Fish Farming, Scientific—Chester.
Food the Lasts Ten Years—Universal—Feb. 1—(making artificial food for exhibition).
Food Without Hands, Handling—Universal—Jan. 25—(Screen Magazine No. 55).
Forest to Ship, From—Pathe-International—Jan. 27.
Furs, My Lady's—Pathe-International—Jan. 13.
Glass Models for Museum of Natural History Making—(flowers and animalculae)—Pathe—Jan. 27—(Argus Pictorial No. 6).
Gold Leaf, Making—Pathe—Jan. 13—(Argus Pictorial No. 5).
Homespun, How Uncle Sam has Outgrown—Visual Education Co.
Ice, Harvesting Natural—Natural Ice Association of America.
Jackie's Clothes—Pathe-International.
Linoleum, Making—Pathe-International.
Lumbering for Wartime—Paramount-Bray—Mar. 25—(Pictograph).
Money, Making a Mint of—Paramount-Bray—Mar. 8—(Pictograph No. 111).
Newspaper, Making a—Universal—(series)—Screen Magazine Nos. 62, 63, 64, 65).
One Department of a Great Industry—(manufacture of spaghetti)—Films of Business.
Oyster Fisheries, Gulf of Mexico—Pathe—Feb. 10—(Argus Pictorial No. 7).
Oyster Fisheries on Chesapeake Bay—Universal—Mar. 9—(Screen Magazine No. 61).
Perfumes, The Manufacture of—"Women in the World of Work"—Paramount-Bray—Jan. 19—(Pictograph No. 103).
Pine Needles, Utilizing—Paramount-Bray—Feb. 3—(Pictograph No. 105).
Salmon Fisheries of Columbia—Universal—Feb. 16—(Finley Nature Studies No. 5).
Sharks for Food, Catching—Universal—Jan. 11—(Screen Magazine No. 53).
Ships, Building Wooden—Universal—Feb. 2—(Screen Magazine No. 56).
Steel, Manufacture of, The—Universal—Mar. 8—(Screen Magazine No. 61).
Shrimps for Milady's Salad—Universal—Feb. 9—(Screen Magazine No. 57).
Ukeleles from Cigar Boxes—Universal—Mar. 29—(Screen Magazine No. 64).
Veilings, Manufacture of—Universal—Jan. 11—(Screen Magazine No. 53).

LITERATURE.

ANDREWS (Mary Raymond Shipman).
Three Things, The—("The Unbeliever")—with Raymond McKee and Marguerite Courtot)—Kleine-Edison—Feb. 11—(7 parts).

ARMSTRONG (Paul).
Romance of the Underworld, A (with Catherine Calvert)—Frank A. Keeney.

BAIRD (Edwin).
City of the Purple Dreams, The (with Thomas Santschi)—Exhibitors Operating Corp.—Jan.—(7 parts).

BARKER (Granville) and HOUSMAN (Lawrence).
Prunella (with Marguerite Clark)—Paramount—Mar. 18—(5 parts).

BECHOLDT (Frederick).
Thieves Gold (with Harry Carey)—Universal—March 18—(5 parts).

BIGGERS (Earl Derr).
Blind Adventure, The (with Edward Earle)—Greater Vitagraph—Jan. 7—(5 parts).

BROADHURST (George).
Innocent (with Fanny Ward)—Pathe-Astra—Jan. 27.

BRONTE (Charlotte).
Jane Eyre ("Woman and Wife")—(with Alice Brady)—Select—Jan.

BURNETT (Frances Hodgson).
Shuttle, The (with Constance Talmadge)—Select—March—(5 parts).

BURROUGHS (Edgar Rice).
Tarzan of the Apes—(with Gordon Griffith and Elmo Lincoln)—First National—Feb.—(8 parts).

CALDOS (B. Perez).
Beauty in Chains—(with Ella Hall)—Universal)—March 11—(5 parts).

CAMPBELL (Bartley).
Fairfax—("Crucible of Life, The")—(with Grace Darmond, Frank O'Connor, etc.)—General Enterprises, Inc.—Feb.—(7 parts).

CARBER (B. D.).
Nancy Comes Home—(with Myrtle Lind)—Triangle—Mar 24, 1918—(5 parts).

CASTLE (Agnes and Egerton).
Rose of the World—(with Elsie Ferguson)—Artcraft—Jan. 7, 1918—(5 parts.

CHAMBERS (Robert W.).
Woman Between Friends, The—(with Alice Joyce and Marc MacDermott)—Vitagraph—Feb. 11, 1918—(5 parts).

CLARK (Ellery H.).
Loaded Dice—(with Frank Keenan)—Pathe—Feb. 10, 1918—(5 parts).

COHEN (O. R.) and GIESY (J. U.).
House in the Mist, The—("The Eyes of Mystery")—(with Edith Storey)—Metro—Jan. 21—(5 parts).

COWL (Jane).
Daybreak—(with Jane Murfin)—Metro—Jan. 7, 1918—(5 parts).

CURWOOD (James Oliver).
Quest of Joan, The—("The Girl Who Wouldn't Quit")—(with Louise Lovely)—Universal—Mar. 25, 1918—(5 parts).

DAVIS (Ruth Helen) (with Charles Klein).
Guilty Man, The—Paramount—1918.

DE MILLE (William C.).
Land of the Free, The—("One More American")—(with George Reban)—Paramount—Mar.—(5 parts).

DORRANCE (Ethel and James).
His Robe of Honor—(with Henry Walthall)—Paralta—Feb.—(7 parts).

DUMAS (Alexander).
Du Barry—(with Theda Bara)—Fox—Dec. 30, 1918—(7 parts).

ENGLAND (George Allan).
Brass Check, The—(with Francis X. Bushman and Beverly Bayne)—Metro—Mar. 11, 1918—(5 parts).

EVANS (Larry).
The Wife He Bought—(with Carmel Myers and Kenneth Harlan)—Bluebird—Feb. 4, 1918—(5 parts).

EVANS (Ida M.).
Limousine Life—(with Olive Thomas)—Triangle—Feb. 3, 1918.

FITCH (Clyde).
Girl and the Judge, The—(with Olive Tell)—Mutual-Frohman—Mar. 18, 1918—(5 parts).

FOSTER (Maxmilian).
Rich Man, Poor Man—(with Marguerite Clark)—Famous Players-Lasky—April 15, 1918—(5 parts).

GARLAND (Hamlin).
Cavanaugh of the Forest Rangers—(with Alfred Whitman)—Greater Vitagraph—Feb. 25, 1918—(5 parts).

GERARD (James W.).
My Four Years in Germany—First National—Feb., 1918.

HALE (Edward Everett)
The Man Without a Country—("My Own United States")—Screen Classics—Metro—Feb.—(8 parts).

HAWKS (J. G.).
Flare-Up Sal—(with Dorothy Dalton)—Paramount—Feb. 4, 1918—(5 parts).

HENRY (O.).
American Live Wire, An—General Film-Broadway Star—Mar.—(2 parts).
Clarion Call, The—General Film-Broadway Star—(2 parts).
Fifth Wheel, The—General Film-Broadway Star—Feb.—(2 parts).
Hiding of Black Bill, The—General Film-Broadway Star—Jan.—(2 parts).
Last Leaf, The—General Film-Broadway Star—Jan.—(2 parts).
Madison Square Arabian Night, A—General Film-Broadway Star—Mar.—(2 parts).
Moment of Victory, The—General Film-Broadway Star—Mar.—(2 parts).
Rathskeller, and the Rose, The—General Film-Broadway Star—Mar.—(2 parts).
Schools and Schools—General Film-Broadway Star—(5 parts).
Thing's the Play, The—General Film-Broadway Star—Feb.—(2 parts).
Trimmed Lamp, The—General Film-Broadway Star—Mar.—(2 parts).

MERRICK (Leonard).
Impostor, The—(with Ann Murdock)—Mutual-Frohman—Jan. 14, 1918—(5 parts).

MOFFAT (Edward).
Hearts Steadfast "Revenge"—(with Edith Storey)—Metro—Feb. 25, 1918—(5 parts).

MOROSCO (John A.).
Shoes that Danced, The—(with Pauline Starke)—Triangle—Mar. 3, 1918—(5 parts).

MORRISON (Lee).
Madame Spy—(with Jack Mulhall and Donna Drew)—Universal—Jan. 21, 1918—(5 parts).

NICHOLSON (Meredith)
Hopper, The—(with George Hernandez, Walt Whitman, Wm. P. Mong, etc.)—Triangle—Feb. 3, 1918—(5 parts).

OYEN (Henry).
Avenging Trail, The—(from "Gaston Olaf")—(with Harold Lockwood)—Metro-Yorke—Dec. 31, 1917—(5 parts).

PACKARD (Frank L.).
Beloved Traitor, The—(with Mae Marsh)—Goldwyn—Feb. 24, 1918—(5 parts).

PARKER (Sir Gilbert).
Wild Youth—(with Louise Huff and Theodore Roberts)—Paramount—Mar. 18, 1918—(5 parts).

PARRISH (Randall).
Keith of the Border—(with Josie Sedgwick and Robert Gills)—Triangle—Feb. 17, 1918—(5 parts).

PEPLE (Edward).
Pair of Sixes, A—(with Taylor Holmes)—Kleine-Essanay—April 1, 1918—(5 parts).

QUILLAN (Frances).
Innocents Progress—(with Pauline Stark)—Triangle—Mar., 1918—(5 parts).

RALEIGH (Cecil and Hamilton (Henry)
Sealed Orders—("Stolen Orders")—(with Carlyle Blackwell and Kitty Gordon)—World-Brady—1918—(8 parts).

RAMSEY (Alicia).
Eve's Daughter—(with Billie Burke)—Famous Players-Lasky—Mar. 4, 1918—(5 parts).

REED (Myrtle).
Weaver of Dreams—(with Viola Dana)—Metro—Feb. 18, 1918—(5 parts).

RICE (Alice Hegan).
Calvary Alley ("Sunshine Nan")—(with Ann Pennington)—Famous Players-Lasky—Mar. 11, 1918—(5 parts).

RINEHART (Mary Roberts).
'K"—("The Doctor and the Woman")—Jewel—Feb., 1918.

ROBERTS (Kenneth L.).
Good Will and Almond Shells—("The Shell Game")—(with Emmy Wehlen)—Metro—Mar. 4, 1918—(5 parts).

ROUSE (William Merriam).
Jules of the Strong Heart—(with George Behan)—Paramount—Jan. 14, 1918—(5 parts).

SARDOU (Victorien).
La Tosca—(with Pauline Frederick)—Paramount—Mar. 25, 1918—(5 parts).

SHEEHAN (Perley Poore).
Whispering Chorus, The—(with Kathlyn Williams)—Artcraft—Mar. 25—(5 parts).

SHELDON (Edward).
Song of Songs, The—(with Elsie Ferguson)—Artcraft—Feb. 11, 1918—(5 parts).

SHELDON (E. Lloyd).
Forbidden Path, The—(with Theda Bara)—Fox—Jan. 27—(6 parts).

SHERBROOK (Norman).
Vortex, The—(with Mary Warren and Joe King)—Triangle—Mar. 31, 1918—(5 parts).

STRINGER (Arthur).
Button Thief, The—("From Two to Six")—(with Winfred Allen and Earl Fox)—Triangle—Feb. 17. 1918—(5 parts).

SUE (Eugene).
Wandering Jew, The—("Morok")—Hesperia—Feb., 1918—(7 parts).

SULLIVAN (Francis).
The Flames of Chance—(with Margery Wilson)—Triangle—Jan. 20, 1918—(5 parts).

TWAIN (Mark).
Adventures of Tom Sawyer—("Huck and Tom")—(with Jack Pickford)—Famous Players-Lasky—Mar. 4, 1918—(5 parts).

VEBER (P.) (with H. de Grosse).
La Gamine ("The Studio Girl")—(with Constance Talmadge)—Select—Jan., 1918

WAGNALL (Mabel).
Rose Bush of a Thousand Years Ago, A—("Revelation")—(with Nazimova)—Metro—Jan.—(7 parts).

WALK (Charles Edmund).
Girl in the Dark, The—(with Carmel Myers)—Bluebird—Mar. 4, 1918—(5 parts).

WALTER (Eugene).
Just a Woman—S. & S.-U. S. Ex. Booking Corp.—(6 parts)—Mar., 1918.
Knife, The—(with Alice Brady)—Select—March, 1918—(5 parts).

WEBSTER (Henry Kitchell).
Painted Scene, The—("The Great Adventure")—(with Bessie Love)—Pathe—Mar., 1918—(5 parts).

WEIR (Hugh).
Woolworth Diamonds, The—("Under Suspicion")—(with Francis X. Bushman and Beverly Bayne)—Metro—Feb. 4, 1918—(5 parts).

WILLSIE (Honore).
Heart of the Desert, The—("The Red, Red Heart")—(with Munroe Salisbury)—Bluebird—April 1, 1918—(5 parts).

WILSON (Harry Leon).
Ruggles of Red Gap—(with Taylor Holmes)—Kleine-Essanay—Feb. 25, 1918—(5 parts).

WOLFF (Pierre).
Marionettes, The—(with Clara Kimball Young)—Select—Jan., 1918.

WONDERLY (W. Carey).
Broadway Love—(with Dorothy Phillips)—Bluebird—Jan. 21—(5 parts).
Marriage Bubble, The—(with Anna Luther and William Desmond)—Triangle—Mar. 31, 1918—(5 parts).

WRIGHT (Harold Bell).
Eyes of the World, The—(with Jane Novak, Kathleen Kirkham and Jack Livingston)—Arrow-Clune—Feb., 1918—(7 parts).

YOUNG (Rida Johnson (with Gilbert P. Coleman).
Brown of Harvard—(with Tom Moore)—Kleine-Selig—Jan. 10, 1918—(6 parts).

YOUNG (Waldemar).
New Love for Old—Universal—(with Ella Hall).

MILITARY.

American Arms—Pathe.
Artilleryman, Making an—Universal—Feb. 22—(Screen Magazine No. 59).
Eyes of the Allies, The—Ford Motor Co.
Fit to Fight—Metro—(3 parts).
Making An American Officer—Educational.
Making a Man-o-Warsman—Ford Motor Co.
Temporary City, A—(scenes from cantonment)—Pathe-International—Mar. 3.
Training Officers for Our National Army—Ford Motor Co..
Training a U. S. Hospital Unit—Universal.
Unbeliever, The—Edison-Kleine—Feb. 11—(5 parts).
War Dogs—Paramount-Bray—(Pictograph).
War and the Motorcycle—Paramount-Bray—Feb. 24—(Pictograph No. 109).

MUSIC.

La Tosca—Famous Players-Lasky—Mar. 25—(5 parts).
Thais Goldwyn -Dec. 29.

PATRIOTIC.

American Buds—Fox—(7-part drama).
Birth of Democracy—Famous Players-Lasky—(7 parts).
Boy Scouts to the Rescue—Universal—(series)—Universal—Mar.—(10,000 feet).
Bud's Recruit—General Film—Jan.—(2 parts).
Day with Our Future Admirals, A—Universal—Mar. 1—(Screen Magazine No. 60)—(Annapolis, Md.).
Democracy's Mouthpieces, Making—Universal—Mar. 22—(Screen Magazine No. 63).
Eagle's Eye, The—(serial)—Foursquare.
For Liberty—Fox—(5-part drama).
Her Boy—Metro—(5-part drama).
Hospital Units, Training U. S.—Universal—Jan. 11—(Screen Magazine No. 53).
Lest We Forget—Metro—(8-part drama).
Liberty Loan Bond, Birth of a—Paramount—Mar. 15—(Pictograph No. 112).
Messengers of Mercy—Universal—Feb. 1—(Screen Magazine No. 56).
My Four Years in Germany—My Four Years in Germany, Inc.
My Own United States—Metro-Frohman Amusement—(8-part drama).
Ships, Building Wooden—Universal—Feb. 1—(Screen Magazine No. 56).
Spirit of '17—Famous Players-Lasky—(5-part drama).
Stage Women's War Relief—Paramount-Bray—Feb. 17—(Pictograph No. 108)—(with prominent stage stars posing).
Women Become Democracy's Valiant Helpers—Universal—Feb. 15—(Screen Magazine No. 58),—(showing women at work in munition factories, on farms and behind the scenes in the theater).

SCENIC AND TRAVEL (Including Peoples and Customs).

Adriatic, Gems of—Universal—Feb. 9.
Arizona, Grand Canyon and Canyon of De Chelley—General Film-Essanay—Jan.
Australia, Adelaide—Paramount-Holmes—Jan. 13.
Australia, Around Melbourne—Paramount-Holmes—Jan. 13.
Australia, Melbourne—Paramount-Holmes—Jan. 21.
Australia, Sydney—Paramount-Holmes—Jan. 7.
Australia, Trip to Jenolan Cave—Paramount-Holmes—Jan. 14.
Bonnets of Brittany—Pathe—Feb. 3.
Bruges Before the War—Pathe—Jan. 20.
Canada From Coast to Coast—General Film-Essanay—Mar. 9.
Cauterets—Pathe—Mar. 17.
Clouds Come From, Where—Educational-Bruce—Jan.
Columbia—Lincoln & Parker—(2 parts).
England, Kenswick, Cumberland—Pathe—Jan. 6.
England, Buxton, Derbyshire—Pathe—Mar. 3.
France, Arcachon—Pathe—Mar. 24.
France, Central Auvergne—Pathe.
France, Around Central Auvergne—Pathe.
France, Picturesque Brittany—Pathe—Feb. 3.
France, Valley of the Dordogne—Pathe—Mar. 31.
France, Forest of Fontainbleau—Pathe.
France, Picturesque Rivers of France—Pathe—Jan. 6.
France, Rocamadour and the Valley of the Lot—Pathe—Feb. 10.
France, The Perzere Valley and Clermont—Pathe.
Garden Spot of the World—Universal—Feb. 23.
Glimmer-Glass, Beside the—Educational-Bruce—Feb.
Honolulu, A Day In—Paramount-Bray—(Pictograph No. 112).
Hood, Mount—Universal—Feb. 23.
Hound of the Hills—Educational-Bruce—Jan.
Indian Fisherman, The—Universal-Finley—Mar. 9.
Italy, Along the Riviera—Pathe—Feb. 17.
Hawaii, Kilauea—Paramount-Bray—(Pictograph).
Long White Trail—(Lapland)—Universal—Feb. 2.
Maine Snow Storm, A—Paramount-Bray—(Pictograph).
Mesa Verde Park—Pathe.
Moonshine Country, In the—Paramount-Bray—(Pictograph).
Orient, Flower of the—Universal—Mar. 16.
Oregon, Where Rolls the—Universal—Mar. 23.
Peru, The Land of the Incas—(4 parts)—Lincoln & Parker-Kleine—Mar. 22.
Plotless Picture, Making a—Educational-Bruce.
Ranier National Park—Pathe—Jan. 27.
Ridge Roamers, The—Educational-Bruce—Jan.
Romance of the Rails—General Film-Essanay—Mar. 9—(over Canadian Pacific Railroad).
Southern Mountaineers, Our—Paramount-Bray—(Pictograph).
Summerland, From Here to—Educational-Bruce—Feb.
Switzerland, Grandeur of—Universal—Mar. 9.
Tarn and its Gorges, The—Pathe—Jan. 6.
Thunderer of the Waters, The—(Niagara)—Reiben.
Trail to the Sky—Educational-Bruce—Mar.
White Water and Windy Willie—Educational-Bruce—Mar.
World o' Dreams, A—Educational-Bruce—Feb.
Yellowstone, Geysers of the—Universal—Mar. 23.
Yellowstone, Yellowstone and the Geysers—Pathe—Mar. 3.
Yellowstone National Park—Pathe-Earle—Jan. 13.
Yellowstone National Park—Rothacker—Mar.
Yosemite National Park, Glimpses of—Universal-Finley.

SCIENCE.

Cohesion and Adhesion, Scientific Study of—Pathe—Jan. 27—(Argus Pictorial No. 6).
Dictograph, The—Its Use in the War—Universal—Jan. 18—(Screen Magazine No. 54).
Flying, Rudiments of—Paramount-Bray—Feb. 10—(Pictograph No. 107).
Horse in Action, The—Pathe—(photographed with ultra-rapid camera).
Physics, Study in—(showing action of various liquids such as aniline in hot and cold water)—Pathe—Feb. 10—(Argus Pictorial No. 7).
Specific Gravity of Fluids, Study of—Pathe—Feb. 24—(Argus Pictorial No. 8).
Stentor, Study of a—Pathe—Jan. 27—(Argus Pictorial No. 6).
T.N.T., The Destructive Power of—Paramount-Bray—Jan. 6—(Pictograph No. 101).
X-Ray, Examining the Teeth with the—Universal—Feb. 15—(Screen Magazine No. 58).
X-Ray Revelation—(showing different joints of the body in motion)—Universal—Jan. 25—(Screen Magazine No. 55).

SOCIOLOGY.

Cheating the Public—Fox—Jan. 20—(7-part child labor story).
Daybreak—Metro—Jan. 7—(5-part temperance drama).
Just a Woman—S. & S.—(6-part labor and temperance story).
Mother—General Enterprises-McClure—(6 parts).
Rule of Reason, The—N. Y. Central Railroad—(Safety First Film).
Reason Why, The—Visual Education Co.
Woman and the Law—Fox—Mar. 17—(5-part production based on the famous De Saules murder case).

SPORTS AND HUNTING.

Angling for Steelhead Trout—Prizma-Stone.
America in Winter Time, Young—Paramount-Bray—(Pictograph).
Eighth Annual Round-Up—(Pendleton, Ore.)—Pathe—(3 parts).
Human Polar Bears—(winter bathing)—Paramount-Bray—Feb. 17 (Pictograph No. 108).
Hunting Big Game in the North—Inter-Ocean—(5,000 feet).
Java, Drum Dancers—Universal-Finley—Feb. 16.
Salmon Fishing in New Brunswick—General Film-Essanay.
Throwing the Bull—Educational.

TOPICAL.

Aviator, Making an—Mar. 15—(Screen Magazine No. 62).
Behind the Scenes—Jan. 11—Universal—(Screen Magazine No. 53)—showing how noise by way of realism is manufactured behind the stage).
Blind Children See, Making—Universal—Feb. 8—(Screen Magazine No. 57)—(classes in museum of Natural History).
Camouflage—(animated drawing)—Paramount-Bray—Feb. 17—(Pictograph No. 108).
Careless Hunter in the Woods Can Do, What a—Universal—(Screen Magazine).
Coast Guard at Work, Our—Universal—Jan. 4—(Screen Magazine No. 52).
Crime, Putting the "Kibosh" on—Universal—Mar. 29—(Screen Magazine No. 64)—(showing N. Y. State Mounted Police at work).
Cutting Ships in Two—Universal—Feb. 8—(Screen Magazine No. 57).
Fires in National Forests, Checking—Universal—Mar. 15—(Screen Magazine No. 62).
Hospital for Dumb Animals, A—Universal—Mar. 1—(Screen Magazine No. 60)—(London, Eng.).

Keeping the City Clean—Universal—Jan. 4—(Screen Magazine No. 52).
Keeping Our Cops in Trim—Universal—Feb. 15—(Screen Magazine No. 58).
Magic for Home Use—(series)—Paramount-Bray—(Pictograph).
Manikin Theater, Greenwich Village—Universal—Feb. 1—(Screen Magazine No. 56).
Mediumship Revealed—Universal—(Screen Magazine No. 63)—(with Hereward Carrington).
Prison in Mexico—Universal—Jan. 4—(Screen Magazine No. 52).

ZOOLOGY.

Animal Friends, Our—Universal—(Screen Magazine No. 60).
Animal Drolleries—Coronet.
Animals in Midsummer—Educational.
Animal Traits—Educational.
Bagworm, The—Pathe—Jan. 13—(Argus Pictorial No. 5).
Bears of the Yellowstone—Universal-Finley—Feb. 2.
Beavers—Pathe—(Argus Pictorial No. 8).
Bee, Suffragest Supreme—Universal—Jan. 18—(Screen Magazine No. 54).
Birds and Animals at Home, Wild—(2 parts)—Universal-Finley.
Birdland Studies—Coronet.
Birds of Crag and Cavern—Universal-Finley—Feb. 9.
Bird Island—Prizma.
Birds, Taming Wild—Universal-Finley—(2 parts).
Children's Pets—Educational-Ditmars.
Confession of Pongo—(monkey study)—Educational.
Fish Frolics—Universal—Mar. 1—(Screen Magazine No. 600)
Insects, Microscopic Study of Garden—Pathe—Feb. 10—(Argus Pictorial No. 7).
Insect, Life in the—Educational.
Microscopic Studies—Pathe—(Argus Pictorial No. 5).
Nature's Songsters—Educational-Ditmars.
Naturalist, Rambles with a—Universal-Finley—Mar.
Pelicans, A Study in—Paramount-Bray—Jan. 19—(Pictograph No. 103).
People and Their Pets—(birds)—Paramount-Bray—Feb. 3—(Pictograph No. 105).
Rare Tropical Birds—Prizma-Stone.
Turtles of All Kinds—Educational-Ditmars.
Wild Fowl Nurseries of Southern Oregon—Universal-Finley.

FILMS FOR THE FAMILY GROUP.

Amarilly of Clothesline Alley—Artcraft—(5-part comedy drama).
American Buds—Fox—(7-part patriotic story).
Ann's Fnish—American-Mutual—(5-part comedy).
Before and After Taking—Metro-Drew—(comedy).
Bell Boy, The—Famous Players-Lasky—(2-part farce comedy).
Beloved Traitor, The—Goldwyn—(5-part drama).
Blue Blazes Rawden—Artcraft—(5-part western drama).
Boy Scouts to the Rescue—Universal—(5-reel series).
Brace Up—Bluebird—(5-part drama).
Brass Check, The—Metro—(7-part detective story).
Bud's Recruit—General Film—(2-part Judge Brown story).
By Injunction—General Film-Broadway Star—(2-part drama).
Call to Arms, A—(From Lincoln Cycle)—Famous Players-Lasky—(3 parts).
Cavanough of the Forest Rangers—Greater Vitagraph—(5-part drama).
Cheating the Public—Fox—(5-part melodrama).
Chocolate of the Gang—General Film-Broadway Star—(2-part drama Judge Brown).
Clarion Call, The—General Film-Broadway Star—(2-part drama).
Cloven Tongue, The—Pathe—(2-part drama).
Compliments of the Season—General Film-Broadway Star—(2-part drama).
Cross Bearer, The—World—(8-part drama).
Count and the Wedding Guest, The—General Film-Broadway Star—(2 parts).
Cupid's Round-Up—Fox—(5-part comedy drama).
Curse of Iku, The—Kleine—(7-part Japanese drama).
Daddy's Girl—Pathe—(5-part drama).
Daughter of Destiny, A—First National-Petrova—(5-part wartime drama).
Daybreak—Metro—(5-part temperance drama).
Debt of Honor, The—Fox—(5-part wartime drama).
Eagle's Eye, The—(serial)—Wharton, Inc.
Faith Endurin'—Triangle—(5-part western).
Family Skeleton, The—Famous Players-Lasky—(5-part drama).
Fifth Wheel, The—General Film-Broadway Star—(2-part drama).
Fighting Grin, The—Bluebird—(5-part comedy).
Fields of Honor—Goldwyn—(5-part wartime drama).
Flare-up Sal—Famous Players-Lasky—(5-part drama).
Floor Below, The—Goldwyn—(5-part comedy drama).
For Liberty—Fox—(5-part patriotic drama).
Fourth in Salvador, The—General Film-Broadway Star—(2-part drama).
Gates of Gladness—World—(5-part drama).
Headin' South—Artcraft—(5-part melodrama).
Heart of a Lion—Fox—(5-part drama).
Heart of Romance, The—Fox—(5-part story).
Help Wanted—Metro-Drew—(comedy).
Hiding of Black Bill, The—General Film-Broadway Star—(2-part drama).
Hired Man, The—Famous Players-Lasky—(5-part drama).
His First Love—Metro-Drew—(comedy).
His Generosity—Metro-Drew—(comedy).
His Hidden Purpose—Paramount-Sennett—(2-part farce comedy).
His Mother's Boy—Famous Players-Lasky—(5-part drama).
His Own People—Greater Vitagraph—(5-part romance).
His Royal Highness—World—(5-part romance).
Huck and Tom—Famous Players-Lasky—(5-part comedy).
I Love You—Triangle—(5-part drama).
In Bad—American Mutual—(5-part comedy drama).
It Pays to Exercise—Paramount-Sennett—(2-part farce comedy).
Jules of the Strong Heart—Famous Players-Lasky—(5-part drama).
Keith of the Border—Triangle—(5-part western drama).
Keys of the Righteous, The—Famous Players-Lasky—(5-part drama).
Kitchen Lady, The—Paramount-Sennett—(2-part farce comedy).
Last Leaf, The—General Film—(2-part Judge Brown story).
Light Within, The—First National-Petrova—(5-part drama).
Little Red Decides—Triangle—(5-part drama).
Lost Lie, The—General Film—(2-part Judge Brown story).
Madison Square Arabian Night—General Film-Broadway Star—(2-part drama).
Marrying Off Dad—General Film—(2-part Judge Brown story).
Midnight Trail, The—Mutual-American—(8-part drama).
Modern Musketeer, A—Artcraft—(5-part comedy).
Molly Go Get 'Em—American-Mutual—(5-part comedy).
Moment of Victory, A—General Film-Broadway Star—(2-part drama O'Henry).
My Four Years in Germany—My Four Years In Germany, Inc.—(drama).
My Own United States—Metro—Frohman Amusement—(8-part patriotic drama).
Naulauka, The—Pathe—(6-part drama).
One More American—Famous Players-Lasky—(5-part comedy drama).
Our Little Wife—Goldwyn—(5-part comedy).
Our Mutual Motor—Metro-Drew—(comedy).
Pair of Sixes, A—Essanay-Kleine—(5-part farce comedy).
Petticoat Pilot, A—Famous Players-Lasky—(5-part story).
The Preacher's Son—General Film—(2-part Judge Brown story).
Rathskeller and the Rose—General Film-Broadway Star—(2-part drama).
Real Folks—Triangle—(5-part comedy drama).
Revelation—Metro—(7-part drama).
Rimrock Jones—Famous Players-Lasky—(5-part western drama).
Rose of the World—Artcraft—(5-part drama).
Ruggles of Red Gap—Essanay-Kleine—(5-part comedy).
Schools and Schools—General Film-Broadway Star—(2-part drama).
Sea Panther, The—Triangle—(5-part romance).
Seven Swans, The—Famous Players-Lasky—(5-part fairy tale).
Shadowing Henry—Metro-Drew—(comedy).
Shuttle, The—Select—(5-part drama).
Song and the Sargent—General Film-Broadway Star—(2-part drama).
Special Today—Metro-Drew—(comedy).
Spirit of '17, The—Famous Players-Lasky—(5-part patriotic drama).
Jack Spurlock, Prodigal—Fox—(5-part comedy).
Stella Maris—Artcraft—(5-part drama).
Sunshine Nan—Famous Players-Lasky—(5-part comedy drama).
Tad's Swimming Hole—General Film—(2-part Judge Brown story).
Tarzan of the Apes—First National Film Corp.—(8-part story of adventure).
Tender Memories—(from Lincoln cycle)—Famous Players-Lasky—(3 parts).
Thais—Goldwyn—(Multiple reel drama).
Thief or Angel—General Film—(2-part Judge Brown story).
Thing's the Play, The—General Film-Broadway Star—(2-part drama).
Those Athletic Girls—Paramount-Sennett—(2-part farce comedy).
Trimmed Lamp, The—General Film-Broadway Star—(2-part drama).
Unbeliever, The—Edison George Kleine—(5-part drama).
Under the Influence—Metro-Drew—(comedy).
Wanted a Mother—World—(5-part drama).
Widow's Might, The—Famous Players-Lasky—(5-part comedy).
Why Henry Left Home—Metro-Drew—(comedy).
Wild Strain, The—Greater Vitagraph—(5-part comedy).
Wolves of the Rail—Artcraft—(5-part western drama).
Wooing of Princess Pat, The—Greater Vitagraph—(5-part comedy drama).

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Pictures and Text-Books

Experiment Proves That History, Geography and Natural History as Well as Industrial Processes Are Well Supplemented by the Films.

By Rev. W. H. Jackson.

SOME time ago several interested parties desirous of proving if there were any number of pictures then in use, which could be exhibited profitably in connection with the text books as used in the schools, made a test. For this purpose distinct books and subjects were chosen, and the then catalogued list of pictures—now largely increased—were brought side by side and classifications made. In the History of the United States it was found that there were over twenty good and large pictures fully illustrative of some of the most important national events. Each one of these pictures filled most happily and worthily a two-fold purpose, they were a splendid commentary on the subjects taught in the history, giving realism and life, with a newer and larger meaning to the studied portion, while also giving a fine entertainment, making the study more pleasant, and firmly impressing the memory of those events; those privileged to see and use these pictures, certainly had a great advantage over those denied the opportunity.

Natural History text-books held the greatest advantage, it was found that there were not a few, but a very large number (going into the hundreds) of pictures every one of which was a revelation to the scholars of the wide world nature of their studies; all conceded that with the use of these pictures the pupils could learn as much in one month, as could only be possible in one year without them; the learning was at once easier and non-forgetable, besides the fact that the range of thought was far wider than that which was found within the limits of the text books.

In the study of Geography it was found that including Scenics and Travel pictures, not only were the text books illustrated, but that they were amplified to an astonishing degree. This is a realm in which the producer of the picture has not to draw either upon his imagination or given descriptions; as with natural history, nature and truth were, and are, alone portrayed; the whole world is brought to the school and the scholar; poor indeed is the school and scholars deprived of these pictures, there are enough of them to show two a week for two years. Following these, manners and customs of peoples form a series, the like of which the text-books failed entirely to cover; this series made the text-books poor indeed; it is safe to say that the school book does not, and cannot describe the lives and customs of peoples as do these living portrayals of the activities of all the world's inhabitants. Without going into further detail, it is safe to say that in the examination made, it was found that there are more pictures ready to augment the text books than could be used by any school in two years.

The Wider Range of Subjects.

Probably the best use of the moving pictures for several years to come, or until they possess "pedagogical principles," will be in the larger field for which the school auditorium is so well fitted. It ought to be within the power of every school possessing a large room and electric power to have at least one good picture exhibition a week, and better still several during the week of simple one-reel subjects bearing upon the subjects taught in the text books of which we have given proof that the supply is so great.

Industrial subjects afford a great variety of pictures which should be made a most valuable aid and addition to the class room. A film, "The Making of a Book," which takes but twenty minutes to show, is a revelation. In this there is seen the complete process of making a book from the raw material to the finished article; what quicker and more profitable theme could be presented to the whole school than this. How seeds germinate, how plants grow, how fruits are gathered and preserved are abundantly profitable now. For country districts there is not a portion of farm life that is not pictured for educational guidance and profit.

There are also the works and ways of the great cities depicted with some profitable object in view. There are few subjects that allow more interest than the Industries of the United States, and these are great aids to school work. Sociological subjects are full of things for scholars. "Making Schools Safe," "Helping the Deaf to Hear," "Children's Work in War Time" are all samples of films selected at random out of scores, all of which, while not according to pedagogical principles, are of perhaps greater value than if they were strained to the text book style. Then again there is the large field of entertainment pictures, many of which are taken from standard works and form such an auxiliary to the whole school idea, that they lift the school to a higher level and carry the whole community with it. It is not too much to say that there are hundreds of communities where the school should take the lead in moving picture work. This generation is blessed in living in this stage of moving picture endeavor, and no reason can possibly be found to excuse the schools from taking a lead which naturally belongs to them and they are derelict in their duty if they do not; any idea of waiting for text book classification, synchronizing talking machines are offences against their own reputation, and the justice they owe to the scholars under their care and also the duty they owe to the community upon whose taxes they live; taxes which are paid for the purpose of securing just such benefits that the educational moving picture brings.

Garden of American Pictures

National Committee for Better Films Offers Catalogues of Pictures for Family Group.

A LIST of moving pictures for the use of Committees and Exhibitors choosing pictures for the family group has been selected by the National Committee for Better Films, which is a committee of the National Board of Review of Motion Pictures, and is being offered to the public at 10 cents per copy. This list of pictures covers the period between October 1, 1917, and April 1, 1918, and is made up almost entirely of comedies and dramas of a class supposed not to offend either public morals or good taste. The purpose for which the list was compiled as stated on the third page of the catalogue is as follows:

"The pictures in this list have been chosen because they are interesting or amusing or exciting to fathers, mothers and children of all ages. In other words, they are pictures that the parents can watch with their children, laugh at with their children, get excited about with their children. They are family pictures, full of the elements of life and chosen only to give pleasure and enjoyment in real human form."

"The Garden of American Motion Pictures," which is published at regular intervals, can be had from the National Board of Review of Motion Pictures, 70 Fifth avenue, New York City, upon application accompanied by the necessary remittance.

Interesting Educationals

Reviewed by Margaret I. MacDonald.

"Britain's Bulwarks" (Pathe).

A HALF reel, picturing something of the immense work of supplying munitions for the army and navy of Britain and her allies. The women of Britain are shown at work in factories, doing much of the labor that was formerly done by men. Health inspection of employes is a feature. With this is run a half reel showing the British cavalry on the Western front. The mounted men are seen patrolling villages and seeking to get in touch with the enemy. An interesting glimpse of the famous Indian lancers is shown.

"Our Fighting Ally—The Tank" (Pathe).

Here is a novelty that is full of interest to anyone who has studied the tank in warfare. The exhibition here given of the tank in action, crossing uneven fields, ploughing through a dense forest and even passing through a frame building, surpasses one's expectations. The scenes were taken at Camp Dix, N. J., and hundreds of enlisted men are seen watching the maneuvers of the tank.

"Logging in Italy" (Educational).

The scenes of this picture, which was exhibited at the Rialto theater, New York, during the week of April 21, were photographed in the Swiss Alps and illustrate the difficulties encountered by the lumberjacks in guiding their rafts of logs down stream. The cameraman takes us to the jam of logs which must frequently be dislodged by explosives, and then we follow one of the rafts on its way under bridges, over rapids and through the narrows speeding at the rate of 15 miles an hour. The picture provides some real thrills when we fear that even the remarkable skill of the pilot crew cannot save the raft from being dashed to pieces.

America's Sleeping Giants (Paramount-Bray).

A recent report from the Government Conservation Com-

mission shows that only eight per cent. of this country's water-power is being utilized. This means that coal and other fuels are being consumed to operate manufactories which could be conducted with infinitely greater economy by America's natural waterfalls, rapids and rushing streams. The 118th release pictograph shows thrillingly beautiful pictures of many of these "sleeping giants" of industry taken in all their undisturbed beauty.

Mountain streams tumbling over 500-foot cliffs; rapids that defy the most daring of navigators; purling little brooklets teeming with speckled trout and roaring cataracts that rival the grandeur of the great Yosemite, all hiding away among the mountains and hills of Tennessee, Kentucky, Georgia and W. Virginia. As photographed for the Bray Pictograph, these superb sources of water-power offer timely suggestions for those who are howling for conservation of our coal supply—and at the same time, a real treat for those lovers of nature who would leave the virgin beauty of their country intact for the generations to come.

"May Irwin's Conservation Loaf" (Universal).

In the 69th issue of the Screen Magazine will be found an interesting lesson in bread baking using corn meal, boiled rice, honey, hot water, yeast cake and shortening. Wheat flour does not appear in this recipe. The illustration of how to prepare the loaves for the oven without kneading, slapping on the bake board instead, is quite instructive and shows each stage in the making of a loaf of bread.

Final Installment of Italian Pictures

The Battle from the Plava River to the Sea Finishes Series of Official Italian War Pictures at Rivoli.

THE last of the Official Italian War Pictures were exhibited at the Rivoli during the week of April 21. This installment covers scenes photographed during the battle from the Plava River to the sea, and includes thrilling incidents of actual warfare. Again, as in previous installments, we witness proof of the Italian's remarkable energy and bravery, and are brought by the cameraman so close to the lines of soldiers going over the top that we see one of the soldiers felled by an enemy bullet and being borne away by stretcher bearers who appear on the scene a moment afterward.

This series of Italian War pictures can be recommended to our readers as being authentic and of unusual interest.

Items of Interest.

The Rivoli Theatre, New York City, presented in its program for the week of April 21 a Pathe educational entitled "Bursting Buds," which is a beautiful subject in colors, including Cyclamen and Hepatica, and a series of splendid views of the cathedral of Milan from the Educational Films Corporation of America.

* * *

The Gaumont Company made the film announcement of the second birthday of the Rialto theatre which presented a birthday cake with two candles on it as the first scene, and a little two-year-old child feeding a cat as the second scene. The program which opened with selections from "Aida" by the Rialto chorus and orchestra, augmented by an appropriate and exceptionally beautiful setting, included among the educational offerings views of Venice, her Grand Canal and some of the 177 smaller canals which intersect the city of the Adriatic. The latter was supplied by the Educational Films Corporation of America, and is a beautifully toned bit of film. One of the most interesting features of the Rialto Magazine introduced an Italian hydroplane skimming over the water.

DR. ETTINGER FOR NEW YORK CITY SCHOOLS.

The long drawn-out contest for this high office has ended in what is considered a most satisfactory appointment in the person of Dr. Ettinger.

Educators in all parts of the country have been watching with great interest the outcome of this dilemma in which the New York Board of Education found themselves, when presented with such an array of capable men whose differences lay in the question of certain principles of applied education.

At the recent convention in Atlantic City there was no more absorbing topic than the nature of this appointment and the principle involved, therefore more than passive interest was displayed in the matter, as the selection not only decided the man, but the many-sided principles agitating the educational minds.

At this critical time England and other countries, together with the United States, are developing legislation for education which aims to avoid the reactionary method of child-training. It is a matter of vital importance to those of us who are interested in the educational powers of moving pictures that progressive men shall be in educational authority, and we believe in, and look for, the upholding of many of these ideas by Dr. Ettinger. The city of New York at present has no properly appointed Chief of Visual Education. Progress demands that such an office be created and a well fitted person appointed thereto—one at once practical and not theoretical—and one who sees in all forms of visual education an aid to present plans; we hope Dr. Ettinger will create such an office and suitably fill it.

We believe the majority of interested persons will be—as we ourselves are—satisfied with New York's selection, and, when we consider that the new superintendent has under his care the educational training of the next generation we will give him our undivided support, congratulating him on his appointment and wishing him every success in his high office.

MR. HIPPLE MAKES A SUGGESTION.

Editor Moving Picture World:

The moving picture houses have been plentifully supplied with free slides to run for Government purposes. We have no kick on doing this and, in fact, it has occurred to the writer from observation as connected with newspaper work that the public is woefully ignorant of the words of "America" and "The Star Spangled Banner." Wouldn't it be a good scheme to have sets of slides containing the words of these two songs prepared by slide houses or through Mr. Brady's publicity department and have them run each night in every theater with request that the audience join in singing them. We know that the average person only knows about the first verse of "America" and the first two lines of "The Star Spangled Banner."

This plan might help in boosting American spirit, as everybody admits that community singing always has an effect under any circumstances. If "America" was sung every night in every moving picture house a whole lot of fellows would learn the words by heart and be able to sing them when the song was to be sung in the town hall or at any public gathering. It might not help win the war, but it might and at least with several million people singing the song every day it could do no harm and really might do a whole lot of good.

J. E. HIPPLE,
Proprietor Bijou Theater, Pierre, S. D.

ROTHACKER ORGANIZATION PERSONALS.

E. F. Lessner, of the advertising department of the Rothacker Film Manufacturing Company, has resigned to report at Camp Grant, Rockford, Ill.

John Hahn, assistant secretary of the company, is making an extended trip through the West in the interest of the Rothacker organization. Mr. Hahn will spend several days in Denver at the studios of the National Film Corporation, a day or so at Salt Lake City visiting the members of the First National Exhibitors' Circuit there, and then will go direct to Los Angeles, where he will devote two or three weeks to personal calls on the Rothacker customers and friends in that territory. Mr. Hahn expects to return to Chicago about May 28.

Watterson R. Rothacker has returned from New York after having attended a convention of the First National Exhibitors' Circuit.

E. O. Blackburn, of the sales department, has returned from his eastern trip, where he was personally directing the production of a number of multiple reel industrial pictures.

Jack Byrne, of the studio department, is in Minneapolis co-operating with Major Schmidt in the production of a picture to be presented by the United States Fuel Administration.

G. S. Anderson, of the sales department, has just returned from an extensive trip through Southern Illinois, where he was supervising a number of industrial productions.

J. H. GERHARDT JOINS GENERAL.

A recent appointee at the headquarters office of the General Film Company in New York City is J. H. Gerhardt, long known to the theatrical and motion picture field as advertising manager of the New York Dramatic Mirror. Mr. Gerhardt's duties will be in the general sales department and he will be associated with Sales Manager W. F. Rodgers in certain specialized work.

Spokes from the Hub

By Marion Howard

THE Sidney Drews have made a big hit here, not only in their play "Keep Her Smiling," which all New York will see ere long, but in their patriotic work, gathering in thousands of dollars for Liberty Bonds. The reception given them by The Film Club was a success in all ways, and there was much applause when Mr. Drew announced that they were to return to the screen as soon as the present season ended for their speaking play, which is certainly a fine vehicle for their joint efforts. Mrs. Drew has made a personal success most noteworthy and deserved. They have joined the Film Club and will attend its next meeting. Among the guests at the reception were Mrs. Marcellus Ayer, who runs the exclusive Exeter theater; Mrs. Thomas D. Soriero, wife of the "live wire" manager of the Park, and others well known in social and professional circles.

* * *

James W. Gerard's book, so admirably adapted for the screen, is attracting widespread attention as well as doing a splendid piece of educational and patriotic work, enjoyed by thousands daily, in Tremont Temple. The very title gives it authenticity, to say nothing of the presence in every reel of the true-to-life representation of the former Ambassador himself. What a revelation of the dastardly things on foot long before the war broke. So much has been said of this picture that further words seem superfluous and after all those who see it go forth as walking advertisements.

* * *

"Hearts of the World," which I have not yet seen, is the talk of the town everywhere, and lines up with "My Four Years in Germany" as great propaganda and an incentive to further endeavor to get after the Beast of Berlin and his gang.

* * *

"The Trap" and "Treasure of the Sea" went strong here at the Park, and the latter gave a surprise in that Edith Storey was the only woman in the cast. Here she again showed her personal magnetism. A man asked me if she was not related to Raymond Hatton, so marked is the resemblance. Why such pictures as "The Mystery of the Flying Fish"? "Doug" tried so hard to be funny, but it did not go over a little bit. Too much slapstick.

* * *

Madge Kennedy is certainly worth seeing because her work is natural—no striving for effect and not a trace of coarseness. While "The Danger Game" is not a pretentious picture, it has new ideas worked out well, aided and abetted as she is by Tom Moore, who certainly fooled the house, few of us realizing that in reality he was the despised critic of her first and only book, and masquerading as a crook. Not in years have I seen Kate Blancke on the stage, and it was good to note how well she holds her own and before the pitiless camera. Goldwyn has another winner here sure.

* * *

"The Tiger Man," a typical Hart play, dealing with western life, Indians, the desert and all that sort of familiar stuff, seemed to please the men, at least, in the audience at the Exeter. Whether or no I am getting a bit satiated, I am at least tired of so much sameness, and I look for some really novel big thing for this capable actor. Supervisor Ince has given atmosphere here "to burn." Jane Novak is excellent, but what we all liked was the horsemanship of the Federal cavalry troopers, shown to advantage here.

* * *

Screen players have played an important part here in the Liberty Bond propaganda, the Sidney Drews going to many places with a willingness so characteristic of them. Emmy Wehlen made a hit especially at the Exeter theatre one night, when she spoke and sang Georgie Cohan's "Over the Top." She was a peach, too, in a stunning party gown of flesh color. Alice Brady was here, and members of the various companies playing in town gave their services, to say nothing of Farrar on Saturday, the 27th, when she sang our national anthem on the steps of the Public Library in exclusive Copley Square, where traffic was stopped. She did a big business and was wildly applauded.

Dear directors, please be careful how you use the flag, because at this time when so much is centred on our emblem all eyes are critical. On one of the weeklies we had a scene in Venice, Cal., picturing sundry girls in bathing costumes, doing some patriotic stunt or other, and at a table was a flag covering—something entirely out of order, "agin" regulations, good taste, and savored of disrespect. The flag should never be used that way, except in draping the casket of a soldier or sailor, and certainly nothing should be placed upon our flag except the bible. It was a blot on the picture, and all about me were verbal protests over this disregard of the sanctity of "Old Glory." Frequently we see torn and tattered flags on poles in outdoor scenes and an inartistic array indoors. This is a fault easily remedied. If in doubt on the right way to hang it, call in some G. A. R. man or a D. A. R. woman.

* * *

Well, well, the only Francis X doing comedy bits was some sight, also a welcome relief from the drawing room and heroic lover roles. "With Neatness and Dispatch" was genuinely funny, a sane story admirably directed and well played, by Bushman and Bayne, and a capable company, including Ricca Allen, who was some man-hater. We anticipate a coming picture with more of this new work for Bushman, thus showing hitherto unsuspected versatility.

* * *

Well I had my first look at Mary Garden on the screen in "The Splendid Sinner," and liked her, though my neighbors did not. What got me strong were the outdoor scenes and the window business between Mary and Hamilton Revelle—great directing here! What a beast the German was all through and so characteristic of his kind. Anders Randolf played the part to the limit. Of course the ending, with a reproduction of the Edith Cavell murder, was gruesome, but gave an excuse for the title, for she was a splendid sinner and atoned to the full.

* * *

"By Right of Purchase" is a good Select picture for Norma Talmadge and Eugene O'Brien, Ida Darling and the lamented William Courtleigh, Jr., in, if I mistake not, his last picture. Here we again have Charles Wellesley in a sort of go-between character of much charm, causing a good twist to the finale. We had good reproductions of Hero Land, the patriotic bazaar held in New York, and some military touches worth while, men now in France participating. Charles Miller, formerly of the Hub, shows his accustomed skill as director.

* * *

Sunday night recently Mrs. Ayer put on "A Little Patriot," featuring Baby Marie Osborne, who clutches us strong in any picture. This was seen everywhere last fall, but always good for repeats. Once again we see the wonderful colored kid playing opposite. This is an intensely human picture, timely with its patriotism triumphant. Herbert Standing and Marion Warner outdid themselves in this Pathe gem.

* * *

We are indebted to the Park for giving us "The Woman and the Law," a splendid offering featuring Miriam Cooper, whom we recall in the "Birth of a Nation," and how she has improved. All in front who are discerning will wonder why they did not cast her for the young girl and not Winifred Allen, as not enough years elapsed for her to become so changed. There is no resemblance whatever between these players and it was ridiculous to palm her off as the girl we saw in first reel. Having seen Mrs. De Saulles I must say that nowhere could the Fox people have found a player who so greatly resembles the unfortunate Chilean beauty. Then, too, the character of La Salle was not one whit overdrawn as some critics aver. This play is compelling and carries a lesson along.

* * *

"One More American" and "The Whispering Chorus" were put on by Mrs. Ayer, and strange to say several Paramount players appeared in both, the most noteworthy one being Raymond Hatton, to my mind one of the best character actors on the screen, always dependable. Guy Oliver is another, also Ernest Joy and James Neill, and wasn't H. B. Carpenter a corking boss of the crook type! In the first named George Beban has a sympathetic part, very human. The Ellis Island scenes were great and disclosed dirty politics too often prevailing (it is said). How we did laugh over the Marionette theatre stunts. Good human picture, sure fire box office success. "The Whispering Chorus," an Artcraft offering well worth while, splendidly cast with Kathlyn Williams, Elliott Dexter, Edythe Chapman, Tully Marshall, Guy Oliver, Ernest Joy, James Neill and others, all good.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Good Advertising.

REALLY good advertising is not always the most expensive, and some fairly expensive advertising is really detrimental. We have in mind some blotters that are being distributed from New York. These are printed up with the weekly program of the house making the distribution, the titles being surcharged with a red ink date for the week. This in itself would be all right, but below is a card reading, "For the return of 24 of these assorted calendar programs from this theater, we will mail you free of charge a beautiful photograph of any star you may select." The address of the New York printer follows. Now no one is under the least obligation to save up these blotters for nearly six months in order to get a photograph. Probably very few will, but most persons who read this offer will be more or less unfavorably impressed by the smallness of the reward as compared with the length of service required. It is a niggardly sort of offer—as bad as the old Sunday School stunt of saving ten white cards to get one blue card, ten blue cards to be exchangeable for one pink one, and five pinks to be good for a ten-cent testament. With Paramount offering to send sets of its stars for ten cents, and with postcards all over the place, the offer of a photograph of unspecified size sounds stingy in the extreme and reacts against the house rather than against the publishers who started this scheme. The blotter program idea is all well and good, and if the price is right it would pay to get these and cut off the offer. Precisely the same idea holds good in other matters. Consider your advertising; and particularly your prize and bonus offers, from all angles. Don't merely argue that because blotter advertising is a good thing, the addition of a photograph prize will make it better. Try and figure how your patron will take the idea of that prize. Only the children, we think, will hold the programs for a half year; and the blotters are not primarily intended for the children these days. This is another point to be remembered. Your advertising that carries a bonus offer is apt to be snapped up by the children and never find its way to the adults. In this particular scheme, moreover, it requires that the house at least make a six-months' contract for the service, and this means a staleness in advertising that will be the reverse of remunerative. Novelty advertising should be varied. A novelty is such no longer at the end of six months, yet, if the novelty is withdrawn, even those who are not saving up will feel that the withdrawal is made to avoid the awards. When you make a bonus offer, make one that is generous, make one that will terminate before the interest does, and plan so that the gift or concession will apply to those who seek to reach and not be gathered in by the children and undesirables.

Well, Here's Mr. Wall!

S. E. Wall has written in at last, and he's a reg'lar city feller now, being located in Columbus, Ohio, instead of Plain City. He writes:

> After a protracted silence, please allow me to stand up and remark that since you last heard from me I have sold Wall's theater in Plain City, Ohio, and I have come down to Columbus and am learning to be a regular city feller, and at the same time directing the destinies of the "West Broad Street theater," a very prosperous, and one of the oldest houses in the city.
>
> I am enclosing herewith a few of our vest pocket programs; while they contain nothing new in composition or makeup, I am making every effort to put out a snappy, readable card, and I will appreciate any suggestions that you may make that will improve them.
>
> As stated above, this theater is an old-timer, and while it was built for a theater, it was before the day of the spacious lobby, and one of my big problems is to properly dress the front without overdoing it. One of the first things I did was to discontinue the use of all six-sheets, and we only use an occasional three-sheet, depending almost entirely on one-sheets and photos and banners.
>
> I am glad to say that Wall's theater in Plain City is prospering under the new management, and I still have the more or less honor of having it known as Wall's, even though I have severed my connection therefrom.

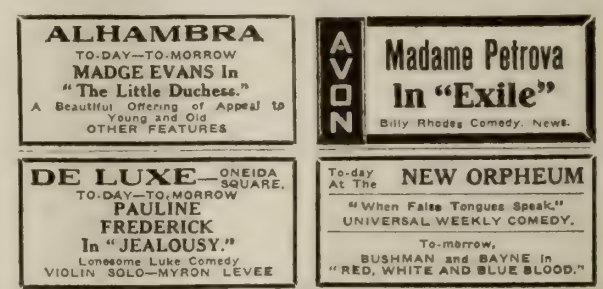
We knew that Mr. Wall would hit the big places sooner or later, for he was built that way, but it is good to hear of an old friend's success, and we wish Mr. Wall all good luck. We can offer no suggestions on the program. It seems to be good as it stands. It is 2½ by 4, with a most attractively set front page. It is not ornate or elaborate, but it is neat and workmanlike and you realize that it is good without being able to realize that it is because of the avoidance of fancy typefaces and ornamentation. There is a smart paragraph at the bottom of the tiny page, with the inside pages given to brief, but bright, bits about the current bill, and the back page for foreign advertising, to cover the cost.

Matinee Work.

Rothapfel suggests that a good scheme to build matinee business is to give the tickets to charitable organizations free and let them take the money they get. It's a good idea, but it is a better one to split fifty-fifty and let them believe that the tickets have some real value. And a better scheme than that is to sell, or even give, the tickets to a big dry goods store—to be given to the store's patrons—and make the store advertise the matinees heavily. There are many more schemes in Picture Theater Advertising, but these are two of the best, only never let the charity workers get free tickets.

Even Up to Three Inches.

Clifford A. Clifford, who evidently does not read this department as closely as he says he does, sends in some advertisements from the Utica (N. Y.) papers with the remark that he believes that this is the first time anything from his home town has been sent this department. He is mistaken. We have several times reproduced things from the Avon program, and have had stuff from some of the other houses. From what Mr. Carroll says, Utica must be as dead as it was fifteen years ago, when we were there last to look over Wilmer and Vincent's Orpheum. He writes that there was a time when the houses used some display, but that now they are content to take the "inch amusement ads," a local term for inch spaces which sell for $1.50 and carry a two and a half-inch reading notice. But he adds that the De Luxe and Alhambra, operated by the same management, take "as much as three inches for each house" on occasion. There are eight of these



houses, including the two vaudeville houses and the burlesque house. They run down a column, but to give a better formed cut we have placed them in pairs. There is no proper space for display and presumably the reader is looked to to make plain the jumble of the advertisement. The readers are written by the staff men and are usually intelligently done, but they are written to length, as determined by the size of the advertisement, and this cramps the writers a little. Utica seems to be in a pretty bad way. If you like pictures you can find out what there is to be seen, but there is no special urge to go and get the picture habit, and this should be the greater work done by advertising.

"Getting Folksey."

Lately we expressed the belief that the advertising of the Olympia theater, New Bedford, Mass., was a bit too stiff. They announced, but they did not interest. It was the work of F. H. Purrington, an agency man, who regarded the work more or less as an "account" than a labor of love. He felt that if he turned out a showy, brilliant advertisement he was doing his best, but we pointed out that there was more than this needed. Being an advertising man he got the point, and in sending in some new samples he writes:

> You stepped on my foot at a time when I believe in doing so you gave valuable service to the Olympia, for since then I have striven to get "folksey with the fans."

We like that phrase immenesly. It means a lot. It means just what advertising should be—particularly in the small towns. He no longer remarks that he has "Saved by Her Sufferings" for Monday and Tuesday, leaving it up to you to come or not, as you darned well please. He tells his stories in a chatty mood; friendly, but not familiar. He neither takes it for granted that the reader is a complete ass, nor read up all the current productions.

Was Not Discourteous.

Telling of how he advertised Fatty Arbuckle at the Liberty, Long Beach, Cal., Verne Wickham recently wrote that he had some thousands of persons standing in the rain, and we suggested that it would have been better to have opened the doors to let them in ahead of time. Mr. Wickham rises to explain that the reason he could not do that was because the house was already filled by the early birds.

which is an ample and reasonable explanation. Mr. Wickham sends in a copy of a weekly program they get out. They get the first three pages, and the advertisement on the back page pays all of the cost. Think that over some of you who send in a program more than half advertising, and who write that the ads partly defray the cost. Mr. Wickham wants to know why it is if they are so good that Ruff and Hundred Per cent. Fullerton are always "at Liberty." To get all of this joke you must remember that they both work for a Liberty theater. Tee-hee!

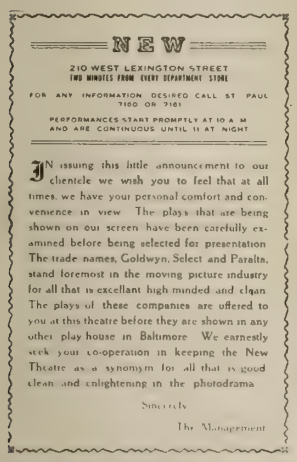
Picking for the Patron.

The Theater Louisiana, Baton Rouge, La., has a new wrinkle. On its first page Mr. Coe prints "We especially recommend to you this week," and follows with what he considers the one or two best bets of the week. At first glance this might seem to be a bad idea, in that it will make big business for those days at the expense of the rest of the week, but this is not the case. We think that it will bring in many who might hesitate about going, through lack of familiarity with stars and plays, but who will go if asured a better-than-usual play, and, of course, Mr. Coe picks the best plays to recommend and not those that show on the dull nights. Mr. Coe knows that the confidence of his public is worth more than the sale of a few extra seats one week, and his patrons know that what he says he means.

Not Shellman's.

J. M. Shellman writes that the small cards of the Parkway, Baltimore, Md., which we have spoken of several times lately, are not his own, but are the work of Mr. Depkin. We are glad to be able to give credit where due, for the Parkway cards are unusually good.

Mr. Shellman is now giving attention to the New theater and uses white cards 4¼ by 6¼ printed on one side with the program, and on the other with some house talk. The house slogan is "two minutes from every department store," which speaks more for the location of the house than for the extensiveness of Baltimore's shopping district. We think that Mr. Shellman makes a mistake in trying to load down


NEW

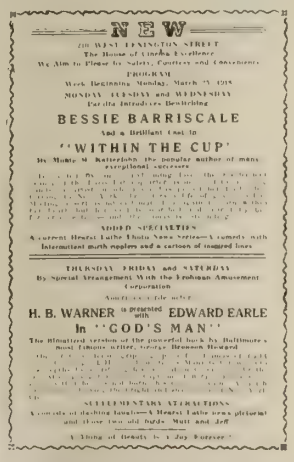
210 WEST LEXINGTON STREET
TWO MINUTES FROM EVERY DEPARTMENT STORE

FOR ANY INFORMATION DESIRED CALL ST PAUL 7160 OR 7161

PERFORMANCES START PROMPTLY AT 10 A M AND ARE CONTINUOUS UNTIL 11 AT NIGHT

IN issuing this little announcement to our clientele we wish you to feel that at all times we have your personal comfort and convenience in view. The plays that are being shown on our screen have been carefully examined before being selected for presentation. The trade names, Goldwyn, Select and Paralta, stand foremost in the moving picture industry for all that is excellant high-minded and clean. The plays of these companies are offered to you at this theatre before they are shown in any other play house in Baltimore. We earnestly seek your co-operation in keeping the New Theatre as a synonym for all that is good clean and enlightening in the photodrama.

Sincerely,
The Management


NEW

210 WEST LEXINGTON STREET
The House of Unobtrusive Excellence
We Aim to Please by Safety, Comfort and Convenience

PROGRAM
Week Beginning Monday, March 25, 1918
MONDAY TUESDAY and WEDNESDAY
Paralta Introduces Bewitching
BESSIE BARRISCALE
And a Brilliant Cast in
"WITHIN THE CUP"
Hall Caine's Powerful Story of Modern Life
Six Music & Reisenfeld, the popular author of many exceptional successes.
ADDED SPECIALTIES
A current Hearst-Lathe Photo News Weekly Colored with Intermittent Mutt replies and a cartoon of inspired lines
THURSDAY FRIDAY and SATURDAY
By Special Arrangement With the Frohman Amusement Corporation
H. B. WARNER is presented with EDWARD EARLE
In "GOD'S MAN"
The Situational version of the powerful book by Baltimore's Most Famous writer, Geo. Brenton Howard
SUPPLEMENTARY ATTRACTIONS
A comedy of dashing laughter—A Hearst-Lathe news pictorial and those two old birds Mutt and Jeff
"A thing of beauty is a Joy Forever."

his program spaces with too much argument. The cut shows the general arrangement of the program. Another sample carries a line cut that does not help the argument any, since it means nothing, and does sadly cramp the already limited space. In all the samples sent there is entirely too much talk for the space. It would be better to say less and mean more and to avoid such grandiloquent phrases as "By special arrangement with the Frohman Amusement Corporation," which does not impress and does take up two lines of space.

Got Out Its Own.

Disregarding the ready-mades supplied by Paramount, the Empress, Fremont, Neb., got out its own announcement for Chapin in his Lincoln cycle. This was a note size sheet, sent out in a square envelope. It was printed on the first and third pages only, with blue ink and a red border, to let in the American flag in place of the wording. There is no greeting, but the text starts off with:

YOUR FRIEND
"ABE" LINCOLN

"Abe" Lincoln would have been your friend, mighty glad to come to your house for Sunday dinner, and all afternoon he would have entertained the folks—had them laughing and crying in turns—with stories of his dramatic life.

You can't invite Lincoln to dinner now. But you can do better. You can see enacted on the screen in *"The Son of Democracy"* these stories that he told. You can see the boy Abe in his log home, his strange, sometimes humorous, often pathetic adventures. You can see him as president, interpreted by the living image of Abraham Lincoln, Benjamin Chapin.

We like the tone of the announcement, which is in keeping with the simplicity of the greeting. There are no meaningless superlatives, but merely the honest, straightforward announcement of a series which it is evident that the management believes to be out of the ordinary. This carries far more conviction than would adjective piled upon adjective. One thousand were sent to a selected mailing list and assuredly must have brought returns.

Another House of Mercy.

Frederick Mercy, of Yakima, Washington, has opened his third house—the Liberty—and H. A. Gillespie, his publicity man, sends in a page advertisement in which the three houses are announced. He also sends a house program, an eight-pager, the outside four being a colored stock cover with a patriotic design that lends itself well to the house name. The program serves for a month, the middle page carrying the two changes to the week in four columns, two to the page. The advertisement carries the three Yakima houses of Mr. Mercy. It will be noticed that each house has a distinctive lettering

LIBERTY

Designed and built for your Entertainment and Comfort

Opening Program—Two Shows—6:30 to 11 p. m.
Tuesday, March 12, and Wed., March 13, Continuous, 1 to 11 p. m.

Operated by Mercy Amusement Co., Inc.

EMPIRE

Vaudeville and Feature Photoplays

Operated by Mercy Amusement Co., Inc.

TUESDAY WEDNESDAY and THURSDAY MARCH 12 13 14

Mae Murray in "The Mormon Maid"

The Retreat of the Germans at the Battle of Arras

MAJESTIC

Where Yakima Goes to See Good Shows

Announcing a Two-Day Change of Program

Operated by Mercy Amusement Co., Inc.

for the name. That of the Liberty is a sort of basket-work and the Empire is a crime, while the usual shaded letter does very well for the Majestic. We cannot understand this apparently growing craze for the style of lettering shown in the Empire. Whether it is black or white or two or three colors it is plain bad. The house name should, above all other things, stand out from all advertising, and we are surprised to see Mr. Gillespie offending with a style of lettering that would disgrace a drunken sign painter. This is the third or fourth instance of similar lettering to come to our attention within the week, and it is something that cannot well be laid to German propagandists, though it seems to have spread all over the country with alarming suddenness.

Ambiguous.

The Regent, Bay City, Mich., is a new house with a seating capacity of 1,400, under the management of Fred B. Williams. To announce the opening a heavy "hand-made" card was used printed up with a cordial invitation to be present at the opening, but there is nothing to show whether the invitation is to come as a guest or a paying patron, and that cuts the value of the card down very considerably. Those who come expecting to be guests of the house will be disappointed, and therefore offended, if they are not, and some who might have gone will regret it if they find that the card was an invitation and not an advertisement. Too much care cannot be given this point. Invitations should carry the line, "this card will admit one", or more, as the case may be, while a simple advertisement should announce the opening of the house, but not "invite" the recipient to come down and step up to the box office. The house is designed to handle combinations as well as pictures.

Don't Race.

We notice that S. L. Rothapfel frequently advises his inquirers to race their show a little to get into a time limit. This is the most vicious advice it is possible to give. Mr. Rothapfel would not advise anyone to sandbag the passer-by and take fifteen cents out of his pocket, yet when you sell a man entertainment and race the reels you are robbing him just as surely as though you used a piece of lead pipe. Don't race. Deliver the goods and make business out of satisfied patrons.

Gone Bad.

Sydney S. Pollock, the boy press of the Strand, Tarrytown, is off out good books. He wants us to tell him how to make the public understand what a bargain they are getting when they are offered ten or twelve reels and four or five vaudeville acts for ten and fifteen cents. It just plain can't be done, Sydney. Four or five acts of rotten vaudeville would be bad enough by itself, but pile on a three

days' supply of pictures for the same admission and the public is not getting entertainment, it is getting mental indigestion, and we refuse to aid and abet any scheme to rope the unsuspecting public in on any such torture. Give them a good five-reeler, a scenic, a news reel, and a comedy, play them well with three or more musicians, and you'll please, but cheap and nasty vaudeville, the sort that has to work for the salary a picture house can afford to pay, has no place alongside a first class feature.

Ruff, Please Note.

Ralph Ruffner's "Now, right NOW" turns up in a trade advertisement in the Film Forecast, the Rowland and Clark house organ in Pittsburgh. We presume that the advertising agent helped the advertiser to the line as a help in getting the advertisement, but Ruff surely is traveling some.

Logic.

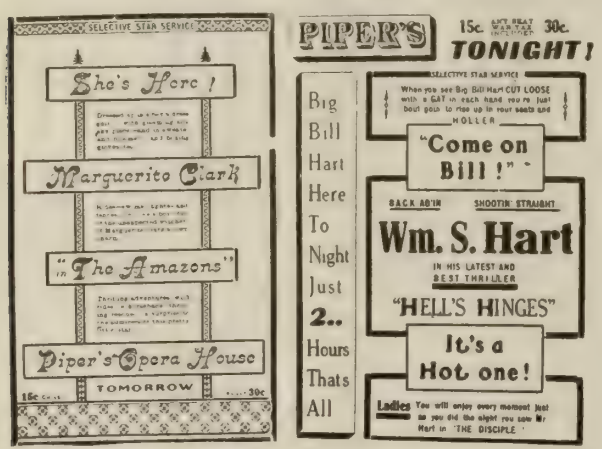
If you can't sell five reels of film why get the idea you can sell ten? Don't double up the show; improve the quality, improve the music improve the house.

He Knows It Pays.

Daniel Connors, of Piper's opera house, Virginia City, Nev., writes:

> Enclosed clippings seem to be effective. Business is improving every week. Continual hammering—two days' showing in the evening papers. Now I know it pays to advertise. I can lay out an ad., but the trouble is to get the proper type. This work is done in the old Daily Enterprise office, which was founded and edited by Mark Twain, and half the type in the office seems to be the same metal he used, but worn through constant usage.

Piper's opera house is as historic as the Enterprise, for both are relics of the time when Virginia City was one of the queens of the West. The town is a shadow of its former self, but here is a hustler who goes out and advertises intelligently, and persistently, and he finds it pays. And he sends this message to others: *"Some of you down and outs get out and advertise. It pays."* Surely it does. It always has and it always will. Most advertisers are handicapped by having to get along with type only ten or fifteen years old. Mr. Connors has to get the best he can out of type that was new when Mark Twain was young, but he gets the best he can, and these advertisements stand



up well on the page; generally the front page. By way of a reading notice for Hell's Hinges, Mr. Connors got this up:

HELL'S HINGES TOO HOT FOR THE MISSIONARY.

Minister (At R. R. Depot): "How can I get to Hell's Hinges?"

Alkali Bill: "Why, take the Devil's Fork stage to Steamboat Springs, then go up Hell-pit creek to Fire Hill; on the Geiger Griddle y' get the Past Redemption stage to Sulphur Divide; the Dead Man's Point outfit will put you across Purgatory Flats and through the Satan Tunnel; then by way of Devil's Gate and Belch——

Minister (To Depot Agent): "Wh-when is the next train East?"

Alkali Bill: "Big Bill Hart's up there at Peppers Opera House this week 'n I hear'n he's goin' to burn the place to th' ground."

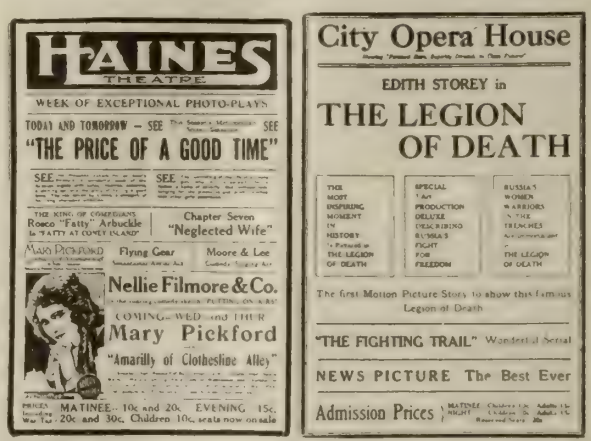
With the exception of Hell's Hinges, all of the places named are near Virginia City and are actual places and not merely fanciful names. If you play the Hart picture on a return engagement this clip might be useful for press work. Don't kick about bad business. Go advertise and make it better. If you can't advertise, get a copy of Picture Theater Advertising and learn how.

Follows the Fashions.

The Dixwell theater, New Haven, Conn., follows the fashions. The advertising agent (who forgets to sign his letters) gets all the new wrinkles from the department and puts them to work. He has Jay Emanuel's advertising envelopes beaten, because he does his own press work and can print in smaller quantities, so the envelope cards apply to the week and keep right down to date. Some of the samples are excellent. One is a blotter with a calendar and a logotype dropped out for the name of the feature the blotter is to advertise, but in one envelope card an effort to advertise two films brings disaster. Across the top is the house name. Running down either side is "Tuesday," and across the bottom "Passion Play" with "Shown here Friday" in a very small type. The Tuesday and Passion Play are in a distinctive type, and one naturally reads it as a whole, being at a loss to understand why Tuesday's Passion Play is to be shown Friday. But within the square formed by the types is a stock cut for The Bull's Eye, and, in time, one arrives at the fact that The Bull's Eye will be shown on Tuesday and the Passion Play on Good Friday. It is a mistake to use a highly distinctive letter for parts of two titles. From their very distinction they will be read together. The weekly program is a card 3 by 5½ inches. If the days were dated and were pulled into the margin to make some break between the various days, the effect would be better, but the card is of a convenient size and not too full of type. On the whole the set of stuff is creditable to the house, and the printer does his share well. Even a small press is a handy thing to have around the house. It will work and work hard.

Both Bad.

Here are two advertisements from Waterville, Maine, that go to the opposite extremes of badness. That for the Haines theater is loaded



down with a mass of junk and as though they did not have enough to do to carry three acts of so-called vaudeville along with a good feature and a good comedy, they spoil the whole business by actually featuring the coming attraction over the showing one; a display of advertising intelligence that is amazing It would have been better to have ignored the current attraction entirely and to have devoted the entire space to Miss Pickford, if they wanted to get all the business for her, but to give her the cut over the current attraction is amateurish. The City opera house is just as bad the other way. With all the advantage of open space and concentrated effort, we get such convincing lines as "News picture, the best ever," and "wonderful serial," and we'll bet that Kelliher is talking about the business going to the dogs instead of realizing that it is his own laziness that makes business poor. Very few persons will be attracted to the house by any such apathetic advertising as this.

Something Wrong.

The Parkway, Baltimore, gets out a galley sheet headed "What a great dramatic says about The Blue Bird." Then it reproduces an article by Zit. We are afraid that the Parkway is trying to kid someone, but we can't tell whether it is Zit or the rest of us.

Put Glue on the Seat.

The Liberty, Long Beach, Cal., seems to be a slippery place for press agents. Ray Bagley slipped into Keystone publicity, and now Verne Wickham writes that he is going to slip into khaki. Meantime he sends in His Son of Democracy advertising. At the Liberty they made this the feature, with a rebooked Triangle Fairbanks for the second attraction. The idea is not at all a bad one if it is made clear that the Lincoln Cycle is not a five-part film. The Liberty is running a kiddie show Saturday mornings at which the admission is six cents for children and parents free save for the war tax. This is something new.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES W NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Clear Synopses.

NOBODY cares how good a plot may seem to you. You must make someone else appreciate its value before you can hope to make a sale. Very few of the synopses offered for sale convey to the reader even a hint of what the real story may be. The author has an idea. He becomes filled with it. He lives it and sleeps with it for a few days, and then he dashes it off on the machine and hustles it out to some producing company. He does not realize that often he does not even give the skeleton of the idea. He cannot understand why the synopsis should read flat and uninteresting to the editor. He knows the idea to be good. He complains because others cannot share his appreciation of its merits. He does not realize that the greater part of his story still remains in his own mind, and in his own mind alone. He reads the gem over. It sounds all right. There is all the fire and action of the story as he planned it, and he does not realize that each time he reads his own mind supplies the deficiencies in the script; that from his own knowledge of the facts he reconstructs the poorly written sentences into a glowing plot. He thinks that the editors must see the story as he does; never realizing that they cannot supply the touches that really make the story good—if it is good.

Some writers cannot get their ideas down on paper. They have vivid imaginations, but they lack the education, the practice or the knack of putting their ideas into words competent to convey full meaning. In a word, they cannot write, and they do not realize their deficiency. They laboriously grind out involved, but meaningless, sentences, supposing that they are giving the fullest expression to the plot. They read over these phrases and they sound all right because the mind supplies what the script lacks, and they send out a dead, meaningless script that stands absolutely no chance of a sale to anyone. They know what they are trying to get on the paper and to them the sentence "Jack and Tom have a terrific fight" suggests a struggle that might sell the picture if properly put into words, but they fail to tell the editor what there is to this fight that makes it stand out above the thousand and one other fights. One smashing situation may sell a story, but the situation must be told so clearly that the editor can get the author's idea and share his enthusiasm. It is not necessary to tell every minor detail of the fight, but it is necessary to explain the situation or the action which serves to make the fight notable.

In other words, most synopsis writers lack the faculty of intelligent expression and fail to cultivate it because they fail to realize the lack of this ability. To them their work seems good. They cannot realize that to others it may appear amateurish and incompetent in the extreme. If some writers could only go around and describe their ideas verbally they might make sales where now they find only failure, but since it is not possible to gain access to widely separated editorial offices, the only thing to do is either to cultivate clearness of expression or to join forces with someone who can intelligently express ideas.

There is no particular reason why a person with a good education and average common sense should not, in time, acquire this facility of expression, and yet so few synopses offer well-told stories. They do not, as a rule, follow even the simplest rules of construction. They ramble all over the narrative, but they make no orderly presentation of facts and give no real aid to any person who might be so foolish as to attempt to make a continuity from the jumble of facts.

The proper synopsis should be laid out in an orderly manner. It should commence with the punch paragraph, in which there should be a hint of the merits of the story. This punch paragraph is an essential. The editor cannot be asked to wade through from three to five thousand words on the off chance that the story may be good. He must be given a hint as to the nature of the story from the opening paragraph, since the straight synopsis must present the facts in more or less orderly fashion without too much elaboration of literary ornamentation. A good model for the punch would be an adaptation of the introduction to the stories; notably the opening full-length story, used by the Popular Magazine.

Following the punch, the story should be told clearly and intelligibly, not as a fiction story, but as an assemblage of facts upon which the film story is based. It must move from the primary cause, or beginning, through the middle action, to the ending. If, as sometimes happens, the real beginning of the story is visioned in on the third or fourth reel, the facts of the beginning should first be noted, and then, at the proper time a note should be made that "Franklin tells Nell the story of her origin, as noted in the beginning of the story." It may be all right to keep the audience in the dark for so long, but it is fatal to try and rouse an editor's curiosity in a half-told tale.

But while full detail is required, an excess of detail is apt to be as bad as a lack of material. The synopsis that is padded with a lot of useless suggestions to the reconstructor and the director is even more of an offense than the incomplete story. The latter is merely the result of ignorance where the suggestions indicate an excessive lack of modesty. Some writers are prone to make suggestions that are utterly without value and which serve merely to indicate the writer's lack of knowledge. It does not, for example, help any to say that Nell should be about five feet four inches tall, have red hair and a pug nose. Let the studio staff fit the story to their own players. Nor does it help any to tell the director that it would make a pretty light effect to throw a spot on the picture of Jack's mother just as he is about to rob the safe. The director knows—or thinks he knows—more about light effects than any author, and he will not welcome these suggestions should they get that far. Tell your story. Go into the broad details of the big situations, make *every* factor clear, but be careful neither to under nor to overwrite. Synopsis writing is as much a special art as continuity writing, and from some angles it is more difficult in that the author has a more limited medium at his command. *Study* synopsis writing before you undertake to write them and you can buy War Savings Stamps with the postage you would otherwise waste on your stuff.

Get Vision.

Learn to see things differently. Look at things from a viewpoint out of the common. Hosts of writers would have seen in Rostand's Cyrano only a modern punch. Rostand looked deeper and sought the mighty soul of the man beneath the grotesque exterior. The successful writer is merely he who looks at things as other men do not. It is this faculty which makes his point of view of greater interest than ours, and, therefore, makes us listen with interest to his views.

Cut Out the Knocks.

Many writers have wasted three perfectly good pennies, not to mention some time and a sheet of letter paper, to tell how poor some of the current war productions are. We fail to see wherein they should derive either pleasure or profit from such criticisms. We know that some of the studio-made scripts, thrown together, have been pretty poor, but that has no bearing upon the general topic of synopsis writing. It is a poor story, but it's too late to correct the trouble, and if the complainants were engaged to write a similar story to order they probably would do very much worse. Don't concern yourself with how poor the stories of other authors are. If you give enough time to trying to make your own stories good, you have about all you can look after. Mind your own business That's a day's job.

Work a String.

Once more the old inquiry comes in as to whether it is better to work a single story to its completion or to have two or more in hand at one time. Methods of work differ so that it is not always possible to indicate the best line of action, but there is more to be said in favor of the string than for the single-story-to-a-finish idea. With a dozen stories in various stages of completion, it is possible to work on one when another does not interest, and with a choice of subjects it is more likely that one will be found to suit the current mood. More than this, there is less danger of going stale on the single idea. It often happens that a really good idea in the original is refined and polished until it loses all its spontaneity and freshness, merely because the tired brain works mechanically and without interest. The same amount of labor, multiplied by twelve, and applied to twelve stories, would give better stories with more life and ginger to them.

It is an excellent plan to have stories in all stages of growth constantly on hand. Work them up to the point of a full synopsis, then hold them for a few weeks and look them over again. Write a second full synopsis, and a third and a fourth, if you have perseverance, retaining all copies, and then, from the combined scripts, make your final draft that shall include the best points of all the developments. Meantime work on the others and get the first idea out of your head so that each time you approach it it may seem fresh, if not new, to you.

But if you find that you are so constituted mentally that you must complete one story before you go on to the next—if you have a single-track mind, then, by all means, run your trains over that single track.

Post Office Envelopes.

About every so often some young author discovers that the Post Office Department sells envelopes cheaper than does the stationer, and he rushes into print, if he can, to spread the glad tidings. The post office authorities assuredly do sell envelopes at attractively low prices and they are good stock for those prices; better than could be obtained from the local stationer for perhaps double the sum, but it is no great profit to save half or three-quarters of a cent on an envelope and lose the script; yet these white envelopes are unfit to carry large scripts and break open in the mails with frequency. It is better to pay a dollar or so for some real kraft envelopes than to lose a script or two in the mails. Such things are false economy. Stick to kraft or manila. It is cheaper in the end.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Progressive Man.

A Massachusetts operator writes as follows:

Am unable to make chart March 17 issue or table, page 141 of handbook, agree with practice because of inability to get condenser back 22 inches from film. However, I get a well-lighted picture. Would appreciate any suggestions you may offer for improvement. I believe it is one of the duties of the projectionist to adopt any improvement designed to minimize light waste or improve screen results. Have worked in many operating rooms, hence am acquainted with the laxity of a large percentage of operators. Assure you I have tried to embody into my outfit as many as possible of those little things which go for the improvement of the screen result. Wish to thank you for your efforts in our behalf and for the benefit I have derived therefrom. Like many another who thinks that even a fool is accounted wise if he holds his peace (But on that basis the world would not advance in knowledge very fast.—Ed.) I will ask that you do not give my name or address. Some time ago there appeared an article describing an intermittent movement. I enjoyed the study of it and was pleased to see at its end the word "Continued." But alas, it never was. I assume some strong and strange influence prevented its completion. In this I am reminded of the International Sunday School Committee, whose duty it is to select texts for discussion AND whose duty it is to select only those of admonition and temperance; doctrine and principles must NOT be touched upon for fear of the cobwebs. (You hit pretty close to the mark, but not quite. The subject was not continued because the next installment was never prepared and I was willing to let it drop by reason of the fact that acrimonious discussion loomed large, which would not, it seemed to me, accomplish any good and might do considerable harm. But you are wrong in supposing this department or its editor wears a muzzle of any sort. It is because we don't that we have gone through some red-hot fights during the past nine years.—Ed).

Have changed shutters many times. My latest is in proportion to that last mentioned in the department, and it is a marvel. Pattern enclosed. (Cannot see how you get by without travel ghost with a 56° main blade. You have a total of 56 plus 37.5 plus 37.5 equals 131° of total blade width [3 winger] and 88 5/6 plus 88 5/6 plus 51⅓ equals 229° of opening. for heaven's sake what kind of intermittent are you using?—Ed.) Cannot understand why you do not enthuse over double shutters. Am using them on both machines. (Oh! Maybe the pattern is one blade of a double, huh?—Ed.) The double shutter shows a gain of 21 per cent. of light on two-blade and 33 per cent. on three-blade. In my experiments I have noticed that flicker is partly controlled by film density, about 15 to 20 per cent. of light necessary to penetrate the average film. My thought is that it is the light used above this amount which need balancing with light and dark periods, and it is evident the latest pattern shown in the department is better balanced than any other shown to date. (Either you have a queer idea or I do not understand you. Better explain. Maybe what you really have in mind has value.—Ed.) It is only with attached shutter pattern that I have been able to secure what might be called flickerless pictures at 60 feet per minute, though we have long since dropped that speed. We now run 70 and over. Have seen no comment on speed as per your request some time ago. Sixty is too slow nowadays. In fact 65 to 70 is nearer the mark for modern features. I do not see why you disapprove of speed indicators. The good chauffeur may make a good guess at his speed, but the speedometer will confirm his guess. (No similarity. The projectionist has the best speedometer possible in the action of the actors. If he watches a speedometer he wont watch the screen, and the fact that one scene appears at its best at, say, 70 is no proof that the one preceding or following will do so. When we have absolutely uniform, standardized camera speed we can then depend upon speedometers for perfect projection speed, and not before.—Ed.) All producers now have a definite rate of taking (They have NOT.—Ed.), and if the actors are acting the scene at its best and the projectionist transfers that same speed to the screen nothing better can be done. (Absolutely right, and that is precisely why I object to the speedometer. Taking speed varies all the way from as low as 55 to as high as 75, though both these are extreme, and a variation of as much as five is found in different scenes of even high-class features.—Ed.) If we all try to work out the individual conception of how fast a given scene should be interpreted there will be as many different speeds of projection of a given scene as there are operators. (I think not. The projectionist is presumed to, and must study action, and I do not believe the average man will make any very great error in judging the correct speed for proper interpretation once it has been made clear to him that he must produce naturalness of action or lose his job.—Ed.) The best results are usually obtained by those who take interest in their work and study it. I use prevention and precaution in liberal amount, and am able to command 37.5 per cent. more salary than my predecessor, with the manager better satisfied too. And now a bit of "shop notes" for Hooverizing: Old lamp lugs (may mean either terminal lugs or carbon jaws.—Ed.) may be made as good as new by heating to cherry red and dropping in cold water. Then polish them. Old brass gas tips make excellent holders for Silver Tip carbons. Insert them in carbon jaws and just set the carbon stub into them. The stubs may be burned down to ½ inch length. (Does not sound very good to me, but maybe. Try it anyhow.—Ed.) On the wooden hub of a double reel, fasten a 6 or 7-inch film can. This will save a good many turns of the rewinder when film is being taken off the small reel to be rewound on double reels. (Suppose he means remove one side of reel, attach the film can so as to let its round side form a new, enlarged reel hub, and then replace the reel side, thus making a small hub reel into a large hub one.—Ed.)

The brother sends pattern of an upper carbon jaw shield which he says is a "wonder." It is a round piece of sheet metal, about 2 inches in diameter, with an extension for attaching and a hole for the carbon. Evidently it is held against or just below the under side of the carbon jaw, and protects it from the heat. He also advocates the lapping of the film upon itself in rewinding instead of placing its end under the reel spring. In fact he advocates the doing away with all reel springs except one for the lower magazine. He sends in measurements of his optical system, which indicate as very good condition, except that condenser is too close to film.

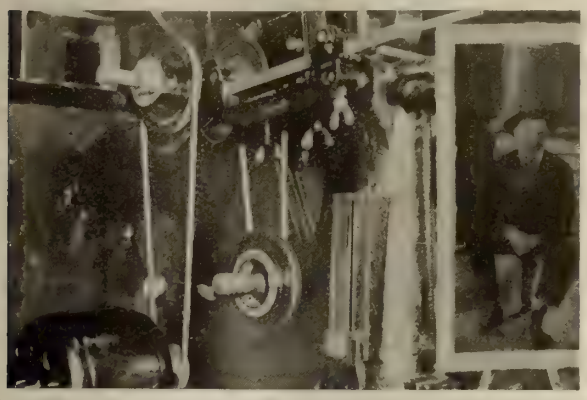
From South Dakota.

Frank M. Olson, Sioux Falls, S. Dak., who is a progressive, wide-awake operator, has the following to say:

Must thank Mr. Bates for good word he gave me Jan. 9 issue. It came as a surprise; also wish to extend thanks to you, Mr. Richardson, for your kindly comment. I think, however, Mr. Bates should have mentioned the rest of our theaters while he was at it. The reader who did not know would suppose we had but two. With your permission I will name the rest of them. We have six, viz.: The Orpheum (vaudeville), The Colonial, pictures only, of which Ray Touney is chief projectionist. Touney is a very practical man who is delivering excellent results with two Powers 6-As and a Fort Wayne motor generator set. The Colonial is the largest picture house in the city. Its seating capacity is, I understand, more than 800. The Strand comes next, in point of size, seating 700. I am in charge of projection, as set forth in former article by Mr. Bates. Have two Simplex, which are running just grand. Have a Fort Wayne motor generator set and a Gold King screen. Next comes the Princess, which has a good equipment—Two Powers 6Bs, Fort Wayne M-G set and Minusa screen. Mr. Van is chief projectionist. He is a professional, and has forgotten more than I will ever know. His screen results are all that Mr. Bates said, and more, too. Next comes the Jewell, with Hal Reany chief projectionist. Reany is a very clever man. He has two Motiographs a Fort Wayne M-G set and a Minusa screen. The Olympia is next, Harry Vogt chief projectionist. Vogt is getting good screen results with a. c

He, has two Powers 6As, and delivers the real goods on a Minusa screen.

Personally it has always been my aim to do my work well. Have been in the profession a number of years, but still consider myself in the light of an amateur. Have studied deeply, and find that the more one studies the more one must study. I have been a regular and appreciative reader of the department for a long time, also have the handbook, Hallberg's Motion Picture Electricity, Hawkens, and other books, bearing on projection. Would not part with a single volume at any price

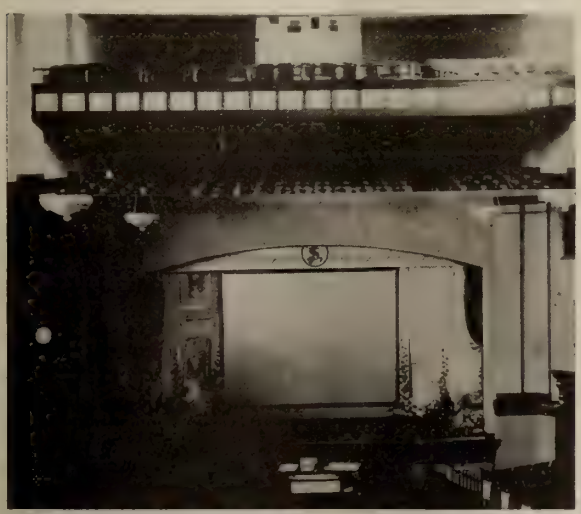


if it could not be replaced. I have gained very much through our department. Always am waiting for the next, and if it is late you may take it from me there is one good big squawk from yours truly.

At present I am working in one of the best houses in the state, and for one of the best managers I have ever been with. Not once has he asked me to "speed 'em up" because he was holding them out (Evidence that he is a manager.—Ed.). He is no speed maniac. Leaves the item of projection speed to me, and I use my best endeavors to secure naturalness of action on the screen. Am sending a few photos. If you want more dope on motor drive will send it.

Sure I want the motor drive dope. Why not? What advantage do you claim for the change you have made in it? I compliment you, neighbor Olson. Two things are evident, viz.: You either never owned a hammer, or have thrown it away; also you are a progressive man, and one whose head is not swelled. My compliments to you and to the other Sioux City projectionists. You will note that I have changed the word 'operator" to projectionist whenever it occurred in your letter. The term "operator" is confusing. We have telegraph operators, sewing machine operators, several brands of "operators" in clothing factories and shoe factories, telephone operators, etc., through a long line. It seems to me the title "projectionist" is more dignified, more descriptive, and in every way better. This department therefore has adopted it, and will continue its use unless some one can suggest a better one. And now I return evil words for good. Sorry, but it is necessary.

That bright clock face is b-a-d. Cut a round disc of black paper the



size of the clock face. Make a hole in its center for the hand post and a straight cut from hole to edge. Now have a sign painter paint numerals, in proper position, in WHITE on the black, slip it under the hands and attach to clock face with liquid glue. Next cut out of white oilcloth clock hands one-half inch wide and attach them to the metal clock hands in any convenient way—glue, for instance. The audience will then only see the numerals and hands, but will see much more plainly than they now can, since white on black shows better than black on white. There is not as much black border as there should be around your screen. A 2-foot border would give much better contrast. There is a great deal of orchestra light, which is very bad for the eyes of the audience, and for the picture as well. No ray of white light should be allowed to meet the eyes of the audience except the light from the screen itself. That is a fundamental requirement of the motion picture theater. Now don't feel hurt. These comments are made wholly in the best interest of your manager. From what you tell me he is a real manager and will appreciate the importance of them and will, I believe, accept them in the spirit of kindly helpfulness in which they are intended.

From Australia.

Australia sails the following message to our shores:

Hope you won't mind my butting in from the other side of the world. Have been a subscriber to the World for some time now, but they don't come as regularly as I would wish. (The German and his little submacoward. Ed.) Have been running two Pathe Exhibition Model projectors, which same have given good service for two years past. Am now having them overhauled, as they began to show wear in the bearings. Have just installed a Power's 6-B, which gives us a three-machine installation, leaving one for emergency. (Very wise move. Ed.) Thus far the Power's (No. 25,504) has proven very satisfactory. Had some trouble in fitting our two-inch-outside-diameter lens on account of spindle just below lens opening in front plate. This seems an error in construction. Surely they are not confining their machine to the use of a single diameter projection lens! Am showing what we conceive to be a fairly good picture. After supplying you with data as to local condition would be thankful if you can offer suggestion for improvement. Have two Pheonix motor-generator sets, direct coupled. The generator are 70 volt, 80 ampere. Use each set on alternate shifts. They are connected through a D. P. change-over switch (presume you mean D. P. D. T. switch. Ed.). Use 60 amperes with a 65 volt arc. Projection distance 110 feet. White calcimine screen. Use a 4.5 focus (E. F., presumably. Ed.), objective of 1 11/16 inch opening; a Dallmyer. From aperture to lens is 2 11/16 inches. From aperture to center of condenser, 15 inches. From crater to condenser, 3⅞ inches. Condenser meniscus bi-convex. Carbons, 22 mm upper and 16 mm lower. Doubtless you will say our picture is far too large (You haven't given its width, but it figures out just a fraction under 23 feet, assuming your aperture to be 15/16 inch, which it most likely is not. However, the picture certainly is well above 20 feet. Ed.), but the public demands the large picture. One would go broke trying to convince them that the smaller picture is better, so that settles that. Please just credit this to "Australia," this for private reasons.

No, the fact that friend public "demand" an unreasonable size in pictures does not necessarily "settle it" at all. If a child demands unlimited candy, knowing it will be injurious, we deny it him or her regardless of the squawk. Such huge pictures are BAD for the public. They place an unnecessary and heavy strain on the eyesight, and sooner or later it will tell in a gradual weakening of the eyesight of the people of your country. This being true the size of pictures should be limited by law. Under any ordinary conditions there is no excuse for anything larger than an eighteen-foot picture, though a twenty-footer might be permitted under certain conditions, one of which is that no seat be placed a less distance from the screen than 25 feet. Given a properly projected picture of proper size, with all seats a proper minimum and maximum distance from the screen, according to picture size, there is no more eyestrain in a motion picture than there is in reading a newspaper. Of course, if you establish a suitable minimum distance for seats from the screen, one of the main objections to over-size disappears. As to your conditions, why, with 60 amperes d. c. and a meniscus bi-convex, condenser lenses close together, I would recommend the following: One 7½ meniscus and one 7½ bi-convex, with about 17½ inches from center of condenser to aperture. I say "about" because the condition falls half way between the above combination and one 7½ and one 8½. I have chosen the lesser combination as locating the crater a trifle closer to the lens, but it will alter the condenser distance somewhat—further away, if I rightly remember. You can tell by your spot, which should be round and well defined. If it is in tolerably sharp focus at the cooling plate it will be about right at the film. A spot in sharp focus at the film shows white ghost at screen, due to crater being in focus at the screen. I think you will find this line-up will produce somewhat better results, though your condition is pretty good as it is.

Glad to hear from you at any time. This department is for the use of its readers all over the world. Oh, yes, I nearly forgot. As to the Power projector not accommodating a two-inch-outside-diameter projection lens without filing a flat spot for the spindle below the lens opening you are using a lens of unusual diameter for its focal length, but even so I would have thought the clearance sufficient. I have referred the matter to the Power's Company for attention.

It Is to Laugh.

In a certain western citylette a sewing machine salesman purchased and reopened a closed picture theater, thus at one fell swoop blossoming forth as an exhibitor and paving the way to easy wealth. His first act was to contract for some cheap service; the kind which has lived its useful life, outlived it and merely continues to exist as a horrible example. The kind in which the hero enters at one side sedately, and bing! just like that, he is a hundred feet away, or he starts up stairs and just simply vanishes at about the third step. The kind that is so bad that the inspectors slice out whole sections. You know the kind, I guess. Well, the sewing machine artist, who was his own cashier, gazed pop-eyed at the screen between nickle harvest-

ing stunts for a time. Finally the sudden materializations and disappearances of actors became too numerous for even him. He jammed the ticket selling window shut, rushed up to the operating room and bawled out to his minion: "Say, who in hell told you you were an operator! Get busy and keep them actors from jumping on and off the screen or I'll get an operator that will!"

James C. Quin, of the El Paso, Texas, film exchange is authority for the above, and Quin bears a reputation, as do all film men, of sticking closely to the truth on all occasions and—there you are.

Willful Waste in Picture Theaters.

I have repeatedly pointed out some of the sources of waste in picture theaters and indicated the means for their eradication. And these means are almost childishly simple. Some day the industry will wake up and such stupid methods will be discarded. The sooner this happens the better for every one concerned.

The operating room alone is responsible for a tremendous amount of waste. Recently the general manager of one of our largest producers wrote me complaining that the film waste due to carelessness in handling is something terrific, and constitutes a very heavy burden on his company. Operators abused the films, he said. Nothing uncommon to have a new reel of film worth $125 entirely ruined by the very first theater it went to, said he. "Films scratched, sprocket holes ripped, and tremendous damage compelling the replacement of prints after comparatively short life were the rule." And he is quite right. But the loss of $100,000 a day by reason of crass stupidity in the manhandling of film excites hardly a criticism from the exhibitor. And the sum named is conservative. Yet that sum represents pretty close to six dollars a day per theater. In my opinion, however, the actual waste through mistreatment of film alone will run much higher than this, as high as ten dollars a day per theater. I am very certain that the entirely preventable waste in film and the loss of electric energy and through unneces ary deterioration in machinery due to inefficiency in the operating room will average fully ten dollars a day per theater. And mind you I speak only of waste which is preventable. In other words, I made the point blank statement that box offices bear a burden of ten dollars per day each, every cent of which could be saved by the application of just a little care and ordinary intelligence.

I do not say that every operating room is equally guilty, but taking one theater with another that will be the average.

And so you go on paying the bills, throwing dollars right and left, complaining of high operating expenses, paring down a few cents here and there, resisting every legitimate increase in operating room expense to the last ditch, but treating film worth $125 per reel, for which you must pay, since there is no one else to pay but you and your fellow exhibitors, as though it were made of cast iron. If a reel of film worth $125 is manhandled by a theater in Kansas City, Missouri, do you, Mr. Newark, New Jersey, Exhibitor imagine for one holy minute you wont have to help pay for that loss? And if you, Mr. Memphis, Tennessee, Exhibitor do three dollars worth of damage to a reel by reason of excessive machine tension, worn sprockets, too tight takeup tension or other faults, do you think that every other exhibitor in the country wont have to help pay that three dollars? Well if you can't see as plain a proposition as that you ought to use sapolio on your think works and then limber up its rusty joints with some good oil.

Some day it may be the moving picture industry will learn to reason from cause to effect—will learn that simple, fundamental lesson that the man who makes a thousand dollars a week is not getting rich very fast if he wastes nine hundred and fifty of it.

Question of Voltage and Engine Power.

From a small town in California comes a letter which I quote in part:

> * * * I do not wish to expose my ignorance by having my name and address published, hence wont you please withhold them? Or I will gladly pay any bill you may present for private answer by mail. (No need for that. The thing will fit into the department very well indeed.—Ed.) We have a 10 h.p. oil engine (Kerosene or gasoline I suppose.—Ed.), said to develop 15 h.p. (overload capacity.—Ed.). This engine operates a 7½ K. W., 60 ampere d.c. generator; also a heating fan and water pump. There are two lines from the switchboard, one for the house lights and one (a No. 5, I think) for the operating room. This latter is about 200 feet long. By means of the field rheostat switchboard adjustment voltage may be regulated from 0 to 125 volts. We have never used more than five 25 watt incandescents while using the projection arc, nor have we been able to run the heating fan or the pump while using the arc, though there is no need for using the latter at that time. If we try to pull these pieces of apparatus the engine labors and pounds. Have been using 40 amperes at the arc at 110 volts, or at least that is what the switchboard instrument reads. Rheostat is one made by Precision Machine Company, 25 to 50 ampere, set at middle notch. Get a splendid, clear screen, no flicker, and perfectly steady light. Have been using National cored, ⅜ above and 5/16 Silver Tip below, set as they recommend, i. e., lower carbon verticle, with upper angled out to meet it. What I want to know is—am I using the best possible combination of voltage and amperage under the conditions? Or could I lower my voltage and increase amperage, with view to get as good or better light, and at the same time take some of the load off the engine? As it is we find it necessary to heat up our auditorium abnormally, and then cut off the heating fan when the picture starts. Auditorium is 45x75. Throw about 70 feet.

Evidently you have a 60 ampere 125 volt generator, since 60x125 equal 7,500 watts, or 7.5 K. W. When using 40 amperes at 110 volts at the arc and five 25 watt lamps you are only using 4,400 plus 125 equals 4,525 watts, or just about 4.5 K. W., hence your generator is not working nearly to capacity. There are 746 watts in one horse power, hence you are using 4,525 divided by 746 equals just a trifle over 6 h.p. It therefore follows that your fault lies in the engine, which ought, I should think, to pull your entire load without a bit of trouble; anyhow it certainly should pull a 40 ampere, 110 volt arc and the heating fan, unless the fan motor is of greater size than 6 h.p. A forty ampere arc (110 volt) and a 6 h.p. fan motor would make a total of only 10.5 h.p. I am inclined to think your engine must be carbonized—that is to say, has deposit of carbon in its combustion chambers and cylinders. This causes pre-ignition and makes an engine labor and knock. Poor fuel oil, poor lubricating oil or too much of it causes rapid carbonization. I would suggest you take the matter up with the manufacturers of your engine at once, describing the symptoms very carefully and in detail. Were you to lower the voltage you would be able to get the same amperage at the arc with less expenditure of engine power, provided there was not a corresponding lessening of generator efficiency, but you would not get normal power from your fan and water pump motors; also your 110 volt incandescents would not burn to candle power. The trouble lies in your engine, if your statement of amperage and voltage is correct. Write the engine manufacturer at once.

Book Wanted.

Harry T. Branson, Lima, Ohio, wants a good book on theater lighting. Also wants to know whether or not the new Mazda lamp for projection is or is not something he can recommend to theater managers of his territory. He says: "But I do not like to try to shove something off on them of which I know nothing except what I have read in their own advertisements."

I wish we had more dealers of that brand. Friend Branson evidently desires to give the patrons of his firm honest service, and is not satisfied merely to make money, no matter if it be by selling the customer something totally unsuited to his needs. I would refer Mr. Branson to past issues of this department and to future issues for full information concerning the Mazda and what it will and will not do. Broadly and briefly, in general the Mazda will equal in general screen results anything up to a 25 ampere d. c. or 50 ampere a. c. arc. The illumination will not be so brilliant, but will be absolutely steady and uniform. I do not, under any circumstances, advise the use of a Mazda without a thoroughly reliable and *automatic* voltage regulator. The real field for the Mazda at present lies most largely in the small town where a. c. only is available and competent projectionists usually cannot be had. As to a book on theater lighting, why I do not know of any devoted to that subject. Modern Theater Construction, by Kinsila, to be had from the Moving Picture World, price $3.00, has a rather brief chapter on lighting of theaters. Electrical Photometry and Illumination, by Bohle, Charles Griffin & Company, Ltd., Exter street, Strand, London, England, devotes considerable space to theater lighting. It is the best work I know, but rather too technical for the layman to use successfully. Don't know where you could get a copy in this country. Who knows of a book such as Branson wants? There is a lot of intensely practical dope on auditorium lighting in my own handbook, which may be had from the Moving Picture World, price $4.00. It will be found under "Auditorium Lighting."

Five Thousand Feet Continuous.

Department of the Interior, Bureau of Mines, Fairbanks, Alaska, by George M. Landerking, asks:

> Please advise me as to possibility of running one continuous reel of 5,000 feet of film—that is to say, five ordinary reels spliced together—in lieu of using two projection machines, as is now necessary in order to have a continuous show without breaks to change reels. Has this matter been given attention by inventors? If so, what devices are now on the market?

The thing is merely a matter of large enough reels and magazines. There is no problem involved which would call for invention. We have had three thousand reels and magazines, but they were not popular, and were discontinued. The American Standard put out such a magazine and reel at one time, and advertised it to some extent. There may be some three thousand footers in use now, though I think not. Such a reel is unwieldy, and if there is a fire the loss is very great. Two machines are necessary in every well ordered theater anyhow, because with only one a breakdown would put the show out of commission. Many large theaters use 2,000-foot reels, and most modern projector magazines will accommodate reels of sufficient size to hold that footage.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Proper Place to Change.

NEVER before have pictures received the careful and close analysis now given them by musical leaders before attempting to fit to music. The selection of cues upon which to change the music becomes the corner stone of the structure and it requires a keen perception of values, a fair knowledge of drama, and an unusual amount of screen sense to lay this firm foundation.

Many places to change can be seen at a glance. A subtitle sometimes indicates by its wording that the scene is to be new, or fade-outs usually mark the end of the present scene. On the other hand a fade-out may bring in a flash-back to the scene. If it be short there is no necessity for changing the color or tempo of the music but if it runs for some length it becomes a serious question to be solved.

Flash packs are not fundamentally scenes in themselves but only the recollection of scenes. If they appear in with a similar tempo and atmosphere the music being played to the existing scene can well be continued. An example of a particularly knotty problem in flash-back setting came before the writer recently.

A girl who has been dragged down into the depths by a profligate youth, tells the story of her downfall to her former lover, who finds her sick and hungry in a squalid tenement. She tells about the meeting of this bad boy at a football game (flash of football game, shouting multitudes, etc.,) then how they elope, (flash of automobile and hasty retreat.) She tells how they live together and his promise that he will marry her (flash of home life together) and continues the recital of her wrongs; each episode shown by a flashback.

The dominant emotion of the scene proper was utter grief and desolation. The flashes were varied in their emotions, and extremely short in some cases, while in others protracted. To play sad music throughout the entire scene was out of the question and would ridicule the situations shown in the flashes. To fit each flash and return to the scene proper was impossible. There was only one thing to do. Arrange a sad slow number for the strings alone and as the flashes appeared fit them by using the strings or woodwind (or both) in a number that would suit the situation and sound through the dominant theme yet not predominate. This meant special orchestration to fit the keys and harmonies. The larger picture palaces have on their staff an arranger of more than ordinary ability for just such peculiar problems, which shows the upward trend of picture music.

Another little problem that was incorrectly played by one of our best orchestras, came to surface in a patriotic picture. The mobilization of troops was screened under the subtitles England, Canada, Australia, Scotland, etc., followed by a review of the French troops, then came the marching of Zouaves, and later the Blue Devils. Upon the heels of these appeared a night scene showing marching Belgians.

Analyzing this problem we find three of the Allies represented viz., England, France and Belgium. At first glance three marches are needed, to wit., "Britons Never Will Be Slaves," "March Lorraine," and the Belgian Hymn. The orchestra in question used the "at-first-glance" method and played the suggested numbers.

A further analysis brings more light. Canada has its national song, "The Maple Leaf Forever," which works up nicely as a march. "The Campbells Are Coming" would fit the Scotch laddies, while Australia requires representation by its "Song of Australia," a patriotic air known everywhere. It would be necessary, because of the shortness of the scenes, to use a medley of eight to sixteen bars of each, but this could readily be arranged and would add a big punch to the picture.

So much for the English side. Now coming to the French soldiers, we heard March Lorraine played up to the entrance of the Belgians. It is a well known fact that March Lorraine is only played for French soldiers while on review. Never is it played for marching infantry as they leave for war. On the other hand "Le Chant du Depart" is always sung by soldiers leaving for the front. "Sombre et Meuse" is another well known march admirably suited to this very situation.

A little later in the same picture a situation arises that may confuse the average leader but which was handled accurately by the orchestra mentioned above. American soldiers are shown marching down Fifth avenue, New York, a little later after a subtitle "In London" they are shown marching in England, and again, after the subtitle "In Paris" they are marching in France. Because of the change of atmosphere one would be tempted to change the music but this would be distinctly poor policy. The soldiers are American, they are the same soldiers, and whether in England or France they still retain their nationality and characteristic fire and dash. "The Stars and Stripes Forever" by Sousa was the march used throughout and fitted the conditions perfectly.

We firmly believe that no picture can be fitted at one viewing without missing many important details or sacrificing some important changes in the music. Picture fitting is no longer a question of slapping together a lot of music but has become an exact science. The day has arrived when producers fear music because of its power to ruin their feature if not properly arranged. Music is the fulcrum from which can be raised a feature to great heights by the lever of good musical sense.

"The Lost Chord,"

First Symphony for Motion Pictures.

Announcing Arthur Sullivan's famous song, "The Lost Chord," as the subject of his first Cinema-Symphony, Hopp Hadley speaks of his work as "a new-idea-illustrated-symphony made possible by the art of the motion picture." The feature is in five reels and he claims that, even without the Symphony, it is a powerful drama with a beautiful heart interest story destined to be popular as a regulation photodrama with an ordinary "cue sheet" accompaniment.

The idea of symphonic pictures is a good one and is not only appealing in its novelty but carries with it true merit. "The Lost Chord" is especially adaptable to the idea, as symphony in its true musical sense is not exactly "corned beef and cabbage" to the tired business man, while its application in the beautiful story written around Arthur Sullivan's popular song is so simple that a child can readily grasp the idea and is affected almost as much by the music as by the story.

Simply told, Mr. Hadley has taken a song dear to the hearts of the people and written a photoplay based upon its libretto. The music of the song will provide an accompaniment and at the same time tell the story by its melody, change of rhythm and interpretation. This is another evidence that picture music is forcing itself into real recognition as a potent factor in picture selling.

Mr. Hadley says, "It is only a question of time when music will receive full recognition as the real business partner of pictures. Early in the history of the screen entertainment, music and pictures were found to be even more closely allied in the successful interpretation of the elements that play upon the emotions, than are music and the spoken drama. But the tendency is still to consider music merely the same support to the picture as to the stage play. However, the possibilities offered by the silent drama—because it is silent—for the supreme enjoyment of beautiful music are fast gaining recognition, and I believe that the time is near, if indeed it has not now arrived, when soul-inspiring music and tense heart interest drama will be so combined that music will bear its full share in the telling of the story.

We are strongly in favor of this advance in picture production and we feel sure that every exhibitor will welcome this new form of entertainment because of its educational value, its heart interest and artistic musical angle. The putting together of and arranging for a symphony based on a song is a colossal work and requires artists of big caliber if the ultimate result is to reach a standard worthy of the idea itself.

Practically speaking, this is an example of a picture run to music, and if the music be mediocre in its symphonic qualities it will perforce kill the picture. Mr. Hopp Hadley's wide experience as a musician as well as a producer is sufficient guarantee that the music will be of the highest order, and we anticipate with pleasure the advent of this new era in pictures.

Music at the Strand.

During the week, beginning April 28, the Strand devoted its entire gross receipts to the buying of Liberty Bonds and placed on its boards a thoroughly patriotic show from the overture to the closing organ solo.

The overture, "Pomp and Circumstance," conducted by Oscar Spirescu, stirred the blood of every patriotic patron and received well-merited applause. This number was written by Sir Edward Elgar as a coronation march for King Edward VII and was published in the form of a song entitled "Land of Hope and Glory." It instantly met the popular tastes of the people, and its success was phenomenal. Many musicians have criticized its light vein, claiming that it falls far below his "Dream of Gerontius" and other similar big works, but its irresistible melody has won the hearts of the people the world over.

The music selected for the animated cartoon, The Sinking of the Lusitania, showed fine judgment and careful thought, attentions which are not usually given to this class of picture. The music made the picture. A heart interest was created by the use of the hymn "Nearer, My God, to Thee" as the Lusitania sank below the waves.

Only one vocal number graced the program, owing to the extreme length of the feature which followed it. The Strand Soldiers Quartette sang a medley of patriotic airs, not expertly from the standpoint of voice technique but fervently. The lighting effects were wonderful. A back drop showed a cluster of tents with lights twinkling here and there, while on the left flowed a silver river glistening in the moon-

light. The boys wore the regulation army uniforms and sat about their camp fire as they sang. As the last few bars were heard, there was flashed on the blue of the sky, the head of Washington, then Lincoln, and lastly, amid thunderous applause, President Wilson. The number was most effective as an introduction to the big feature, "My Four Years in Germany."

The musical setting given to the feature was one of the best we have heard. Its dynamic force and careful continuity showed much forethought in preparation. Mr. Edouarde can be congratulated for his excellent selection of numbers, which were most appropriate. A rather unusual feature was the sequence of keys noted in changing from one number to the other. The organ further enhanced this feature by preparing for the orchestral number to follow. Especially was it effective in the paraphrasing of the Marseillaise during the scene showing the portrait of Napoleon. The work of the Strand Symphony Orchestra grows continually better and sets a standard of musical interpretation that is hard to live up to.

French Society of Authors, Composers and Publishers.

Mr. Oscar Osso has been appointed by the French Society of Authors, Composers and Publishers as its sole agent for North and South America. The function of this organization is practically identical with that of the American Society, in that they control a large catalogue of French copyrighted music which heretofore has been played free of license fee but in the future will be taxable.

The recent legal decisions favorable to the American Society has opened the way for the French Society to lawfully collect a royalty on all music played from its catalogue.

We are not fully informed regarding the modus operandi to be followed, but the French Society can well profit by the mistakes made by the American Society. The exhibitor is a reasonable fellow and is perfectly willing to pay his share of anything that furthers his business of showing pictures, but he will fight unfair imposts or officious impostors with all the strength at his command.

In Europe it is customary to charge a license fee to the theater, and usage has created a condition acceptable to theater managers. But this is America. Our business principles are different. Our long freedom from music taxation makes it imperative that the new license be laid on the shoulders of the exhibitor with care and gentleness, not thrust upon them arbitrarily. If the French Society will tax the musician through the publisher, the exhibitor will gladly add to the salary of his orchestra, and thus indirectly pay the fee to hear music otherwise withheld from him. Let it also be understood that whatever playing royalty be charged, and in whatever manner collected, it will remain a fixed amount and not subject to change at every whim or convenience of the society.

Musical Suggestion Synopsis.

BUSY INN, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest "Russian Romance"—Friml, or "A Russian Pansy"—Langey.

This intense drama takes place in Russia entirely and should be fitted with nothing but Russian characteristic music. The following list may be helpful to the leader in procuring suitable music:

"Chanson Triste" ..... Tschaikowsky
"Cosatschoque" ..... Dargomijsky
"Gondoliera" ..... Moszkowski
"Kamenoi Ostrow" ..... Rubinstein
"Kol Nidre" ..... Roberts
"Kol Nidrei" ..... Bruch
"Kosatzki" ..... Bloom
"Moments Musical" ..... Moszkowski
"Moszkowskiana" ..... Moszkowski
"Musical Gems of Tschaikowsky"
"A Polish Dance Theme" ..... Scharwenka
"Reve Angelique" ..... Rubinstein
"A Russian Pansy" ..... Langey
"Schererazada" ..... Rimsky-Korsakow
"Song of the Boatman of the Volga" ..... Cady
"Cossack Lullaby" ..... Jiranek
"Two Slavonic Dances" ..... Dvorak

Cue sheets can be obtained from the Pathe exchange.

DOG'S LIFE, A (Chaplin—Three reels)—Theme unnecessary.

This is a slapstick comedy requiring two drummers and all the traps in the world. The music should be light, using "You Made Me What I Am Today" when girl sings, and "Down on the Farm" in the last reel where Charlie is shown planting potatoes. Obtain as much of a burlesque effect as possible. Cue sheets can be obtained from the First National Exhibitors' exchange.

HEARTS OR DIAMONDS (Mutual—Five Reels)—Theme—Moderato. Suggest "Sunshine of Your Smile," a semi-classical song by Lillian Ray. This theme is especially suited to the heroine and is easily procurable.

The story is intensely dramatic and requires big stuff in the last three reels. Note the fights in the beginning of the fourth reel. The first two reels can be fitted with light serenade music. Cue sheets can be obtained from the Mutual exchange.

HIS OWN HOME TOWN (Paramount—Five Reels)—Theme—Allegretto. Suggest "It's Nice to Meet a Fellow from Your Own Home Town"—Remick, or "Little Serenade"—Grunfeldt.

This is a light comedy picture with a touch of Irish-American in it. It would be well to use a few folk-songs of the Irish flavor to lend spice to the setting. Cue sheets can be obtained from the Paramount exchange.

JOAN OF PLATTSBURG (Goldwyn—Six Reels)—Theme for the Heroine—Andante. Suggest "Love Song"—Nevin, "Melody in G-flat"—Cadman, or "Rosemary"—Elgar.

This is a patriotic drama filled with the fire of youth and love of country. It needs martial music throughout. You will need "March Lorraine," "Sombre et Meuse," medley of American patriotic airs and the "Marseillaise." Cue sheets can be obtained from the Goldwyn exchange.

JOURNEY'S END (World—Five Reels)—Theme—Andantino. Suggest "Adieu"—Friml, "Serenade"—Strube, or "Enchanted Hour"—Mouton.

This is a light drama with American atmosphere, calling for intermezzos, serenades and serenatas. In the last reel a bit of agitato and misterioso music can be used effectively. Cue sheets can be obtained from the World exchange.

M'LISS (Artcraft—Five Reels)—Theme for the Heroine—Allegretto. Suggest "La Caresse"—Hemberger, "Al Fresco"—Etienne, or "Barchetta"—Nevin.

This is typically a Pickford picture requiring light and dainty treatment. Note the schoolroom scene in the fourth reel and use "Schooldays" by Edwards or "I Can't Do That Sum" from Victor Herbert's "Babes in Toyland." A bit of Southern atmosphere will enhance this picture. Cue sheets can be obtained from the Artcraft exchange.

RULER OF THE ROAD (Pathe—Five Reels)—Theme—Dramatic Andante. Suggest "Reverie"—Vieuxtemp, "Romance in F"—Tschaikowsky, or "Three Songs from Eliland"—Von Fielitz.

This is a railroad story. Railway effects can be appropriately used by the drummer if he follows the action on the screen. There are some pathetic scenes and the climax is dramatic. Cue sheets can be obtained from the Pathe exchange.

TREASURE OF THE SEA (Metro—Five Reels)—Theme for the Heroine—Andante. Suggest "Dialogue"—Meyer-Helmund, "Love-Song"—Powell, or "Daffodills"—Carvel.

This is a very dramatic picture that contains intrigue and fight scenes. Heavy stuff must be used with a big agitato overture in the last reel. Also note the shot effect in this reel. Cue sheets can be obtained from the Metro exchange.

TWO-SOUL WOMAN, THE (Universal—Five Reels)—Theme for the Heroine—Andante. Suggest "All for You"—Herbert (from Princess Pat), "Melodie"—Huerter, or "Roma"—Edwards.

You will needs some big stuq for this picture and a few dramatic tensions. Note the violin solo in the opening of the second reel. A wedding march is required in the fifth, and a few fox-trots, a couple of hurrys and a misterioso should be handy. Cue sheets can be obtained from the Universal exchange.

Leaders' Bureau.

Questions Answered and Suggestions Offered.

Q. How can I manage to give a smooth and connected performance by using cue sheets? Would you suggest the pianist improvising when the key sequences permitted until the change can be blended or modulated?

A. In order to gain smoothness of sequence it is always wise to finish at the end of a strain, gradually diminuending as the cue appears. Begin the following number pp, crescendoing up to the normal volume. It is always unwise to use a piano interlude as a modulation between the numbers as it breaks the continuity of the color scheme.

* * *

Q. What is the average pay for leaders (Union) in New York picture theaters, and what do the "side pieces" get?

A. The average salary given to the orchestra leaders of the large picture houses is about $150 a week, while leaders of the less important theaters receive from $50 to $80 per week. The Union scale for players runs from $28 to $43.50 per week.

* * *

Q. I notice there seems to be some difference of opinion in some of the trade periodicals as to organs, orchestra and orchestral organs. Please tell me wherein lies the difference between an organ and an orchestral organ?

A. The church-organ, or pipe-organ, is a keyboard wind instrument consisting of few or many sets of pipes played from one or more keyboards; there may be five keyboards for the fingers (manuals), and there is generally one for the feet (pedal, or keyboard). The pipes, of which there are two main divisions, flue-pipes and reed-pipes, are arranged in sets (registers, or stops) and made to speak by wind admitted from the bellows on pressing the keys.

The orchestral organ is one built on the same principles as the pipe-organ, but to which has been added attachments which produce drum effects, xylophone, automobile honks, fire bells, bird calls, steamboat whistles, etc.

One is a serious instrument, incapable of frivolity, while the other becomes actually frolicsome at times.

* * *

Q. Is Shubert's "Unfinished Symphony" really unfinished, or is it just a title given it by the composer?

A. When Shubert died there was found amongst his unfinished mss. a symphony he had been working on but had not completed. It was afterwards finished by a contemporary and called "Shubert's Unfinished Symphony."

* * *

Q. Are there words to "Missouri Waltz?"

A. We have never heard of any words ever published for this waltz.

* * *

Q. My orchestra pit is built so high that the lights on the musicians' stands reflect on my screen, although they use shades. If the shades are turned so as to keep the light off the screen, then my patrons complain that they "get an eye-full." What would you do—sacrifice the screen or let the patrons suffer? Some people kick at anything.

A. I would build a rail in front of the orchestra and use a curtain of some dark material, then the musicians can take their lights and turn them away from the screen without annoying your patrons. If the rail should interfere with the audience seeing the screen, then I would suggest using paper shades in addition to the others, preferably of an orange tint.

Affiliated Distributors Are Incorporated

New Group Outgrowth of Astor Meeting—Sydney Cohen Remains at Head of Managing Committee.

ANNOUNCEMENT is made of the incorporation, under the laws of Delaware, of the Affiliated Distributors' Corporation, with an authorized capital of $100,000, for the furtherance of co-operative booking of pictures by exhibitors on a national scale. The new organization is the direct outgrowth of the meeting of exhibitors and producers called at the Hotel Astor the fore part of April, by Frank Rembusch, of Indianapolis, for the purpose of threshing out the subject of co-operative booking.

In reality the new organization is claimed to be the crystallization of a movement which has been gaining strength throughout the country for several months past, and which recently has been reflected in the formation of various exhibitors' booking associations in different states and groups of states.

The associations now operating, it is understood, are to form the nucleus of the Affiliated Distributors' Corporation. They will maintain their complete independence, financially and otherwise, the primary purpose of the national organization being simply that of a clearing house to facilitate the acquirement of pictures.

The permanent committee appointed at the Astor meeting to develop a practical, working plan for nationalized co-operative booking, which consisted of Sydney Cohen, president of the New York State Exhibitors' League, chairman; Byron Park, Salt Lake City, secretary; Joseph Hopp, president of the Illinois Motion Picture Exhibitors' League; Louis Frank, treasurer of the Motion Picture Theater Owners' Association; Frank Rembusch, secretary and treasurer of the American Exhibitors' Association; King Perry, of Detroit, secretary of the American Exhibitors' Association of Michigan, and John Manheimer, president of the Manhattan local of the National Exhibitors' League, have held a number of meetings since the Astor convention and every effort has been made to reconcile the insistent demand throughout the country for some form of a national affiliation of such combined booking strength as to insure the various booking associations of a consistent supply of high-grade pictures with the equally insistent demand that any such national association should be exhibitor controlled, and that exhibitors should retain their funds in their own territories.

Each booking association will be represented in the new organization by a director. As soon as these directors are chosen officers for the affiliated will be selected. In the meantime the committee is managing the affairs of the corporation, with Charles C. Pettijohn acting as general counsel.

Six producers of special features have already aligned themselves with the new organization, and others have made application for releasing. The product of these producers will be booked on its merit.

Meetings have been held of the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania and of the Michigan Exhibitors for the purpose of arranging for the affiliation of these groups with the new organization. Arrangements have previously been effected for the affiliation of other important factors.

Capital Society Sees "My Own United States"

Mrs. Wilson and Other Notables at Gala Red Cross Performances Praise Patriotic Picture.

THE big outstanding event of a patriotic week in Washington was the Red Cross benefit performance at Harry Crandall's Knickerbocker theater, when "My Own United States" was presented before official Washington and a capacity audience that cheered the production to the echo. The occasion was a benefit of the Interstate Commerce Commission Red Cross Auxiliary, a branch of the big central body which has as members the wives of cabinet officers, senators and other officials.

Mrs. Woodrow Wilson occupied a special box and became so enthused over the patriotic character of the production that she not only applauded, but at the conclusion of the showing exclaimed, "This is indeed a wonderful picture."

In boxes arranged on each side of the White House box were Mrs. Thomas R. Marshall, wife of the Vice-President; Mrs. Josephus Daniels, wife of the Secretary of the Navy; Mrs. Albert Burleson, wife of the Postmaster General; Mrs. Champ Clark, wife of the Speaker of the House; Mrs. Ollie James, wife of the Senator from Kentucky, together with many leaders in social and official life in the American Capital.

The Knickerbocker theater, which is one of the finest in the country, was especially decorated under the direction of Arthur L. Robb, who is house manager for Mr. Crandall, and patriotic bunting was displayed everywhere. Informal receptions were held in the Presidential Promenade, which is one of the most interesting features of theater service to the public to be found anywhere. This is a long room, decorated in French gray and ivory, containing portraits of all the Presidents of the United States, and large enough for the giving of a formal ball if the theater management desired. This is one of the show features of the Knickerbocker theater, and Mr. Crandall was warmly congratulated by his distinguished guests on this and the happy arrangement of his theater as a whole.

The screen showing of "My Own United States" was preceded by the recital of "A Man Without a County" by Colonel Barry Bulkley, one of the directors of the Knickerbocker Theater Company, accompanied by "My Country, 'Tis of Thee," played as an obligato by the strings. Then came a patriotic overture, and when the picture was scarcely half a reel passed the cheering and applause began. This was continued throughout the presentation and served as a remarkable tribute to the skill of the producer. R. F. Bingham interpolated in the sixth reel with a stanza of the song "My Own United States," intensifying the dramatic effect considerably. The ushers were all debutantes of Washington society.

"My Own United States" completed a big week's run at the Casino theater, another of the Crandall houses, and has made a remarkable impression. It is described as a most intensely patriotic production.

New Brunswick Has Graded Tax

Provincial Legislature Imposes 1 Cent Up to 25 Cents Admission—Rate Ascends to 10 Per Cent.

THE most important event to exhibitors and exchangemen in New Brunswick is the tax on the theaters. The bill is called the Theaters and Cinematographs act and was passed in the Provincial Legislature on Wednesday, April 25. The provisions are as follows:

On all tickets ranging from 5 cents to 25 inclusive a tax is to be levied of 1 cent. From 25 to 50 cents, 2 cents is charged; from 51 to 75 cents, 5 cents; from 76 cents to $1, 10 cents; from $1.01 to $1.50, 15 cents; from $1.51 to $2, 20 cents. When admission prices are more than $2 the tax will be on a flat ten per cent. basis.

It is proposed to have the theaters buy tax tickets of various denominations from the Government, and for the labor of selling them and seeing that the law is carried out the Government will allow each theater a small commission or rebate.

Every person attending a public house of entertainment after June 1 next will come under this tax, passholders not excepted. Children are exempted on Saturday afternoons but pay the tax every other day. All entertainments wholly for patriotic purposes will be exempt.

It is expected the revenue will net from $40,000 to $50,000 annually during the war and much more in times of peace.

GENERAL-KLEINE CO-OPERATE IN CANADA.

General Film Company, Ltd., Canada, and the George Kleine System are co-operating in Canada under an arrangement just put into effect. The business of the George Kleine exchange is being handled by General Film on a service basis, and the George Kleine System is not going out of existence and retains its identity in Canada. Incidentally, the entire Kleine staff remains working under the new arrangement.

In Montreal the exchange will be located, most likely, in the quarters of the George Kleine System, while in Toronto the General offices will be made the home of both organizations for that territory. The plan is calculated to reduce the distribution overhead of both concerns while maintaining the complete service of each.

LAWRENCE C. WINDOM SIGNS WITH WORLD.

Lawrence C. Windom has placed his signature to a long-term contract with World Pictures and has commenced the production of a picture starring June Elvidge. Mr. Windom has had a wild and varied theatrical experience previous to his entrance into the motion picture. He was associated with Charles Frohman, Henry B. Harris, Richard Mansfield, William Faversham, Elsie Ferguson and a number of other prominent theatrical folk.

His motion picture activities have been with Pathe and Essanay, for which companies he directed "Blind Justice," "The Chimney Sweep" and "The Way of Patience."

Rambles Round Filmtown

With WALTER K. HILL.

PORTER EMERSON BROWNE, author of "Joan of Plattsburg," spoke most entertainingly at the luncheon served at the expense of Goldwyn as the aftermath of a private showing of the new war-without-battle feature on the screen of the Stanley theater on a recent morning. When representatives of the trade press and Harriett Underhill had finished off the ice cream, Mr. Browne was introduced by Fred B. Warren, head of Goldwyn's educational department.

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The founder of "The Vigilantes" declared that propaganda to be effective must be subtle, offering "the sugar coated pill" as his expression of the best approach to a moving influence of public opinion. It was maintained by Mr. Browne that the public would not accept propaganda or other useful information unless it were offered under the guise of entertainment in some form—either a spoken, written, or acted story carrying the subtle "pill" beneath the sugar coat.

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There. That ought to be considered reciprocity rendered in appreciation of the Rambler's "plate" at the luncheon. So, now we may proceed to distribute our own "sugar coated pills" and propaganda. The St. Paul Pioneer Press mentions one phase of propaganda that boosts a pill all must swallow without coating:

"While 'I Believe' is said to be neither religious nor irreligious the action of the drama thrills the spectators into a keen realization of the existence of life beyond the grave."

•

Here's another propaganda pill without coating especially for manufacturers of motion pictures to swallow. We quote from the Harrisburg (Pa.) Telegraph:

"Of 157 moving picture shows in Harrisburg witnessed by a committee of the Ministerial Association forty-five were found good; sixty bad, one very bad, eight good and bad, forty-three indifferent.

"In twenty-seven the clergymen found immorality, marital infidelity, free love, cheap sentimentalism, improper relations with other men's wives.

"In thirty-five were one or more suicides or murders; twenty-five showed intemperate drinking and drunkenness; twenty-five exhibited robbery or theft; fourteen showed gambling; eleven showed low resorts or habitues of the lower world; thirteen showed kidnapping or blackmail; forty-one showed gun-play.

"The committee reports that the 'educational plane is very low'; that the 'predominating tendency of the plays seen was, on the whole, for evil, decidedly; ruinous to the morals of children, and that the cleaning up of moving picture shows is the most important social work that can now be accomplished'."

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Here is a sweetly coated pill advancing propaganda for better scenarios. We quote the esteemed Motion Picture News:

"A report current that Peter Milne is to sever his connection with Motion Picture News to accept a position in the scenario department of a producing organization is denied by Mr. Milne."

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Mr. Milne's best girl recently slipped a pill from which the coating had been washed by the red ink at Little Hungary when a sailor attracted the young lady's displeasure by upsetting the only glass of water in the place all over her knitting.

"Do you know," said the girl to the sailor, "I believe you joined the navy to get out of going into the army."

•

More pills:

The second issue of Joe Farnham's Harpoon has not as yet struck.

One of "Lee" LeTendre's clients slipped him a perfectly worthless check after he had landed her photograph in the Police Gazette.

—w s s—

The Elimination Process Begins.

Say, Rambler:

As far as UPPER-CASING or red-ribboning press stuff goes, I simply never-never! When I want to "add emphasis" I merely underscore, or (when real desperate) even *italicize*. Darn you.

BERT ADLER.

—w s s—

Edward Baskervill, of Pathe publicity department, has been appointed editor of the Pathe Sun succeeding Tom North, who goes to the sales organization.

—w s s—

Miss Sylvia Grogg, the sister of Charles Grogg, of Grogg's theater, the Hippodrome theater, and the Opera House in Bakersfield, is in town on a short visit, and has visited several of the moving picture studios. Miss Grogg is secretary of the Charles Grogg Amusement Co.—Los Angeles Correspondent Moving Picture World.

The Arid Lands Rejoice.

—w s s—

"Billie Burke—A Speakie and Not a Movie" is the way she is advertised in the newspapers by some managers of the more or less legitimate theaters.

—w s s—

When Dorothy Jardon makes her appearance in the movies she will be known as "The Tigress of the Screen." This trade mark is being registered at Washington by her personal manager, Ed. Rosenbaum, Jr.

Better Page Paul Rainey.

—w s s—

Storey Convicts Alien Enemy.—Metro Publicity Headline.

Mimeograph and circulate broadcast.

—w s s—

"That the generally expressed opinion of the picture and the star," says Goldwyn publicity, "was favorable is not for this story."

Therefore We Have Cut It Out.

—w s s—

The Kaiser Helps Beat La Follettism.—Moving Picture World Headline.

The ungrateful Hun!

—w s s—

Known By Their Fruits.

Tom Bret, who makes it a business to be a clever scenario editor, always has a good story for a casual caller. This is his latest:

A Floridan and a Californian were arguing the merits of their respective states.

"Down in Tampa," said the Floridan, "we have grapefruit three feet around."

"Is that all?" replied the native son. "Why, out in Riverside we raise oranges so big that it only takes six or seven of them to make a dozen."

—w s s—

An enterprising Mid-West exhibitor has distributed to his mailing list card-index cases for convenience in manipulating Paramount's postal card "stunt."

Keeping Cases on Drawing Cards.

Making Democratic Dinners Safe.

The Pleiades Club held their final banquet at the Biltmore, and the season was closed in a blaze of glory. This club is the oldest dining club in New York, and, while entertainment is usually the order of the day, it does not take precedence over patriotic matters.

The big thing of the night came when a de luxe copy of the Year Book was raffled off. This was won by club member George W. Bowesman, who promptly turned it back to the club to be resold for Liberty Bonds, each bid to constitute a purchase, the bigest bidder to possess the book.

Amelia Bingham was the auctioneer, and in ten minutes the book was knocked down, and $27,700 had been subscribed. The bidders were Henry Evans, $10,000; Pat A. Powers, $7,000; Judge Charles F. Moore, $5,100, and Messrs. Dalzell, $2,000; Foley, $700; Freund, $500; Neal, $400, and Mrs. Winfield, $1,000, and Mrs. D. F. Murphy, $1,000.

President Howard S. Neiman presided. On motion of First Vice-President G. Warren Landon (Nicholas Power Publicist) a rising vote of thanks was extended him for his able conduct of a very prosperous season.

—w s s—

Mexican's Meatless Marathon.

Felix Redondo, a Mexican, disappeared from Universal City in the recent filming of a scene for "The Lion's Claws," a serial in which Marie Walcamp is the star. Harry Harvey, director of the photodrama, ordered Felix to lead a lion into the arena for a jungle scene in which Miss Walcamp is pursued by the enfuriated beast.

Felix led by about six inches.

As if the winding jungle trail was a cinder track, Felix did a mile in nothing flat. The lion quit after a round or two, either to stock up on wind or because Felix didn't look like a good meal at close-up.

Working up to a long, vigorous stride, Felix loped off down the road.

"Be here at 8 o'clock to-morrow!" Harvey megaphoned after him.

"No savy," shouted Felix.

He is probably going yet.

—w s s—

She's Cured.

Cleo Madison is to return to the screen after a year of intermittent vaudeville.—Los Angeles Correspondent Moving Picture World.

—w s s—

Atwell Screens a Come-Back.

Ben H. Atwell, for nearly two years business manager with Al Jolson in "Robinson Crusoe, Jr.," and since the close of that attraction director of publicity at the Winter Garden, has resigned from that institution to again enter the motion picture field. Mr. Atwell is now associated with the Marion Davies Film Company, and is now engaged in producing Katharine Havilan Taylor's book, "Cecilia of the Pink Roses." Frank Wilstach, who handled the Winter Garden publicity in conjunction with his other duties in the past, has resumed the work.

—w s s—

Hold the Custard—Pass the Cheese.

Monte Blue, who plays in Viola Dana's forthcoming Metro, "The Only Road," says that being a villain has its drawbacks. There is a scene in the new picture wherein Monte has his face plastered with cheese. Monte steals a kiss from Miss Dana and she promptly jams a cracker, thickly spread with sticky, mushy pimento into his features.

"I'll admit it is good comedy," said Monte, "but Miss Dana missed my nose the first time, and the director called for a retake. The second time she smeared my left ear. After four trials she had my features completely fromaged, as it were; but I'll say that four retakes is rather rubbing it in—and besides, cheese never was my roque-forte."

Bob Doman on the Seat of War.

Paul Gulick, manager of Universal's publicity department, permits The Rambler to print the following interesting letter from Bob Doman who formerly worked with Paul at 1600 Broadway:

Paris, April 8, 1918.

Dear Paul:—

I started to drop a post-card to you yesterday but decided to make it a letter to-day. I quit the Herald about Thanksgiving time as Bennett, although liberal in promising to make a star out of me and full of veiled allusions to my future, did not come across with the old mazuma. Besides things are high here now anyway. So over to the Army Edition of the Chicago Tribune for six weeks at my old salary with Universal and then hitherwards to the International News Service at a very liberal jump. I am now thinking of getting married so if you know any likely girls in New York who want to come over put me on their trail. (Line forms at the right.—Ed.)

Well, Paul, it's air raids and the cellar for me about twice a week nowadays and in the daytime the long-distance Rubber Joe which shoots 'em over from 74 miles off ever so often. Am sticking close to the north side of the street and have learned how to fall flat every time I hear a suspicious sizzle in the air. Easter Sunday one fell a block away from me and, having my stereoscopic F 4.5—two lens—camera with me, I took a stereo of the fleeing crowd. Immediately pinched by gendarmes, followed by a crowd of 200 howling for my blood as German spy and taken to police station where I was promptly released upon showing my papers.

Bombs have fallen near my hotel, perilously near. One splashed two poor devils all over the white wall of a bank nearby. Visited the church where on Good Friday seventy-five were killed outright and twenty more later died from wounds. German shell. Terrible sight. Blood and crushed bodies everywhere. Shell hit pillar, bringing down roof. Our hotel cellar is deep and we have pickaxes and shovels to dig ourselves out with. Two story cellar built 150 years ago with a refrigerating room below both levels. Cold as an igloo but safe. Air bombs go through five story building and leave debris for blocks around but Rubber Joe shells only damage two or three upper floors. Mail will reach me addressed as below.

BOB DOMAN,
New York Herald Bureau, 49 Avenue de l'Opera, Paris.

—w s s—

Jules Mastbaum's $50,000 Fire.

The World's Philadelphia correspondent, in reporting Rita Jolivet's Liberty Bond meeting, wrote thus: "Even though the audience responded so nobly to Miss Jolivet's appeal the fires of patriotism burned so fiercely within Jules Mastbaum's breast that he willingly contributed $50,000."

—w s s—

Beads Substitute for "Bull."

Ethel Gibson is said to possess the only hand beaded hat in captivity. She has just received from her sister a hand beaded chapeau that took five months to complete. It is said that over sixty thousand colored beads were used in the makings. Miss Gibson has promised to parade the hat in the next picture made in Hollywood by the King-Bee company.

—w s s—

An addition of a six and a half acre tract of land diagonally across from the Christie Film studio has been added to the possessions of that company. Right now this land is covered with lemon trees, and Mr. Christie is selling the fruit at a small cost to the various Hoover grocerterias in Hollywood.—Los Angeles Correspondent Moving Picture World.

Lest They Appear Upon the Screen?

Rambles 'Round Filmtown

Big Clean-Up by Astra Stock Company.

Louis J. Gasnier, head of Astra, who is superintending the making of the new Pathe serial, "Hands Up," has changed his mind about the resemblance between a horse undressed and ready to go in swimming and a horse all dressed up and ready for a parade. In preparing for the serial he ordered James Horne, who is directing "Hands Up," to get a dozen or two white horses—to buy them.

Mr. Horne sent out his scouts and had them round up a bunch of real white horses, alive and kicking and everything. The horses were driven to the lot, and they were a pretty frowsy looking lot, most of them rough-coated, and all more or less soiled and shop-worn in appearance.

Gasnier was discouraged. "They are a fine looking bunch of dogs," he muttered wearily.

The next day he spied a cowman riding down the main stem of Hollywood astride a beautiful white horse; a horse whose coat was smooth and sleek.

Garnier pointed out this specimen to Horne.

"Why don't you dig up a real white horse once in a while; one like that?" He approached the rider who had drawn up.

"Where did you get that horse?" he demanded.

The cowboy leaned over.

"This belongs to Astra Film Company," he said, "we got fourteen more just like him."

"Gee," sighed Gasnier, "ain't it too bad now that you can't work a change like that with just a cake of Ivory soap and a pair of clippers in some actors I know about?"

—w s s—

Backwash.

John W. Grey, formerly famous in Filmtown, is now employed at the George Batten Agency. His desk is near the one occupied by Norman S. Rose, one time with Triangle and later with Artcraft.

—w s s—

Scandal Rocks Senate Chambers.

R. A. Walsh, filming a great scene in the United States Senate (at the William Fox studios), looked on with satisfaction. From his place beside a busy cameraman everything seemed perfect—that is, until his glance fell on a far corner of the room. Then a look of blank astonishment came into his face.

In the corner stood the dismantled remains of a rural setting. Two crates of chickens awaiting shipment back to the place whence they came had been upset, the poultry had escaped from bondage, and the chickens were trying to decide where to flee. They finally decided upon the Senate chamber, and their flight effectually stopped the debate.

—w s s—

International Film Service Publicity: The Ditmars picture on the same reel is entitled "Animal Traits," and in it the savagery of the wild horse is depicted by his attacks on a dummy figure. The expressions on the animal's face are almost human.

Hun Traits in Equine Character.

—w s s—

The annual report made by Walter W. Irwin, general manager of Vitagraph, was sent to the trade press in printed form. It covered 135 lines of imitation typewriting and everything. Mr. Irwin's name was mentioned seven times, spelled with an "E" three times, and, correctly, with an "I" four times. President Albert E. Smith's name was mentioned once, and was spelled correctly. It's a wise press agent who knows his own boss.

Better Still—Blame the Printer.

Officer! He's In Again!

Pete Schmid announces that he has engaged Charlie Fuhr, the noted writer on films, as special representative of Paramount-Artcraft "Pep," an exclusive house organ for members of the Famous Players-Lasky organization. Mr. Fuhr has been given an unlimited expense account and has started on a tour of research work, digging into the past of the many boosters of Paramount and Artcraft pictures. His first report, it is said, discloses some very interesting facts concerning the early career of Charles Kenmore Ulrich, editor of Paramount and Artcraft press books.

*

Speaking of Charlie Fuhr, it will be of interest to his many friends in the Empy game to hear that Adam Hull Shirk, once known in New York as one of this man's town's most able celluloid journalists, has found Fuhr's long-lost cousin, Media Mistley. The fair Media, it seems, has been disporting about Los Angeles under an assumed name, but Adam, being a good friend of the Fuhr family, immediately recognized her one evening, out at Baron Long's place, and made her tell her real name. Mr. Shirk announces, via Pete Schmid, his New York co-worker, that Media is a real find for the literary field and that her articles will shortly be on view in many of the more important motion picture and theatrical magazines.

—w s s—

Comes to light at this late day that David Belasco believed he had turned a master trick when he engaged Mary Pickford to star some seasons ago in "The Good Little Devil." Later he discovered that his audiences were waiting at the stage door instead of being seated in the theater.

—w s s—

George Du Bois Proctor, of World Pictures scenario staff, having secured his Liberty Bonds, is rejoicing in the arrival from Los Angeles of Mrs. Proctor with a bungalowful of household goods.

—w s s—

Important, True and Confirmed.

It wll be interesting to the many friends of Louis Loeb, ex-comptroller for Famous Players-Lasky, to know that he is now a regular employee of his Uncle Sam. Louis is connected with the Department of Films and has already shown his worth. Incidentally, we might add that Loeb's "turtle act," formerly known as Louis Loeb's Tetotally Trained Turtles, Inc., has been bought outright by Charles Burr, assistant general manager of distribution. Mr. Burr, realizing the value of the widely-advertised aggregation, will not change its name. As his argument he points to the Barnum & Bailey Circus.

"Both Mr. Barnum and Mr. Bailey are dead," said Mr. Burr, when interviewed, "but the name is still used. The same value applies to Louis Loeb's Trained Turtles. It would be foolish to loose this great prestige. By this I do not wish to intimate that Mr. Loeb is dead—far from it. However, just because I have taken over the management of these wonderful turtles is no reason why we should discontinue the name under which they became famous.

"Mike, the turtle which walks backwards to keep the dust out of its eyes; Jazbo, the turtle that climbs a three-foot curly rope; Ignatz, the turtle that is half parrot and half turtle—all these are still with the show and many other new members of the clan, including Mohunk, the turtle that swam all the way from Los Angeles to New York—in the wash basin of a Pullman. The show will be bigger, more fascinating, more startling, more elaborate and more magnificent than ever. I expect to have the entire outfit under canvas and suspicion in the near future. The turtles are now waking up for the season at Turtle Bay. This is no shell game—but a real treat, value received for money spent. Further announcements later."

Advertisement, 5-18-1 ti.

Ruling Passion Strong in Pictures.

Nat Strong, Universal publicist, thought this one up:

Rupert Julian, directing "The Shadow Man," selected a genuine bell-hop to support Ruth Clifford and Kenneth Harlan. In one of the scenes our handsome laddie is ordered to execute a low and profound bow to Mr. Harlan, who slips a coin into his hand. The bow was rather short and snappy.

"How much did you give him?" Mr. Julian asked when he failed to understand the curt nod instead of the salaam he had ordered.

"One dime," Mr. Harlan answered.

"Try four bits," suggested Mr. Julian in a whisper.

It worked splendidly—even too much so.

"Better cut to a quarter," Mr. Julian decided.

With that rare coin his nibs was persuaded to make a satisfactory bow.

—w s s—

In addition to a photograph showing Olga Petrova's profile viewed from the left we seek a squint at Cecil B. De Mille's picture with his shirt buttoned at the collar. What is YOUR optical yearn?

—w s s—

More Upper Case Press Agenting.

We have educated animals of all sorts in the pictures, but Director Sloman, of the American Film Company studios at Santa Barbara, has given us something new in the new Mary Miles Minter picture of "THE GHOST OF ROSY TAYLOR." He trained a fly to awaken Alan Forrest, who plays opposite Miss Minter, at exactly the proper moment. After repeated lessons the fly lighted on the classic nose of Mr. Forrest according to schedule, and he waked up just in time to capture the ghost that was apparently walking off with the family silver. The training of this hand tamed fly amused Miss Minter immensely.

—w s s—

The Old Flag Never Touched the Ground.

Jack Cohn, manager of Universal's weekly news department, is paying the hospital bill for one of his cameramen because that individual didn't know it was dangerous to haul down an American flag and run up the German flag in place of the Stars and Stripes. A few days ago Jewel Productions decided to ship several prints of "The Kaiser, the Beast of Berlin" to England for presentation. The ending of the picture had to be changed a little and one of Cohn's cameramen was borrowed to take a few feet of new negative.

In the American version at the end of the picture the German flag is hauled down and the American flag, the Union Jack and the Tri-Color of France are hauled to the masthead in the order named. For the English version it was decided to change the order, giving the British flag the top of the pole with the Stars and Stripes next and the Tri-Color third.

The cameraman went to the parade ground at Central Park with his camera and the two flags of the Allies and the one of the Hun. First he had to haul down the Stars and Stripes in order to get the German flag to the top of the pole preparatory to hauling it down. The Hun emblem never reached the top. Before it was half way up something very solid in the shape of a fist landed flush on the cameraman's jaw.

—w s s—

Ed. Rosenbaum, Jr., publicity director of the King-Bee Films Corp., declares that the next Billy West comedy includes "some of the handsomest girls ever seen in pictures." When the comedy is released at Hollywood these beauties will be driven around town in a motor car wearing dominoes, and on a large banner will be advertised that the beauties can be seen at the theater in which Billy West is shown in his latest comedy.

They'll Tour Elsewhere in Cans.

Rambles 'Round Filmtown

George D. Baker, manager of productions at Metro's western studios, but until recently a resident of the effete east, has caught one of the fevers so prevalent on the Pacific coast, with the result that he simply must have a Japanese man servant or lose his peace of mind.

Baker and Lew Cody took a suite in a fashionable hotel at Avalon, Catalina, and the first morning there Baker awoke to find Cody's valet, Nishi, spreading a table and setting out smoking, savory ham and eggs. Cody was already up, having been bathed and groomed by this same Nishi.

"Well, Lew," said Baker, after they had partaken of the meal, "I'm spoiled—I'm a ruined man. You'll have to get me a Jap, too; and if Nishi has a twin brother in Japan, write for him and I'll pay his transportation, f. o. b., from Tokio."

F. O. B. Is Right—"Full of Bull."

—w s s—

Mrs. Justin Fair, wife of the ex-dramatic cricket of Newark, who came to New York to be a special writer in Pathe's publicity department, is lining all friend husband's pockets with bed-ticking.

Reason:

Justin has discovered that in order to be prepared for emergencies in the great city he must have a stock of nickels and two-bit pieces always on hand.

He has become so fascinated by the Automats that he recklessly orders three times as much as he can eat at the noon hour to enjoy the thrill of the so-to-speak comestibles dropping out of the chute.

The two-bit pieces he keeps handy for the slot gas-meter in his apartment.

Next Dissipation: Hudson Tube Riding.

—w s s—

Think of being asked to quit the motion picture screen to become a statue! The very idea of laughing one particular laugh perpetually when one has a million laughs all different!

Little Billie Rhodes, pretty 100-pound sprite, who appears with "Smiling Bill" Parsons in "Bill's Baby"—she of the shapely, fawnlike legs and tiny, twinkling feet—is being pursued by Demetrious Polapoulos, a sculptor, of Philadelphia, who wants to sculp Miss Billie as "Joy" in what he calls "a pose au naturel a la Grecque."

And Here We Draw the Veil.

—w s s—

Judging by Metro publicity Metro stars write better copy (in revealing their past lives) than many press agents are capable of producing. And not one of the said stars use UPPER CASE in mentioning themselves.

Let the Good Work Go On.

—w s s—

The Detroit Exchange of the Famous Players-Lasky Corporation has lost two men from its Traffic Department, who have heard the call to duty. John C. Briggs, who served in the army for three years, received a commission as second lieutenant and is at Camp Custer, Battle Creek, Mich., on duty. James Dean has reported at Camp Custer.

—w s s—

Riffling a Stripped Deck.

There has been recently considerable shifting among the journalistic aces in our set. Wid's determination to start a daily paper drew Lynd Denig from the Dramatic Mirror's editorial chair to slip into a like berth with Wid's. Freddie Schader shifted over from Variety to the film daily. Louis Reid succeeds Mr. Denig at the Mirror. Jake Gerhardt has gone from the Mirror to General Film Co., where his experience and skill should register one hundred per cent.

Incidentally rumor has been coupling the name of Merritt Crawford with the editorial management of one of the two film-trade weeklies published in Chicago.

He Knows All About Cherry Trees.

Near his home in Hollywood a few days ago Sessue Hayakawa found half a dozen small boys shouting at the top of their voices as they marched around a mound of earth at the corner of a vacant lot.

"What are you playing, boys?" asked the actor.

"We've been playing war," answered one of the youngsters. "We're the Allies, and we've licked the Kaiser!"

"And what has become of the Kaiser?" queried Hayakawa, looking around for the vanquished enemy.

"Oh, there he is—he's under that pile of dirt," said the Allies' spokesman, pointing to the mound, "he's a dead one."

Hayakawa approached the mound and found the "Kaiser" coming up for air. As the actor started away he remarked to a companion:

"Young America has taken the lesson of George Washington's hatchet very seriously."

—w s s—

The Goldwyn studios now and then give birth to a new word. And it is not forgotten in the stress of work. Mary Garden called her screen friends the "cinemese." The word is used now by many people outside the studio. And there is still another, this time an adjective. It is "mabelescent," and describes anything peculiarly like Mabel Normand, which means merry and madcappish, and warmhearted and tender.—Goldwyn Publicity.

Quick, Webster! the Birth Controllers.

—w s s—

"Triangle pictures are shown here in what I think is the highest theater in the world," says D. T. Powell, manager of the Tomboy theater at Smuggler, Colo. "The floor of our theater is something over 12,000 feet above sea level."

Powell is only showing pictures two nights a week, and is using Triangle both nights.

The Higher the Fewer.

—w s s—

* * * Adjoining is a large garage containing four automobiles, the property of Mr. Parsons.

"I have gone to great expense to make the setting of my two-reelers as elaborate as any of the big features," said "Smiling Bill." "I see no reason why short comedies should be presented with slipshod mountings, especially vehicles without slapstick."

Comedy Equipment for Motors?

—w s s—

Frank Quinn, photoplay promotion manager of the Morning and Sunday Ledger, of Newark, N. J., enjoyed the distinction last week of carrying the biggest volume of photoplay advertising ever printed in a Newark newspaper in a single issue. The Sunday Ledger carries an average of two solid pages of display every Sunday.

We Didn't Measure the Publicity.

—w s s—

The United Picture Theaters Corporation has Berst. He joined out last Monday.

—w s s—

In Metro's Press Sheet we find the headline, "Lizards Like Music Nazimova Discovers."

Particularly the "lounge" ilk.

—w s s—

Ed. Rosenbaum, Jr., publicist for Billy West, is editing a house organ for Sidney Ascher Camp, No. 13045 M. W. of A., entered as first class matter in the Bronx Post Office. Its caption is the Ash Can.

There are many interesting paragraphs in Rosenbaum's load of garbage, but, as most pertinent, and also as a means to an end, we quote: "If you don't see your name in the Ash Can it is your own fault."

Which same Rambles dittos. Slip the dope to

THE RAMBLER.

Manufacturers' Advance Notes

"The Bride's Awakening" Leads Universal for May 20

"THE BRIDE'S AWAKENING," a Mae Murray special attraction in six reels, heads the list of Universal releases for the week of May 20. It is a preachment in favor of the universal publishing of marriage bans, a warning to mothers and young women against entering matrimony without first carefully investigating the past of the prospective bridegroom. The picture proves that many trifling incidents in pre-married life may lead to grave consequences unless they are investigated.

Reports from Universal are to the effect that the picture not only will create a tremendous sensation throughout the country, but that it is to be used by the prelates of the Protestant Episcopal church as an argument to force the publishing of marriage bans from the pulpit for four successive weeks before any marriage ceremony is performed by an Episcopal clergyman. This follows the plan now in use by the Catholic church.

The fifth episode of the ten-reel Boy Scout serial also appears to be a headliner scheduled for release during the week. Requests for the booking of this serial are being received from schools, churches, and organizations throughout the country. Up to the present Universal has refused to make any bookings outside of the regular moving picture theaters, feeling that the exhibitors should have the first call for the presentation of the picture. So great is the demand for the serial that the company already has made arrangements to make another serial in which members of the Boy Scouts will be the actors. In the present serial Sir Baden-Powell, the noted Englishman, who was responsible for the Boy Scout movement, takes prominent part.

"The One Horse Show," a Star comedy enacted by Eddie Lyons and Lee Moran, which is something entirely different from the ordinary slapstick comedy, leads the comedy offerings for the week.

The Nestor offering for the week features Carter De Haven in "The Bath House Scandal." It consists of a remarkable series of incidents built around a summer trip to the beach by a young man with rather an ancient female escort.

Kathleen O'Conner and Rube Miller, supported by the L-Ko beauty chorus, disport through 2,000 feet of film in "Who's Zoo." In this comedy the members of the L-Ko beauty squad are given every opportunity to do their best work following the orders of President Carl Laemmle, of Universal, that a female Charlie Chaplin must be developed.

Two Universal serials are still running. Eddie Polo goes through "Running Wild" (the sixteenth episode of "The Bull's Eye"), which has but two more episodes to run.

Marie Walcamp will appear in the eighth episode of "The Lion's Claws." The action is located in the wilds of India, and gradually works toward Jerusalem, with the British Expeditionary Forces.

The offerings of the week end with the three split reels consisting of the Universal Animated Weekly, the Universal Screen Magazine, and the Universal Current Events.

Bud Duncan Signs with National.

All doubts as to the length of "Bud" Duncan's stay in the Clover comedies now being produced at Denver by the National Film Corporation have been set at rest by the announcement made by O. D. Woodward, president, that the diminutive comedian would be seen in these comedies for many months to come. Duncan has signed a long-term contract and will be featured with "Dot" Farley and "Kewpie" Morgan in a series of weekly one-reel releases. "Bud's" genius for funmaking is being given free rein, and the comedian is appearing in a wide variety of roles. His first appearance on the screen since the dissolution of the famous "Ham and Bud" team was made recently in "The Wooing of Coffee-Cake Kate." Other comedies in the new series now ready are "Rip Roaring Rivals," "He Couldn't Fool His Wife," "By Heck, I'll Save Her," and "The Paper Hanger's Revenge."

Agnes Ayres in O. Henry Role.

Agnes Ayres, the attractive star in a number of the most successful four-reel O. Henry pictures, makes her reappearance in an O. Henry role this week in "The Purple Dress," a diverting and appealing story of New York department store life. Two other O. Henry players are featured with her in the persons of Evart Overton and Adele De Gardes. Another favorite in the cast is Bernard Siegel, character actor.

"The Purple Dress" is a most fascinating story, woven about department store life, a popular topic of O. Henry's. The friendly rivalry of the shop girls for the hand and heart of the handsome floorwalker is cleverly depicted by the famous writer.

Lois Weber at Work on Drama.

Lois Weber has started production at her Hollywood studios on "The Forbidden Box," a forceful photodrama of the uncharted seas of life written by E. V. Darling. It is the story of a modern Pandora, a part which Mildred Harris, whose Sydney Page in "The Doctor and the Woman" will long be remembered, should portray with rare artistry.

Harry Woodward, formerly with Griffith productions, will have the masculine lead; Kate Toncray, of the Lasky forces, has been engaged for an important part, while Priscilla Dean, whose Universal special production, "The Two-Soul Woman," is creating a furore, has been borrowed from Universal City for this one Lois Weber feature.

What Fox Players Are Doing East and West

THREE pictures were finished at the Fox eastern studios and one in the western studios last week. Miss June Caprice completed "Blue-Eyed Mary," Peggy Hyland, "Peg of the Pirates," and Miss Pearson wound up "The Firebrand." In the west Tom Mix ended his work in the interesting play of western life, "Ace High."

George Walsh, who recently finished "Brave and Bold" under the direction of Carl Harbaugh, has begun a new one called "The Sleep Walker," under a new Fox director, Bertram George. Miss Hyland will have Carl Harbaugh as her director in a new play by E. Lloyd Sheldon, called "Other Men's Daughters."

Jane and Katherine Lee are hard at work at the Biograph studio under Kenean Buell.

June Caprice, who went home to Boston for a few days vacation after completing "Blue-Eyed Mary," will begin work soon in "Miss Innocence."

William Farnum has begun the making of Zane Grey's "Riders of the Purple Sage." This picture will be directed by Frank Lloyd. The photoplay will have some beautiful scenes from the old cliff dwelling regions of Arizona and Utah.

Henry Lehrman is making a Sunshine comedy himself and is supervising the direction of another.

Nazimova in "Toys of Fate" (Metro).

Mob Scenes in Fox's "The Caillaux Case" Are Real

ONE of the most striking features of "The Caillaux Case," the William Fox film expose of the pro-German activities of Bolo Pasha and Joseph and Mme. Caillaux in France and America, is the thrilling realism of the mob scenes. It is declared by the Fox management that never in the history of the organization has a mob become so violent in its action and gone so completely beyond control as in the scenes where Mme. Caillaux is acquitted of the murder of Gaston Calmette and later dragged through the streets of Paris.

As a result of this mob violence several people were seriously injured. Two, a man and woman, were knocked unconscious; another man's head was badly cut by a flying missile, and Madlaine Traverse, who played the leading feminine role, was so roughly handled by the rioters that she has since been under the care of a physician. In addition, the mob wrecked part of the sets. Order was restored only when Director Richard Stanton and his assistants plunged into the fray and by sheer force compelled the extras to subside from their violent demonstration.

True to the history of the famous trial of Mme. Caillaux in Paris Mr. Stanton had arranged for a demonstration of the populace immediately following her acquittal. He urged the crowd to be realistic. But this was before the final scene of the trial had been enacted and before the spectators had been roused to a high pitch of excitement by the closing action. Besides, many of the extras were French and had pronounced opinions on the Caillaux affair. They hardly awaited the signal to begin a wild demonstration. This demonstration, increasing with its own momentum, soon became a riot.

The courtroom became a bedlam of wild, shouting, maddened figures, completely oblivious of the fact that they were acting before a camera, and intent only on inflicting damage on the other side in a free-for-all fight. Chairs, books, court paraphernalia were hurled through the air. These missiles failing, even the court benches and pieces of the railing were used by the fiercely battling men and women. Meanwhile, the cameraman recorded on the film every detail of the violent conflict.

The same realism was evident in the street scene, where the mob finally gets in its clutches Mme. Caillaux, the assassin of the editor of Figaro. Remembering what had taken place in the courtroom, Director Stanton this time had warned the mob to control themselves. Miss Traverse, fearing the consequences, had tied on her clothing and had provided herself with a special bodyguard which was to protect her if the attacks became too violent. But it was all in vain. So vividly had she portrayed the heartless villainy of the ambitious adventuress that the courtroom violence was repeated in all its intensity.

The crowd seized her, pummeled her, dragged her over the stones, tore her clothing. Her pleas for mercy fell on deaf ears. Not until she was completely exhausted and had sunk to the ground pressing to her lips the Tricolor of France, did the mob leave her. Then, covered with scratches and bruises, she was able to walk to her dressing room only with the aid of Director Stanton and her maid.

The accompanying photograph shows a portrait (insert) of Miss Traverse just before the trial scene was taken and again when the mobs had dispersed after dragging her through the streets. The ordeal is plainly written on the features of the drawn, haggard, broken woman who only a few hours before was playing the beautiful wife of the "evil genius of France."

Kaj Gynt in Metro Subject.

Kaj Gynt, the Swedish actress, who supported Ethel Barrymore in "The Eternal Mother," returns to Metro in the All-Star production of Edith Wharton's novel, "The House of Mirth," which is being directed by Albert Capellani. Miss Gynt plays two roles, the slave girl in the Arabian slave market scenes, and in a double exposure she portrays True Womanhood. In the latter she is shown in miniature standing on one side of an alchemist's scales. Miss Gynt is well known on the Swedish stage and screen. She is a typical outdoor girl of the far North and excels in all sports.

Much interest is being excited by the production of "The House of Mirth." It bids fair to be a big success.

Toto Completing "Fire the Cook."

Toto, comedian of New York Hippodrome fame, has completed "Fire the Cook," which is set for release by Pathe on June 23. Clarine Seymour, the comedienne, again acts as a foil for Toto in this comedy, which will follow "The Junkman," a wholly original characterization to be released May 26.

Hearst-Pathe Has Views from France.

The decoration of American troops for bravery under fire is shown in the current release of the Hearst-Pathe News No. 35. The United States soldiers are shown lined up in full equipment, behind the battle lines as a French army official pins upon the breast of each a medal of honor and shakes his hand in truly democratic style.

The issue includes new pictures of General Foch, General Petain, General Pershing and President Wilson.

Bessie Barriscale Visits Paralta's New York Office

Bessie Barriscale, the Paralta star, is now in New York City after a hurried trip East to visit her sister, who is ill. Miss Barriscale left Los Angeles immediately upon the completion of "Patriotism," which she finished under the direction of Raymond B. West.

While visiting Paralta's New York offices Miss Barriscale showed enthusiasm over the outlook of the studios and confided that her coming productions are in her opinion the finest screen offerings in which she has appeared. "'Patriotism,' said Miss Barriscale, "is a story of the war, but there are no scenes of conflict in the picture, which is the story of a little Scotch girl who gives her all for the cause of liberty and democracy. 'Maid o' the Storm,' which I made just prior to 'Patriotism,' I predict will be my most popular picture. It is one of those sweet stories which have always won favor in the hearts of the American public, and I am anxiously waiting to receive the verdict of the public on it."

Howard Hickman, who will direct Miss Barriscale's next production, is engaged at the studios preparing the scenes for the next Paralta-Barriscale play, "The Rainbow," by William Parker. Miss Barriscale expects to return to the West within a few days.

Diamond Completes First Comedy.

"Way Up in Society" is announced as the first Diamond production. It has been finished at the New Orleans studios of the Diamond Film Company, R. M. Chisholm, president, according to word which has reached General Film Company, and will soon be ready for release.

"Impossible Susan" for Miss Fisher.

Margarita Fisher has completed "A Square Deal," and is now at work on an original story by Joseph Franklin Poland entitled "Impossible Susan." She has a strong cast. Among them Jack Mower, Lloyd Hughes, Heyward Mack, L. M. Wells, and Anne Schaefer.

Metro Players Shift from Coast to Coast

MAXWELL KARGER and George D. Baker, respectively production managers of Metro's East and West coast studios, have come to an agreement in the transferring of two of Metro's popular stars, to the great satisfaction of the stars themselves. Viola Dana has just returned from a seven months' sojourn on the Pacific coast, and will make further productions in the Eastern location, and May Allison will change places with Miss Dana, going to California as soon as she has completed the third in her series of splendid productions as an individual star.

Miss Allison's first picture on the Pacific coast will be "The Finding of Mary," a feature photodrama written by Hale Hamilton, her leading man in the forthcoming release, "The Winning of Beatrice." It is a mystery story of strong dramatic power. Harry Franklin will probably go West to direct.

Viola Dana has employed her time well in California, producing "The Winding Trail," "Breakers Ahead," "Riders of the Night," "Weaver of Dreams," and "The Only Road." John H. Collins directed her in all of these with the exception of "Breakers Ahead," which Charles J. Brabin directed, and "The Only Road," with Frank Reicher. Miss Dana's first production in the New York studio following her return will be "Opportunity," which has been adapted from a magazine story by Edgar Franklyn.

Russian Art Film Leads Pathe for Week of May 12

AN intensely dramatic Russian Art film, "The Dagger Woman"; the tenth episode of "The House of Hate," Part 1 of the gripping "Britain's Bulwarks" series of war pictures, another Harold Lloyd comedy, and an animal educational feature lead Pathe's program for the week of May 12.

"The Dagger Woman" is an exciting drama in which Ivan Mozukin and Olga Zovska, of the famous Moscow theater, are screened in the principal roles.

"Double-Crossed" is the title of the tenth "House of Hate" episode featuring Pearl White and Antonio Moreno. The cast in this episode also includes Helene Chadwick, one of the most photographed young women in America, who has appeared in several successful Pathe features.

The splendid workmanship of the women munitioners of England and British cavalry at the front are shown in Part 1 of the "Britain's Bulwarks" series. All of the scenes were made by official photographers of the British Government who were accorded privileges for obtaining subjects which are forbidden to everyone else.

"The Non-Stop Kid" is the title of Harold Lloyd's comedy in which a score of convulsing laughs are woven about the famous comedian, Bebe Daniels, his leading woman, and the supporting funmakers. "The Non-Stop Kid" has a strange series of adventures at the home of the "Wiggle" family.

The educational offering is "Strange Animals from Many Climes." It is more interesting and instructive than a visit to the zoo. Strange birds, rare animals, and prize ponies are among the specimens shown.

Hearst-Pathe News Nos. 40 and 41 are released on this program.

New Ebony Comedy Announced.

L. J. Pollard, president and general manager of the Ebony Film Corporation, Chicago, has announced the latest Ebony comedy, written by Scenario Editor Bob Horner from a story by Ralph R. Weddell, and directed by Charles N. David. The picture will be "The Bully." Many new comedies are in the making. Director Ralph G. Phillips is busy "shooting" scenes of his new company in a slam-bang of a thousand feet of fun. This comedy is "Mercy! the Mummy Mumbled."

Director David continues to direct Sam Robinson, Yvonne Junior and Samuel Jacks, while Director Phillips has taken charge of the newly engaged company of comedians. Production Manager A. B. Heath, who recently joined the Ebony organization, is an experienced executive and director of ideas. "No matter how good the director, he cannot make a good picture from a poor story," said Mr. Heath in discussing the new comedies produced under his supervision and to be released on the General Film program. "Hence, the working out of suitable comedy ideas as well as comedy action is necessary."

Finley Again as O'Garry.

"O'Garry Rides Alone," the second of the O'Garry stories produced by Ned Finley in connection with his Blue Ridge dramas, is released by General Film. This is another story of the Northwest Mounted Police trooper in which the producer-star appears in his favorite role. His leading woman is Marion Henry. The story abounds in fast action and has an attractive human touch which keeps interest keyed to a high pitch.

The fifth Blue Ridge drama scheduled for release is "The Man from Nowhere." Reports from Bat Cave, where the Finley company is at work, indicate that excellent progress is being made.

Scene from "Her Decision" (Triangle).

"Her Decision" and "Wolves of Border" Lead Triangle

A MARRIAGE drama, "Her Decision," heads the Triangle May 12 program, offering J. Barney Sherry and Gloria Swanson in the leading roles. It is a story of sisterly sacrifice. The heroine enters into a loveless marriage to keep the secret of a sister's disgrace. She loves a man without character and marries a man with character, who loves her. As a wife she falls in love with her husband.

Jack Conway directed the subject, which offers Gloria Swanson, former Keystone comedienne, in her second dramatic role. J. Barney Sherry is the other featured player. Darrell Foss, who had the leading role in the recent Triangle production, "Her American Husband," is Bobbie Warner. Ann Kroman is Inah Dunbar.

"Wolves of the Border," with Roy Stewart, is the second release of the week of the 12th. Alvin J. Neitz, who has scenarioized several recent Stewart productions, wrote the play. The Mexican-United States frontier is the scene of the story, which depicts the conditions in that region as they exist today. Roy Stewart is George Merritt. Jack Curtis has a "heavy" role as the foreman of the ranch. Josie Sedgwick is Ruth. Louis Durham appears as General Mardones, and Frank MacQuarrie as Joe Warner. Curley Baldwin is also in the cast. Cliff Smith directed and Steve Rounds photographed.

The concluding release of the week of the 12th is a two-reel Keystone comedy, "Newspaper Clippings." Francis McDonald, Triangle dramatic player who was recently seen in the mystery story, "The Hand at the Window," is a featured player in this production. Claire Anderson, former comedienne who has appeared in several new Triangle feature plays, has the leading role.

Harold Lloyd Going Fast.

Harold Lloyd, the Pathe-Rolin comedian, is hitting on all six cylinders in the Los Angeles comedy factory where he turns out laugh-getters with Bebe Daniels and Harry Pollard. "Fireman Save My Child" will be released by Pathe on May 26, and "The City Slicker" on June 2.

In "Fireman Save My Child" the famous comedian invades a fireman's ball, livens things up generally and becomes assistant fire chief. The gay festivities are interrupted by the fire gong. "The City Slicker' deals with the adventures of Lloyd as a life-inspirer in a rube hotel.

Lloyd is speeding along with "Kicked Out" May 5, "The Non-Stop Kid" May 12, and "Two Gun Gussie" May 26.

Miss Kennedy Not Omitting Screen.

Just how theatrical rumors are originated and spread is always a matter for bewilderment. Madge Kennedy, who won wide popularity as a Goldwyn Pictures star, is the latest victim of a baseless rumor. Despite report, Miss Kennedy is not to quit the screen next fall to become once more a dramatic star or to go under the management of David Belasco. This announcement comes jointly from Miss Kennedy and Goldwyn.

Though she has great admiration for Mr. Belasco and his genius, Miss Kennedy has never met this great figure in the American theater.

Minter, Fisher and Russell Slated for May Mutuals

FEATURE productions now in course of preparation at the studios of the American Film Company, Inc., will furnish pictures starring Mary Miles Minter, Margarita Fisher, and William Russell for Mutual's May schedule.

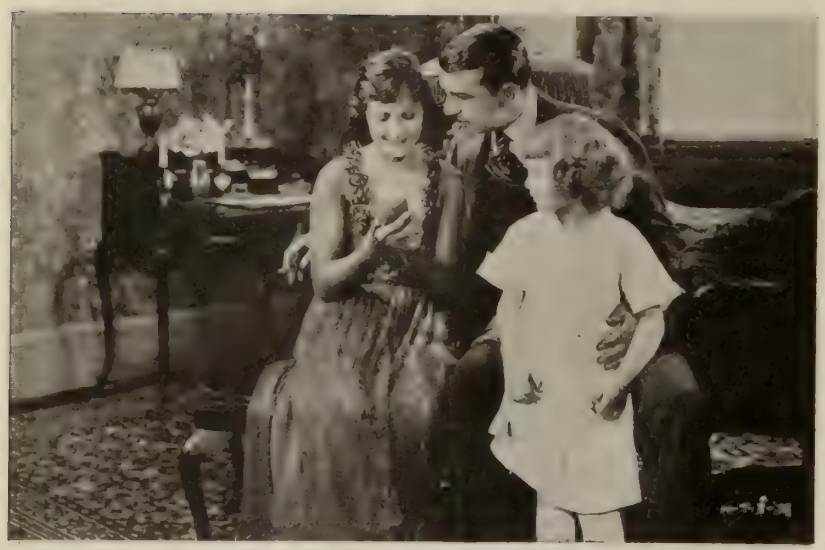
Mary Miles Minter's next picture is "The Ghost of Rosy Taylor," a picturization of a brilliant little story by Josephine Dodge Bacon. It chronicles the amusing and interesting adventures of a young American girl returned after living abroad who cannot find her wealthy relatives, and to be self-supporting takes charge of the home of a fashionable American woman who is never at home in the daytime, and who never sees her thoroughly competent charwoman.

The rich woman's brother runs across Rosy, and falls in love with her. There is scandal galore until Rosy's identity is discovered, and she turns out to have better social standing and more money than her suitor.

Margarita Fisher, the "Flapper" ingenue, has finished "A Square Deal," and is resting up before beginning her next, which will be "Impossible Susan."

The next offering of William Russell will be "Up Romance Road," which was written especially for Mr. Russell by Stephen Fox. The story is an original comedy-drama of high merit, and the plot is a corker. It keeps Russell on the jump from beginning to end.

Mr. Fox also wrote "The Frameup," "High Play," and "Shackles of Truth," all well known Russell successes.



Scene from "De Luxe Annie" (Select).

Select Names Three Productions for Release in May

SELECT announces three productions for release during May. These pictures are "The Lesson," with Constance Talmadge; "De Luxe Annie," with Norma Talmadge, and "The Ordeal of Rosetta," with Alice Brady. These three pictures, together with Clara Kimball Young's latest Select, "The Reason Why," which was ready for distribution the last day of April, will furnish the new Select productions during the coming thirty days.

"The Lesson," in which Lewis J. Selznick presents Constance Talmadge, is from an original story by Virginia Terhune Van De Water, with deep-searching analysis of marital woes, and it shows on the screen in dramatic form the reason why many spirited women feel compelled to leave their husbands and carve a career for themselves.

Constance Talmadge as a truly married woman is the novelty which this picture presents. In "Scandal," it will be remembered, the heroine pretends to be married, but actually is single Keeping "Scandal" in mind, it may be said that "The Lesson" presents Constance Talmadge with scenes of greater dramatic tenseness than those she has had in any release since "Scandal." These scenes are interspersed among many incidents of laugh-provoking nature. Charles Giblyn directed. The cast includes Tom Moore, Walter Hiers, Herbert Heyes and Dorothy Green.

Norma Talmadge, in "De Luxe Annie," reaches the picture fans of the country during the same theatrical season that the celebrated stage play of the same name by Edward Clark is still being shown on tour in theaters of the prominent cities. In the supporting cast are Eugene O'Brien, Frank Mills, Edward Davis and Edna Hunter. Paul West prepared the scenario. Roland West directed.

"De Luxe Annie" is of that clever type of drama which, taking the audience partly into its confidence at the start, later thrills it with a dramatic surprise as the story takes an unusual and unlooked for turn.

In "The Ordeal of Rosetta" Alice Brady provides clever photodrama in which the star is seen in dual characterizations. Indeed, Miss Brady not only plays the roles of two sisters, but also the dream counterpart of one and the avenging spirit of the other, so that in this picture the Select star may be said to play four parts. It is an original story from the pen of Edmund Goulding. It relates the fortunes of a girl of gentle breeding who, born in Italy, is brought to New York by her father after an earthquake has destroyed her Sicilian home and presumably killed her sister.

Clever work on the part of Emile Chautard, who directed the photoplay, coupled with some exquisite bits of photography by Jacques Bizuel, shows Miss Brady in some of the comeliest pictures she has ever presented on the screen.

Universal Comedies for Soldiers.

Comedies of all kinds are in demand for the soldiers in the cantonments, according to information received at the home office of the Universal. As a result President Laemmle has issued instructions that every available print of L-Ko, Nestor, and Star comedies, the three brands released through Universal, be placed at the disposal of the cantonment theaters.

Owing to the fact that President Laemmle has issued orders that all prints not working be shipped to the cantonment theaters, exhibitors who leave their comedy booking until the last moment are very liable to be disappointed in failing to obtain the picture they want.

"The Paper Hanger's Revenge" (Clover).

The Clover Comedy Trio, "Bud Duncan, "Dot" Farley and "Kewpie" Morgan, present a riot of fun in "The Paper Hanger's Revenge," the fifth of the series released by General Film. "Dot" Farley does some of her best work in this subject.

What's on the Fire at Famous-Lasky Studios

CECIL B. DE MILLE has begun work at the Hollywood studio of the Famous Players-Lasky Corporation on "We Can't Have Everything," a new picture from a novel by Rupert Hughes, the scenario by William C. De Mille.

Vivian Martin soon will begin work on a production at the Morosco studios for Paramount. The picture will deal with the experiences of a young girl of the social set. James Young probably will direct the picture.

Wallace Reid, supported by Ann Little, having completed "The Firefly of France," is to begin work next week upon a picture to be directed by Donald Crisp. Probably this will be "Less Than Kin."

Elsie Ferguson has departed for Montana with Marshall Neilan, who will direct her next picture. Many of the scenes will be taken in Yellowstone Park, through special arrangements made with the Government, and a ranch has been engaged near Browning, Mont., with the use of the cowboys, horses and stock. "Heart of the Wilds," as the name would indicate, is a stirring story of frontier life, teeming with sensational incidents, in which United States soldiers play an important part.

The title of the picture Pauline Frederick is now working on is "Her Final Reckoning," adapted from "Prince Zilah," the play written by Jules Claretie. Emile Chautard is directing.

Edward Jose is nearing the completion of "Gismonda," the big Paramount spectacle starring Lina Cavalieri. The main street of Athens in the year 1500 has been reproduced on the grounds of the Fort Lee studio and the various merchants display signs over their doors in Greek.

Owing to the fact that Ince productions for Paramount are well ahead of schedule the plan has been adopted at the western studio of the organization to alternate Ray and Dalton pictures for the time being and later go back to a parallel arrangement. Mr. Ray is busy with "A Nine o'Clock Town."

Enid Bennett does not come in on this plan, as she is merely up to schedule. Having just completed "The Desert Wooing" under Jerome Storm, she is already at work on a film as yet nameless having to do with the experiences of a little girl, assistant to the wardrobe mistress of a big musical comedy show. C. Gardner Sullivan wrote the story.

Pathe Scenic Has Views of Russia.

Timely and beautiful scenes "In Southernmost Russia" are shown in a Pathe scenic of that title to be released May 26. The picture contains remarkable scenes from the Crimean peninsula with numerous glimpses of the port of Sebastopol, one of the best harbors in the Black Sea.

Ruth Roland and George Chesebro Stars of "Hands Up"

RUTH ROLAND, star of many successful serial and feature productions, has been engaged to play the leading feminine part, and George Chesebro to play the hero in the new Pathe serial "Hands Up."

The talented and graceful brown-haired heroine has been on the stage and screen for seventeen years, although she is only twenty-three at the present time. She is known and is highly popular throughout the United States for her remarkable personality, ability and daring.

Miss Roland won high honors in the thrilling serials "Who Pays?" and "The Red Circle." She was co-starred with Frank Mayo in "The Price of Folly," and added to her laurels by her portrayal of the character of Margaret Warner in "The Neglected Wife," the Pathe serial from Mabel Urner's novels. Miss Roland also appeared in "Comrade John" with William Elliot and "A Matrimonial Martyr," two five-reel features.

In this serial, by Gilson Willetts, dealing with the superstitions, traditions and ancient rites of the Incas, Miss Roland will have unusual opportunities for demonstrating her exceptional qualities as a screen favorite.

"Hands Up" is to be produced for Pathe by Astra on the Pacific Coast. Louis J. Gasnier, president of Astra, is in Los Angeles with Director General George Fitzmaurice. In a statement last week Gilson Willetts, author of the story, gave some details as to the things Mr. Gasnier is doing to make this serial in a big way. "He is sparing no expense to have every detail just right," says Willetts. "He has ordered a large number of real Inca Indian costumes. He has bought white horses for the principal characters, a beautiful black horse for the Phantom Rider and a fine looking Pinto for Hands Up.

"In a very beautiful location up on the side of a hill he is building an Inca castle. It has a tower sixty feet high."

Two New Leading Men In Goldwyn's Pictures

TWO new leading men are making their appearance in Goldwyn productions. Clarence Oliver has the role opposite the star in Madge Kennedy's newest photodrama—the most serious, by the way, yet chosen for her. Mr. Oliver is identified with such successes as "Officer 666," written by Carlyle Moore, who now is Director Charles Miller's aid in the Madge Kennedy play.

Another new leading man is Rodrique La Roque, who is Mabel Normand's screen partner in her newest production. The irrepressible star and her tall support—he stands 6 feet 2—are guided by Clarence G. Badger, Mr. La Roque, though long known in photoplays, makes his first appearance in the East with the Goldwyn organization.

Other players now busy at the studio are Mabel Ballin, Maude Turner Gordon, and Jules Cowles.

"Mutt and Jeff" at the Front.

Capt. Bruce Bairnsfather is to have something of a rival on the western front, says the London Kinematograph. Bud Fisher, the famous cartoonist, who invented our amusing friends of the film—Mutt and Jeff—has enlisted in the United States army and will be stationed "somewhere in France." Mr. Fisher is reported to have reached an understanding with his army superiors, whereby he will be permitted to send his cartoons regularly from the front, and we may look forward with confidence to seeing on the screen comedies with such amusing possibilities as "How Mutt and Jeff Beat the Kaiser." Mr. Fisher has completed arrangements with William Fox whereby the Fox Film Corporation will take over the distribution of these animated cartoons, but the production will be under the same direction as it has been for the past two years. I can imagine Mutt and Jeff getting fun even out of the big offensive.

Clever Touches Mark Billie Rhodes Comedy

BILLIE RHODES does some clever bits of acting, and Cullen Landis and Lillian Hamilton, playing with her in Strand-Mutual comedies, help put over some extraordinarily funny situations in "Her Terrible Time," the Strand release on the Mutual schedule for May 14.

The story is one of those happy little farces, snappy and original, which have made the Mutual-Strands so popular, with a small touch of the risque, not enough to offend, but just sufficient to intensify the interest.

Billie as Mary gets caught in Jack's bedroom on his unexpected return from a business trip, and when Jack's family walks in he announces that they have been married. After they have extended their blessing, Jack and Mary leave via the window to find the nearest preacher that Jack's story may be made good.

Scene from "Five Thousand Dollars Reward" (Bluebird).

Famous Players' "Uncle Tom's Cabin" Should Go Big

MARGUERITE CLARK'S next Paramount picture will be "Uncle Tom's Cabin," from the book by Harriet Beecher Stowe. The production is practically completed and will be scheduled for early release. On the speaking stage this play has probably been the most successful attraction in the history of American drama. Innumerable companies have toured the country for more than forty years.

The motion picture version has been produced on a stupendous scale, with great ensembles of people and a cast of capable players. No expense has been spared in securing reproductions of the localities mentioned in the book and the company has traveled thousands of miles in this connection.

The photoplay follows the ideas of the author rather than the various stage adaptations which have been made. J. Searle Darwley, who has directed many of Miss Clark's most successful pictures, is in charge of the production.

Among the principal players are J. W. Johnston, Florence Carpenter, Frank Losee, Phil Riley, Harry Lee, Walter Lewis, Augusta Anderson, Ruby Hoffman, Susanne Willis, Mrs. Priestley Morrison, Thomas Carnahan, Jr., and Jere Austin.

Mary Miles Minter Makes Flight.

Mary Miles Minter, the winsome star of the American Film Company, who did so much toward helping Santa Barbara raise its quota during the Second Liberty Loan campaign, again gave her services for the Third Liberty Loan drive that began on April 6, and was appointed a member of the campaign committee. The American Film Company contributed three elaborate and costly floats to the parade committee, one a reproduction of a war tank, one a section of a trench, and the third a war garden. While the parade was taking place Miss Minter flew over the parade in the new hydroplane "F-1" and distributed Liberty Bond literature.

Bara Pictures Popular Abroad.

Demand for Theda Bara pictures has stimulated William Fox's player to great efforts to meet the situation, especially in foreign countries, where the trade has been thrown into chaos by the almost total cessation of French and Italian productions. In focusing the demand for an American film star who can fill the public eye in South America, the Antipodes, and even in Asia many foreign exhibitors have concentrated on Theda Bara as the one best qualified to fill this international bill.

To meet these Asiatic audiences Miss Bara is reaching out across the Pacific in her next picture, the scenes of which are laid in the Philippines, the title of which is "Under the Yoke." The story is by George Scarborough, scenario by Adrian Johnson, and it is staged under the personal direction of J. Gordon Edwards.

Farnum Bluebird Coming May 20.

Franklyn Farnum is featured in the Bluebird production, "$5,000 Reward," which will be released on Monday, May 20. In this feature Farnum is supported by a large, evenly balanced cast, among the members of which are William Lloyd, J. Farrel MacDonald, Wharton Jones, Mark Fenton, Gloria Hope, Frank Brownlee, Lule Warrenton, and Grace McLean.

The picture is adapted from a story by Charles Wesley Sanders. It was prepared for the screen by F. McGrew Willis, and the picture was directed by Douglas Gerrard.

The story carries a warning against circumstantial evidence as conclusive proof of the guilt of the suspected person. As Dick Arlington, Farnum appears in the role of the only relative of a wealthy crabbed old skinflint. Arlington, who is a full-blooded youth, makes his home with his old uncle. They have constant quarrels over money. The boy in having his fling loves the bright lights. Whenever there is trouble he usually is in the midst of it, and has to take most of the blame whether guilty or not.

Scene from "Her Terrible Time" (Mutual).

Scene from "Moonshine" (Paramount).

Arbuckle Shifts from Sunshine to Moonshine

THE Blue Ridge Mountains of Kentucky, with its moonshiners, feuds and revenue officers, is the locale of "Fatty" Arbuckle's latest comedy, which is a Paramount release of May 13. The story has to do with the illegal operations of moonshiners and their suppression by "Fatty" and his assistant, Buster Keaton, valiant revenue officers, brave and resourceful, but with a weakness for handsome women.

"Fatty" and Keaton are sent to the mountains to put a stop to the illegal moonshining activities of Al St. John and his dad, Charles Dudley, who lay claim to being the champion moonshiners and feudists of the Blue Ridge country.

The most amusing and exciting incidents in the picture are the scenes where "Fatty" outwits the cunning mountaineers and not only accomplishes the purpose which brought him to the mountains, but also wins the heart and hand of the fair Alice.

In the production of "Moonshine" Arbuckle has followed the broadest of burlesque lines with exaggerated melodrama. The picture was filmed in the San Gabriel canyon of California and picturesque backgrounds and light effects add to its attractiveness.

Captivating Role for Irene Castle.

Irene Castle has the captivating role of a girl with a will of her own in the new Pathe Play "The Mysterious Client," which is set for release May 19. The picture is important since it has the trio made famous in "Patria"—Irene Castle, Warner Oland and Milton Sills—and is a swift-moving mystery story with thrills and many twists.

Various amusing situations are included in the play, in some scenes of which Cesare Gravina, the Italian comedian, appears for the first time in this country in a comedy role.

Ebony Looking for Stories.

Bob Horner, scenario editor of the Ebony Film Corporation, Chicago, who has written the continuity of a long list of subjects for the screen and who is endeavoring to secure the very best stories from experienced writers, has purchased, since joining the Ebony script department, the following stories, all of which he prepared for the screen. They are "He Ran for Mayor," by Charles N. David; "The Bully," by Ralph R. Weddell; "Dat Minstrel Man," Blanche Walker; "One at a Time, Please," Dell Howard; "Mercy! the Mummy Mumbled," by Clarence A. Frambers. Mr. Horner is now preparing an original comedy entitled "A Reckless Rover," which one of the directors will begin "shooting" the first of the week.

"To those writers who have original ideas of scenarios," said Mr. Horner, "let them try us with a few submissions and see if we don't back up our word with a real honest-to-goodness check. Any author who has really funny stuff will find a real market with us. But we must have a combination of comedy idea and comedy action."

"Social Briars" Released May 13.

"Social Briars," Mary Miles Minter's latest American production, originally scheduled for release May 6, will be released May 13. The role which Miss Minter has in this romantic drama, that of an unsophisticated beauty who seeks fame as a singer in the big city, and after many heart-breaking experiences returns to find love and contentment in her native village, is one of the most fascinating characterizations this player has created.

The play was written and directed by Edward Sloman. Alan Forrest, who has supported Miss Minter in "A Bit of Jade," "Powers That Prey," and "Beauty and the Rogue"; George Periolat, the noted character actor; Anne Schaefer, Edmund Cobb, and Frank Whitson complete an exceptional cast.

Goldwyn Exhibitors Frame Interest Checks

SURPRISED at receipt of monthly checks as interest on their deposits many new Goldwyn contract customers throughout the country have failed to cash some of them, and instead are using the checks as framed mementoes on the walls of their offices.

Goldwyn Pictures and service have on many occasions prompted praise from exhibitors, and now it is Goldwyn's policy of paying interest on exhibitor deposits that is making every Goldwyn exhibitor a Goldwyn friend.

The fact that hundreds of Goldwyn exhibitors were using at least one of the interest checks for office decoration was brought to light when the home office comptroller discovered that scores of them had not passed through the bank. He notified the managers of the various Goldwyn branches throughout the country, and upon investigation they found that many exhibitors preferred to frame the checks as curios and as fitting mark of respect to one of the few large film distributing companies that pays interest on deposits.

Animated Shows Veteran Soldiers.

Fresh from the "Frontier of Freedom," fifty of Pershing's veterans are shown in the Universal Animated Weekly No. 22. The boys were selected from various sections of the American front in France to return to the United States to boom the Liberty Loan. They are depicted arriving in New York wearing their steel trench helmets and fully equipped. Cheering throngs greeted them and escorted them to the city hall, where Mayor Hylan presented them with the freedom of the city.

In addition to the fifty Yankee veterans, Animated Weekly No. 22 shows pictures of a company of French Alpine Chasseurs, known as the "Blue Devils." These men are the hard fighting mountain troops of the French Republic. They have been in scores of battles. Every one of them has been wounded at least once, some of them as many as eight times. All wear the Cross of War, several have three or four Crosses of War, while others have both the Croix de Guerre and the Military Medal. They were sent to the United States to aid the Liberty Loan.

Triangle Announces Title Changes.

Triangle announces the following changes in the release dates of the Keystone comedies:

"Mr. Miller's Bundles," scheduled for release May 19, will be released May 12 under the title of "Mr. Miller's Muddles Through." "Newspaper Clippings," scheduled for May 12, will be released May 19.

The title of "The Honor of Taro San," Triangle feature announced for May 19, has been changed to "Who Is to Blame?"

National Advertising Campaign for "The Yellow Ticket"

THE Yellow Ticket," the smashing big photoplay starring Fannie Ward, to be released June 2 by Pathe, as already announced, will be nationally advertised and the copy in the Saturday Evening Post of May 25, it is stated, will contain a coupon which will make the advertising of real box office value wherever this big publication is circulated.

Advance views of the production of A. H. Woods' sensational success indicate that "The Yellow Ticket" will be an important drawing card. Having its first showing in New York at the Rialto, the week of June 2, it is the type of production to which many big houses will turn for a maintenance of business on the legitimate theater scale.

The coupon referred to is to be clipped and signed by readers. Those sending in this coupon will receive an illustrated book telling the story of "The Yellow Ticket" and giving details of the film production. Each of these inquiries will, quite naturally, become a valuable prospect for the exhibitors. The names will be sent to the branches for the appropriate territory and these will be turned over to the interested exhibitor showing the picture. It is reasonable to estimate that from 50,000 to 100,000 inquiries will thus be brought into Pathe exchange offices.

Another interesting idea used by Pathe is this: The Motion Picture Magazine for July, which will appear June 1, will carry an important article on "The Yellow Ticket." This story is called "Scenarioriz-ing a Great Play," and in presenting extracts from the scenario of the drama it tells the reader to compare this form of dramatic construction with the play, if he saw it, or the book if he read it, and then note in the picture the way in which the play is put over on the screen. The readers of this article will want to see "The Yellow Ticket."

Everybody Busy For Pathe on West Coast

EVERYBODY is busy these days at the West Coast studios making pictures for Pathe. Astra has gone in strong for horses and is buying some fine blooded steeds for use in "Hands Up," the serial. The Phantom Rider is the mystery character in it, and one of the best known actor-riders in California has been engaged for the part.

Frank Keenan is finding a lot of real enjoyment in making his picture "The Sierra Sixties" at the Paralta studio.

"All Wrong" is the title of a comedy now being made under Pathe auspices by Bryant Washburn. Mildred Davis has an important role and reports from Los Angeles have it that the newcomer will prove a big surprise. Raymond West is directing the comedian and has made a hit with his snappy work so far.

They are using snow stuff in Bessie Love's new Pathe feature "Carolyn of the Corners," in spite of the heat of the California sun. An extra force of technical experts are supplying the beautiful white.

Lytell Putting On Vance Story.

"No Man's Land" is the title of Bert Lytell's next picture, his second as a star under the Metro banner. It is to be a picturization of the novel of the same name by Louis Joseph Vance, and was adapted for the screen by Mr. Lytell and Albert Le Vino, head of the scenario department at Metro's west coast studios.

"No Man's Land" is a swift-moving story of love and adventure, with a thread of subtle intrigue. Notwithstanding its title, the story is not of the war, "no man's land" being the description of an island of mystery instead of the stretch of shell-ruined terrain that lies between contending armies.

Mr. Lytell is already at work. In the production he is directed by Will S. Davis, with Anna Q. Nilsson as leading woman.

Miss Storey to Play in Baker Story.

As Edith Storey's next starring vehicle on the Metro program following "The Demon," George D. Baker, manager of productions at Metro's west coast studios, has selected a screen adaptation of "As the Sun Went Down," a drama written by Mr. Baker, and with which the theatergoing public has been familiar for some fifteen years. Miss Storey will be supported by a strong cast. Lew Cody, who played opposite the star in "Treasure of the Sea" and ""The Demon," again will be her leading man.

Glaum Company Goes to Del Mar.

A company of twenty-five persons, including the star and other members of the cast of "Shackled," Louise Glaum's latest production at the Paralta studios, was taken to the town of Del Mar, near San Diego, Cal., to film scenes of that picture on a seaside location. The scenic combination of high, rugged cliffs with the ocean, was found to be ideal for the production. Wallace Worsley is directing Miss Glaum. W. Lawson Butt, the noted England actor, also has an important part.

Scene from "Masks and Faces" (World).

Metro Builds Mountain Town for "Cyclone Higgins, D.D"

A TENNESSEE mountain village went up suddenly in Rockland County, New York, for the staging of exteriors in "Cyclone Higgins, D.D.," a Metro All-Star Series picture starring Francis X. Bushman and Beverly Bayne, which will be released on May 13. William Christy Cabanne wrote and directed the picture.

In this settlement, which typifies a Tennessee mountain village, are many houses, a country school and a court house. For several weeks a score of carpenters worked on the construction of the hamlet, the buildings of which are of the log cabin type. Every cabin that was used in "Cyclone Higgins, D.D." was made from wood cut on the location, with the exception of the pine boards for the flooring. The heavy trees were felled by the brawn of man, but to cut them into long strips it was necessary to resort to a gasoline engine. Technical Director Will H. Stevens, under whose supervision the village was built, arranged for the erection of such an engine and the work was soon done.

The house that represents the home of "Cyclone" Higgins, who is played by Francis X. Bushman, is one of the best on the location. It is about twenty-five feet in length, ten feet in height and about fifteen feet in width. The front of the hut is made from rough side of the trees cut into heavy strips, so as to make the house seem weather beaten. Mr. Stevens had a combination of paints mixed with mortar which was thrown against the front of the place.

The principal street of the village sweeps down a mountain side and it is a reproduction of a photograph made by Director Cabanne, while touring the Rocky Mountain district. On the north the winds are kept away from the village by tall mountain peaks, while on the east there are several hills and a brook.

Good Goldwyn Cast in "The Fair Pretender"

TOM MOORE will again be seen as leading man in Madge Kennedy's fifth Goldwyn production, "The Fair Pretender," by Florence C. Bolles. Prominent in the support of the prepossessing Goldwyn star are a number of other screen players of repute. Moore's performances since becoming a Goldwyn fixture have been a feature of several productions, particularly "The Danger Game," the previous Madge Kennedy picture.

Robert Walker, well known for his juvenile characterizations, has an important role in "The Fair Pretender." Walker was prominently identified with a number of successful Broadway musical comedies before taking up motion picture work. Paul Doucet, who was capital in support of Miss Kennedy in "The Danger Game," is intrusted with another important role.

Florence Billings, long a motion picture favorite, is making her first appearance in Goldwyn Pictures. She made her debut on the screen four years ago after a successful stage career. Grace Stevens, also endowed with screen talent, has a charming role. Before her advent on the screen Miss Stevens played important parts in several high-class productions on the road.

Other screen players well known to film devotees in support of Miss Kennedy are Wilmer Walter, Emmett King, and John Terry.

Battleground in "Britain's Bulwarks."

The capture of Messines and the surrounding territory which has since been wrested from the British by the Germans is shown in the second episode of the great "Britain's Bulwarks" series, released by Pathe and giving graphic official scenes from all phases of the World War.

The picture shows the Irish and Australian troops enjoying all kinds of sports behind the lines on the day before Haig's great drive was made in June, 1917.

Then the artillery is seen in action.

Camera Started on "The One Woman," First Mastercraft

TUESDAY morning, April 30, saw the wheels begin to grind on the manufacture of the production which marks the active entrance of a new organization in the motion picture industry. At the Paralta studios in Los Angeles, one entire stage, divided into various settings, is now under the focus of a battery of cameras engaged in the production of Thomas Dixon's novel, "The One Woman," with which feature the Mastercraft Photoplay Corporation will make its advent into the motion picture theaters of the world. F. Eugene Farnsworth, president of the Mastercraft company, is supervising the production, which is being staged under the direction of Reginald Barker. Miss Adda Gleason and Miss Clara Williams, both prominent in the worlds of stage and screen respectively, appear in leading roles.

The screen version of "The One Woman" was written by Mr. Dixon himself in collaboration with Harry Chandlee. The scenario was prepared by Mr. Chandlee and E. Richard Schayer.

Mr. Farnsworth estimates that the negative of this picture will be completed in about five weeks.

Mastercraft plans the production of four large features a year.

Scene from "Bill's Baby" (Goldwyn).

High-Class Theaters Show "My Four Years in Germany"

MANY important contracts in connection with the showing of "My Four Years In Germany" in the leading cities of the United States have been signed by Warner Brothers and the members of the First National Exhibitors' Circuit during the past week.

Efforts to secure the largest high-class houses in each city have proved successful in practically every instance, and an imposing list of Klaw & Erlanger and B. F. Keith theaters are now booked to show Ambassador Gerard's screen revelations of his diplomatic work during the month of May at top prices averaging slightly more than $1.

On April 29 the picture opened at the Nixon theater, Pittsburgh, for an indefinite run, and also got off to a prosperous start at the two Metropolitan theaters in St. Paul and Minneapolis, respectively. In Denver an auspicious opening was also reported at the Broadway, one of the best known legitimate houses in the West, on May 5.

The people of Omaha will be given the opportunity of witnessing a local premiere at the Brandeis theater on May 12. Elaborate preparations are being made for the Philadelphia opening at the Forrest theater on the same date, as well as at the Davidson theater in Milwaukee. Baltimore will see the film at the Academy of Music on the day following. May 19 is the date decided upon for the opening of the Cleveland run at the Opera House, and the extensive advance work that has already been done in that city is expected to result in big business from the first day. Arrangements have also been made to show the picture at the Park theater in Youngstown and the Hartman theater in Columbus one week earlier.

In both Toledo and Dayton the Gerard production will open at the B. F. Keith houses on May 20, and will play Keith's Colonial at Akron beginning May 26.

Bookings are also announced for the Keith theaters in Portland, Me.; Lowell, Mass., and Manchester, N. H.

Throughout Indiana the picture will be shown at the leading legitimate houses in Terre Haute, Green Castle, Franklin, Linton, Muncie, Elwood and Washington for runs averaging one week each during the month of May.

Dixon Returns to New York.

Thomas Dixon, Jr., author of "The Clansman," from which was adapted "The Birth of a Nation," and other novels, returned to New York last week from Los Angeles, where he has been for the past few months attending to the details of production connected with the staging of his book, "The One Woman," which is now in the course of filming at the Paralta studios by the Mastercraft Photoplay Corporation.

Mr. Dixon spent a number of weeks at the Coast conferring with the executives there in reference to the writing of the screen version of the story and the many details necessary before starting the actual filming of the story. In speaking of "The One Woman" as a film production, Mr. Dixon stated that he expects a most excellent production which will be ready for release within a reasonably short time.

The picture will be produced with an all-star cast.

Mabel Normand Makes Food Film.

With her daily work at the Goldwyn studios, Mabel Normand somehow finds time to give herself to war work with all the zest that marks her screen efforts. Close on her theater appeals for Liberty Bonds she appeared in a special food conservation film at the request of the United States Food Administration. In her characteristic manner Miss Normand depicts the trials of the housewife who has to combat the stubbornness of a Swedish cook who insists on ignoring orders and uses wheat instead of rice flour.

The film will be shown throughout the country as part of a news weekly.

Three Big Artcrafts for Release in May

THREE big Artcraft offerings are on the May schedule of releases announced by the Famous Players-Lasky Corporation, two presenting Mary Pickford and William S. Hart and the third another of the series of super-pictures produced by Cecil B. De Mille.

The first in order of release is Miss Pickford in "M'Liss," in which she will be seen in a typical Pickfordian role as the heroine of the famous Bret Harte novel. The picture was adapted by Frances Marion. That the direction was in the capable hands of Marshall Neilan should be sufficient assurance of the artistry of the production and the subtle touches which have placed this wizard of the screen in the front rank of motion picture producers. Chief in the cast are Theodore Roberts, Thomas Meighan, Charles Ogle, Tully Marshall, Helen Kelly and Winifred Greenwood. The date of release is May 13.

Another adaptation from a famous novel is the Cecil B. De Mille production of "Old Wives and New," released on May 20. The author of the book is the late David Graham Phillips. The story won popularity because of its fidelity to life and its pitiless exposition of the frailties of mankind as well as the follies of modern society. The excellent picturization is the work of Jeanie Macpherson. A fine array of players portray the various roles, including Elliott Dexter, Sylvia Ashton, Wanda Hawley, Florence Vidor, Theodore Roberts, Helen Jerome Eddy, Marcia Manon, Julia Faye, J. Parks-Jones, Edna May Cooper, Gustav Seyffertitz, Tully Marshall, Lillian Leighton and Maym Kelso. Alvin Wyckoff was in charge of the camera.

A new character is created by William S. Hart in the Thomas H. Ince production released May 20, entitled "Selfish Yates." The role is that of an egotistical and brutal divekeeper in an Arizona mining camp. Debased by his sordid surroundings, he exhibits no manly qualities until the germ of love, planted in his soul by a woman, blossoms. The regeneration of Yates is a subtle psychological study which carries the message that selfishness is a hideous trait. The story was written by C. Gardner Sullivan.

The picture was directed by Hart himself. The leading woman is Jane Novak. Among the others are Harry Dunkinson, B. Sprotte, Ernest Butterworth and Thelma Salter.

Vitagraph Announces New Serial.

"A Fight for Millions" is announced as the title for the next Vitagraph serial, in which William Duncan, star of "The Fighting Trail" and "Vengeance, and the Woman," is to be featured. Albert E. Smith, president of the Vitagraph Company, in making public the name of the forthcoming chapter play, also stated that it would be released on July 15 next.

W. W. Hodkinson to Distribute Douglass Color Pictures

THE Douglass natural color pictures are to be distributed by the W. W. Hodkinson Corporation and are now ready for booking throughout the United States. Leon F. Douglass, the inventor, is also one of the patentees of the Victor talking machine. His perfecting of a process of photographing color is in line with his phonograph inventions in that, in both cases, he was striving to recreate.

W. W. Hodkinson, who prolonged his stay in Los Angeles to witness the first public showing of these Douglass films at the Kinema theater, that city, is elated over the hearty reception accorded them by the public and press.

In commenting upon his latest acquisition Mr. Hodkinson states: "It must be borne in mind that the Douglass natural color pictures are something entirely different from any other films heretofore on the market, and must not be confused with them. Ours are not hand-colored prints, nor is a colored rotary shutter used in projection. The Douglass secret process is in the actual photographing and printing of the film.

"Not only are scenes of nature recreated in all their radiant colors, but flesh tints are also delicately defined. In addition, the pictures possess a marked stereoscopic effect.

"I expect, and hope, that very shortly we will have a series of productions in natural color, short in length, and at a fair price, that will present an attraction of equal value from the box office standpoint to the average features on the market at the present time."

Scene from "The Street of Seven Stars" (De Luxe).

Doris Kenyon Will Start Work on Second De Luxe

DORIS KENYON, her director, John B. O"Brien, and several members of her company returned on April 27 from Virginia, where the last of the exteriors of "The Street of Seven Stars" were taken. These were the concluding scenes of the Mary Roberts Rinhart story which Miss Kenyon is presenting at the head of her own company, De Luxe Pictures, Inc. The assembling and cutting of the picture will be finished within a few days, and the feature, which is in six reels, will be ready for a private view within a week.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., is busy on plans for Miss Kenyon's second feature. John B. O'Brien will again be Miss Kenyon's director, and the company will continue its occupancy of the Plimpton studio at Mount Vernon.

"Peg of the Pirates" Has Bold Buccaneers

IN THE current William Fox release, "Peg of the Pirates," Miss Peggy Hyland, in spite of her diminutive size, proves that "Britannia Rules the Waves," and some very "high rollers" and "rough breakers" of the piratical persuasion, to boot. Penzance in its palmiest days never turned out a rougher, tougher crew than the bold buccaneers who kidnap the daughter of Wyndham Martyn and carry her off in their "long, low, black, rakish craft" to hold for ransom in their island lair.

The specially selected cast supporting Miss Hyland includes Carleton Macy as Sir Wyndham, Sidney Mason as Terry, Frank Evans as Captain Bones, with Ajax Carrol, James Davis and L. Walheim as villainous members of the pirate crew. Eric Mayne plays the Governor of South Carolina, where the principal scenes of the story are laid and where "Peg of the Pirates" was actually filmed. Sections of old Charleston and picturesque craft of the period of the story make this one of the most atmospheric as well as active pictures turned out by any of the Fox women stars recently.

First Apfel-World Coming June 3.

World Pictures will release "The Interloper," a Kitty Gordon photoplay, on June 3. This is the first completed product of Oscar Apfel direction under the World Pictures trade mark. It also signalizes the advent of Irving Cummings as a leading man for Miss Gordon. The supporting cast includes Frank Mayo, George MacQuarrie, Isabelle Berwin, June Blackman, Anthony Byrd, and I. Quong.

"The Interloper" is the story of life on a Southern plantation at the present day. Miss Gordon, in the role of Jane Cameron, portrays the emancipated modern girl of the South. She relegates the old prejudices to the rubbish heap, and starts to develop her old homestead into a paying proposition.

"True Blue" a Strong American Photodrama

ESPECIALLY timely and calculated to give fresh impetus to the real American propaganda intended to revive the spirit of patriots is William Farnum's latest Fox Standard release, entitled "True Blue." While quite modern in period and free from any war coloring, nevertheless Mr. Farnum pictures the typical "true blue" American under circumstances which apply the acid test to one of the weak spots in our armor—the adulation of titles and inherited estates.

William Farnum is seen at his best and is supported by a select cast, including the clever child actor, Francis Carpenter. Charles Clary does an excellent "twenty years after" double, while William Scott plays a half-brother in a style that retains sympathy in spite of the "wild oats" he sows all over the plantation. Katherine Adams comes to the fore as a pretty school ma'am, while Adda Gleason, Genevieve Blinn and Carrie Ward Clarke complete an excellent feminine contingent. There are some characteristic cowboy types and realistic rough-riding in this picture, which is furthermore marked by a fine sense of true American humor.

"He Comes Up Smiling" Sounds Fairbanksian

AFTER many months of negotiations with A. H. Woods, John Fairbanks, business manager for Douglas Fairbanks, announces the acquisition of the motion picture rights of "He Comes Up Smiling," the play in which the famous comedian scored the biggest success of his stage career, which will be a starring vehicle for Fairbanks in a forthcoming Artcraft picture. The amount paid is reported to be $10,000.

"Paying $10,000 for 'He Comes Up Smiling' proves that we are in the market for big stories," says John Fairbanks, "and willing to pay any price to secure vehicles for Douglas, who believes that results at any cost is the cheapest in the long run.

"It has not been decided how soon production will be started. It is quite possible we may have him do a western subject for the next picture.

"It will be recalled that the stage play was dramatized from the book of that title expressly for Douglas, which makes it an exceptionally desirous subject for him as a picture play."

"The Hushed Hour" Progressing.

Harry I. Garson reports work is progressing very rapidly on his Blanche Sweet production, "The Hushed Hour," which is being filmed at D. W. Griffith's Fine Arts studio in Hollywood, and which will be completed within the next few days. Mr. Garson's next production will be the filming of Marah Ellis Ryan's well known novel, "Told in the Hills," in which House Peters and Blanche Sweet will be co-starred. It is thought that both these pictures will be state-righted.

Blanche Sweet.

Jewel's "A Soul For Sale" Opens at Broadway May 19

SCHEDULED by Jewel Productions, Inc., as its next big special attraction is "A Soul for Sale." Dorothy Phillips plays the leading role. She is supported by a well balanced cast. Albert Roscoe, remembered as opposite to Theda Bara in "Camille" and "Cleopatra," takes the leading male part. William Buress, who acted as "The Spy" in "The Kaiser, the Beast of Berlin," also is in the cast, of which other members are Katherine Kirkwood, Harry Dunkinson, and Joe Girard.

The forthcoming Jewel is in six reels, and will be released throughout the country the first week of June. It will have a pre-release showing at the Broadway theater, New York, beginning Sunday, May 19.

The picture is an adaptation from the widely read magazine entitled "Barter," by Evelyn Campbell, scenarioized by Elliott J. Clawson, and directed by Allen Holubar, who has led Miss Phillips through several of her most recent successes.

The photoplay is largely the story of home life epitomizing the methods of a dishonest, society loving mother and a sacrificing daughter willing and anxious to be accused of the misdeeds of the mother in order that she may shield the older woman.

Constance Talmadge Back on Job.

With more than a month's holiday behind her Constance Talmadge, Select star, is once more facing the camera. At the Hollywood studio, where Miss Talmadge's Select pictures are now being filmed, daily routine of picture making is in full swing.

Despite the halt in her work Miss Talmadge is still well ahead of her schedule. Two productions have been finished. One of them is "The Lesson," which has just been announced for release during May.

For the new production Harrison Ford has been engaged as leading man and Walter Edwards as director.

State Rights Department

Conducted by C. S. SEWELL

United States War Medals Shown in Gaumont News

Decoration Authorized for Acts of Valor in the Field of Action Pictured—Also Other War Activities Shown.

THE medals of honor which the United States, for the first time in history, decided to award "for superior acts of valor in the field of action" are shown in Gaumont News No. 6. These new medals, made from designs prepared by famous artists, comprise the Honor Medal of the United States Navy, the Medal of Honor awarded by Congress, and the Distinguished Service Cross.

To aid the Third Liberty Loan campaign, General Pershing has sent from France 60 picked soldiers who have been fighting in the first-line trenches. All of these men won the French Croix de Guerre for exceptional bravery in action. Striking photographs of them are shown, including a close-up of the "red-headed corporal," O. W. de Varilla, who had the distinction of firing the first shot for the United States in France.

Other subjects cover current happenings. In the national capitol, President Wilson, his hand in a sling because of the accidental burn received during his ride in a British war tank, reviews the patriotic parade celebrating "Liberty Day." In Baltimore, Captain Resnati, Italian aviator, bombards spectators with Liberty Loan pamphlets hurled from his giant Caproni biplane.

In New York City, 20,000 mothers, wives, and sweethearts of soldiers are applauded in a spectacular parade for the Third Liberty Loan. In Lexington a new record is set by "Bradley's Choice" in the first Blue Grass track meet of the season. In California the bathing season opens with record crowds.

The recent agricultural exposition in Buenos Aires gives an idea of how the Argentine Republic is helping to feed the Allies, and California state farm shows what the United States is accomplishing toward the same end.

There are also scenes showing the destruction wrought by the recent earthquake in Southern California.

"Last Raid of Zeppelin L-21"

At Trade Showing of Film the Producer Gives History of This German Dirigible.

JOHN A. LIBSTON, of the Interstate Film Company, producer of "The Last Raid of Zeppelin L-21," gave a talk to a number of film buyers who attended a trade showing of this film. Mr. Libston briefly reviewed the Zeppelin L-21 as follows:

"The Zeppelin L-21 was built by Count Zeppelin at Dusseldorf in 1915. Five hundred and eighteen feet long and sixty-five feet wide of solid steel construction and framework, it weighed nine thousand two hundred pounds, and with a total cargo capacity and full crew it could travel seventy miles an hour.

"In February, 1915, manned by 20 men, Captain Frederick Raoul commanding and Charles Gerch as ammunition chief, and loaded with about 5,000 pounds of explosives and incendiary bombs, the L-21 left Dusseldorf and started on its voyage of death and destruction. Passing over Belgium, it raided the vicinity of Harwich and Colchester and continued its flight towards London, but was driven off and forced to return to its base. The damage caused by the fire from the English anti-aircraft guns necessitated repairs lasting three months.

"On August 2 the L-21 again started out, and traveled until it reached the Straits of Dover, where English vessels with sea-planes aboard effectively intercepted the voyage and again the L-21 returned with nothing accomplished other than the destruction of buildings in some of the small villages in Northern France.

"On Christmas Eve the Zeppelin L-21 succeeded in penetrating to the heart of London. The only warning of her approach came with the news from Croyden that a house in which a baby had been born early that day had been demolished and the mother and new-born killed.

"The searchlights over London succeeded in spotting and holding the Zeppelin for two hours. After three English planes had been beaten off by the fire from machine guns mounted on the Zeppelin, Lieut. W. L. Robinson, an English "Ace," ascended and how well he succeeded in his conflict with the Zeppelin has been written on history's pages."

"Mickey" Song Now on Graphophones.

Daniels & Wilson, in collaboration with the Western Import Company, have consummated a deal with the Columbia Graphophone Company to make a record of the musical number "Mickey," based on the Mabel Normand photoplay.

This record will be made by the Earle Fuller Jazz Band, which is appearing at Rector's Cabaret in New York.

It is said that the Columbia Graphophone Company will conduct a special advertising campaign for this record. Consequently in addition to the copies of the song that are being widely circulated throughout the country, there will be this added advertising and publicity campaign for the photoplay.

Petrova to Make Trip for War Stamp Sale

Will Leave During Current Month for Tour of Principal First National Theaters.

MADAME OLGA PETROVA will at the completion of "Patience Sparhawk," the fifth Petrova picture, temporarily cease her producing activity because of trouble with her eyes. Her physician advised an absolute rest, but she has decided to start out during the present month on an extensive tour of the principal cities of the United States in the interest of War Saving Stamps.

Negotiations are under way whereby she will appear in the more important theaters controlled by First National Exhibitors' Circuit, which is distributing the Petrova pictures, and in addition to delivering a short war talk she will give a brief program of her own original songs, poems, monologues, and stories.

It is announced that this is the first opportunity afforded moving picture patrons of the country to see her in person, and that the tour will be handled in the same manner as a theatrical enterprise, with extensive advertising campaigns, and that simultaneous with her appearance Petrova pictures will be shown by the different theaters.

A suggestion made by Madame Petrova which has met with the approval of First National Exhibitors and other theater men who have been approached is that instead of raising prices of admission at the houses where she appears and the double program of her pictures together with her war talk and own unique little entertainment is given, that each purchaser of an orchestra seat be required to buy one twenty-five-cent war saving stamp, and the same rule apply to every pair of balcony seats.

Madame Petrova's services will, of course, be entirely without remuneration, and arrangement for the trip will be made the latter part of this week, when it is expected that "Patience Sparhawk" will be completed.

Scene from "Tempered Steel" (First National-Petrova).

Baker and Wood Shown On the Battle Front

Clemenceau and Foch Also Pictured in Gaumont Graphic No. 5, Together with Other Interesting News.

THE first pictures of Secretary of War Baker and Major General Leonard S. Wood on the actual battle front in France appear in Gaumont Graphic No. 5. There are also shown among the war subjects in this issue of the popular independent news reel pictures of French General Foch, now in supreme command of the Allied forces, and French Premier Clemenceau, who recently visited the front in connection with the decorating of American soldiers with the French medal of honor, the "Croix de Guerre." For years there has been a law which prevented one working for Uncle Sam accepting an award or decoration from a foreign government. But the world war has wrought many changes, the United States has repealed the law, and, although they have been fighting only a few months, hundreds of American soldiers are the proud possessors of the French War Cross, won by their distinctive bravery. And Uncle Sam is preparing an honor medal of his own!

Not only are they doing wonderful work in connection with the Third Liberty Loan campaign, but there is no let-up in the other wartime activities of the American women. In this number of the Gaumont Graphic is also shown the opening of the third encampment of a war service school in Washington, where many women are taking a six weeks' course in preparedness. Another subject demonstrates that the gasoline tractor has solved the farm problem, so far as woman is concerned, for any woman who can run a Ford (and who cannot?) can run a tractor. This year tractors will enable the women of the United States to relieve thousands of male farm hands who are anxious to use rifles against the Huns. American girls feel that they can become, like their sisters in England, soldiers of the soil.

In Washington the President and the Cabinet attend the military funeral ceremonies held for Don Santiago Aldunate, late Ambassador from Chile. The parcel post is carrying live chickens, and the usual scenes of war activities all over the United States are shown.

"Two Twins" a Katzenjammer Comedy.

The second release of the Educational Films Corporation of America, combining an International Black and White comedy and a Ditmar Animal Picture, shows the Katzenjammer Kids in a comedy entitled "Two Twins." The story deals with a lady of few charms, but much money, a rivalry for her favor existing between the captain and the professor engendered by her pocketbook, and the purloining of a tame bear from a wandering Italian by the kids and its external metamorphosis into a lady for the edification of the captain. It is only after the bear becomes rough in response to his affectionate advances that the captain returns to the house to find the real lady in the arms of the professor.

The Ditmar picture on the same reel is entitled "Animal Traits," and in it the savagery of the wild horse is depicted by his attacks on a dummy figure. The expressions on the animal's face are almost human, and his actions keep the audience roaring.

"Bright and Early" Next King-Bee.

The new King-Bee comedy, "Bright and Early," will be released on May 15, with Billy West portraying a bell boy. This is said to be the first time since King-Bee has had him under contract that he appears in costume.

In "Bright and Early" will be seen the full strength of the King-Bee Company, including Babe Hardy, Leo White, Budd Ross, Rosemary Theby, Ethel Gibson, and twenty others.

Convicted Hindu Plotters Shown in "Eagle's Eye"

Franz Bopp, German Consul General at San Francisco, Also Depicted in Episode of Flynn Serial.

PLOTS against America, for which Franz Bopp, the former German Consul General at San Francisco, Ram Chandra and 27 others were convicted in the Federal Court, are shown in two episodes of "The Eagle's Eye." Under the title of "The Reign of Terror," the thirteenth episode, shows activities of the former German Consul General after the deportation of Captain Franz von Papen and Captain Karl Boy-Ed. Boy-Ed and von Papen had amassed considerable data in regard to munitions plants, but they had not had time to consummate the outrages planned before being recalled. Bopp was put in charge of the plot in the western part of the country. Some of the factories were to be fired and others to be bombed. The plot was discovered through the Secret Service and stopped before a tenth of the outrages had been accomplished.

The eighteenth episode to be released under the title of 'The Great Hindu Conspiracy," gives the plot for which Bopp and Ram Chandra were convicted. The German government worked with Hindus for the purpose of fomenting an uprising in India, with the hope of inciting a rebellion and seriously weakening the efforts of England and France to cope with the East Indians.

Again the plot was discovered by the Secret Service early in its inception, but permitted to proceed while its ramifications were being traced. When the storage places for rifles, machine guns and ammunition had been found, raids were made, and the attempted East Indian uprising was a thing of the past.

Jester Has Excellent Censorship Record

WHAT may be considered an achievement in these days of strict censorship is the fact that with the exception of one elimination in Chicago of a scene wherein a dancer wears a decolette gown, Jester comedies are said to have passed every censor board in the country without a single cut.

When the first subject was finished, William Steiner, founder of the Jester company, had the picture shown to a selected group of experienced film judges, with the request that they report on anything that might be in any way offensive to the public. These gentlemen reported the picture absolutely free from anything that might be considered suggestive in any form whatever. Not satisfied with this, Mr. Steiner viewed the picture several times before placing his O. K. on it, and then submitted it to the National Board of Review, which is said to have approved it without eliminations.

With each succeeding subject the same course was pursued, and it is stated that this method will be adhered to on future productions, it being the policy of the Jester Comedy Company to endeavor to make all of its pictures censor proof.

Mr. Steiner, in speaking of the censorship question, states it is just as easy to make clean pictures and get the full value of the term, "comedy," as it is to resort to methods that are offensive. "Why some producers permit vulgar material to go into their pictures is beyond me," says Mr. Steiner, "and if I have to resort to that kind of stuff, well, then, I think it will be time to close up."

"Tempered Steel" Has Novel Effects.

Announcement is made by Petrova Picture Co. that "Tempered Steel" will be released within the near future. It is now undergoing cutting, editing and subtitling, and several novel effects in the matter of animated titles and decorative backgrounds have been introduced. It is also said that an effect entirely new has been used whereby the usual abrupt change from subtitle to scene has been eliminated, the mind of the spectator being carried smoothly from wording to action without breaking the continuity.

An original main title has also been devised for the purpose of eliminating the usual subtitles necessary to characterize the introduction of the principal actors in the play.

"Tempered Steel" was prepared as a screen offering by George Middleton from his story, "The Great Star," and is the first Petrova picture directed by Ralph Ince.

The admirers of the Polish actress will find her in a different role from any of her former characterizations. Depicting the part of a young, high-spirited Southern girl thrown into the vortex of theatrical life in Manhattan, Madame Petrova is said to do some of the best emotional work of her career. The story was adapted by Mrs. L. Case Russell, photographed by Harry Harris, and the following players enact the principal characters in support of Madame Petrova: J. Herbert Frank, Thomas Holding, E. J. Ratcliffe, Matilda Brundage, E. T. Carlton and Mrs. H. Walton.

"Tempered Steel" will be released during the early part of May through the exchanges of the First National Exhibitors' Circuit.

"Eagle's Eye" Aids Bond Sale

Showing of Flynn Serial Stimulates Subscriptions at Plaza Theater, New York.

ON April 23, following a run of the first and second episodes of "The Eagles Eye" at the Plaza theater, 59th street and Madison avenue, New York, a fifteen hundred seat house, $42,-100 worth of bonds were sold to persons in the audience. The serial opened at the Plaza on April 22. During the evening run on that date $10,000 worth of bonds were sold.

"It is the first serial I have ever run in the Plaza," said Manager Gosdoffer, "and I am so well pleased with it that I have booked it for the Odeon and the Orpheum. My patronage is drawn from an exclusive residential section, and never have I seen the enthusiasm displayed by any audience in the Plaza as was shown the two evenings I have run episodes of "The Eagle's Eye." Among my patrons are some Germans. Two people complained that the picture was offensive to them. I told them bluntly that I did not care for their patronage. Monday night I noticed a slight increase in the average patronage. Tuesday night the house was jammed, and it is not a matter of conjecture what brought them there. The applause was a revelation to me who had been used to seeing the class of clientele which the Plaza serves take their entertainment passively."

Co-operative Booking Pleases Rapf.

Harry Rapf is very much elated with the success his two productions, Florence Reed in "The Struggle Everlasting," and Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon" has met, through co-operative plan of booking, which is being handled by the Exhibitors' Booking Syndicate of New York, which is composed of a number of New York exhibitors, headed by Sydney Cohen of the New York League.

Al. Harsten, general manager, has written Mr. Rapf a personal letter in which he states that all the exhibitors booking these two productions are highly pleased with the plan and that the two productions have been pronounced real box office attractions in all the houses where booked.

Harry Rapf leaves on Sunday to close with several organizations in the West.

State Right Distributors, Inc., Will Meet on May 16

Organization of Which Sol Lesser Is President to Hold Convention in New York—Many Other Territorial Buyers Expected to Be Present.

ON May 16 the board of directors of State Right Distributors, Incorporated, will hold a meeting in New York, when a number of matters will be considered, including the mapping out of a further campaign for progress and enlargement of the organization.

On this trip the directors will also view several pictures with the idea of securing one as a successor to "Carmen of the Klondike," which they are now successfully handling.

The following members of the organization are expected to be present: Sol Lesser, of the All Star Feature Film Company, San Francisco, president; Nathan Hirsh, and Louis Hass of Pioneer Film Corporation, New York, treasurers; L. D. Netter, of Masterpiece Film Attractions, Cleveland, secretary; Dan Varderwalker, Doll-Van, Chicago; H. Dollman, of Doll-Van Co., Indianapolis; Harry Grelle, of Supreme Photoplay Productions, Pittsburgh; J. J. Allen, of Famous Players Film Service, Ltd., Toronto; B. S. Cohen, of Foursquare Pictures, Denver; Mike Rosenberg, De Luxe Feature Film, Seattle, Wash.

In addition this meeting will be attended by a number of other prominent state right buyers who will be voted on to join this organization, and it is expected that at the close of the meeting a one hundred per cent. membership will be announced.

Sales of the Week

Activities in State Right Market During Past Seven Days.

W. H. Productions announce the sale of rights to twenty-six one and two-reel Charlie Chaplin re-issues for two-thirds of the territory of the United States. Full details published in another article in this issue.

* * *

Sale of rights is also announced by the W. H. Productions Co., on twenty-eight two-reel Mack Sennett Keystone comedies for Illinois, Wisconsin, Indiana and Northern New Jersey; "Satan's Pawn" for Illinois and Indiana, and series of two-reel Shorty Hamilton reissues for West Virginia and Western Pennsylvania. Refer to article on another page of this issue for full details.

* * *

Jester Comedy Company announces the sale of rights to Jester Comedies as follows: to Variety Pictures Corporation, Baltimore for District of Columbia, Maryland, Delaware and Virginia; and to L. J. Schlaifer Attractions, Seattle, for Idaho, Oregon, Washington, Montana and Alaska.

* * *

S. A. Lynch Enterprises, Incorporated, have secured rights on "Carmen of the Klondike" for their territory, which includes eleven Southern states.

* * *

McClure Pictures announce the sale through General Enterprises of rights on "Mother" to Turner & Dahnken, of San Francisco, for northern California and Nevada.

* * *

Rights to "The Still Alarm" have been sold by Pioneer Film Corporation for Delaware, Maryland, Virginia, District of Columbia and North Carolina to Sydney B. Lust, Incorporated, Washington, D. C., and to Special Features Company, Knoxville, Tenn., for Tennessee, Alabama, Georgia, Florida and South Carolina.

* * *

Unity Photoplays Company, of Chicago, have purchased rights for their territory from Triumph Film Corporation to "The Guilty Wife."

What the Pictures Are Doing

Reports from Exhibitors and Exchanges Regarding State Rights Features.

NEW YORK BEE-HIVE EXCHANGE reports closing contracts for King-Bee comedies with the following theaters: "Home" and "Star," Newark; "City," Hoboken; "Princess," Jersey City; "Westchester," "Palace," "Regina," and "Arch," New York; "Stratton," Middletown; "La Rochelle," New Rochelle; "Strand," North Tarrytown; "Star," Ravena; "Stratford, Poughkeepsie.

* * *

Magnet Film exchange, New York, announce that the three Hart reissues handled by W. H. Productions Company have been booked by the Moss, M. & S., Bellinino, and Bimberg, houses; also at Keeneys and the Keith houses in Brooklyn, and that several of these houses are repeating on their bookings.

* * *

U. S. Gardens in Elizabeth, N. J., have booked first-run King-Bee comedies starting with "The Orderly."

* * *

George Cohen, operating theaters in Newburgh, Poughkeepsie, and Beacon, N. Y., has booked the three W. S. Hart features handled by W. H. Productions Co.; also the Barriscale feature, "Satan's Pawn." These pictures have also been booked by the Proctor Theaters in Albany and Troy.

* * *

During a recent showing of Graphic's "Moral Suicide" the crowd in the lobby of Burlands' theater, Bronx, New York City, is said to have assumed such proportions that it was necessary to close the box office and put out the lobby lights. As a consequence this picture was booked for a return engagement.

"Tarzan of the Apes" Reports Big Business

ONE of the most unusual engagements ever played in the history of Indianapolis was that of "Tarzan of the Apes," which opened a week's run at the Circle theater in that city, April 28. In a message to J. D. Williams, of the First National Exhibitors' Circuit, Mr. Leiber, of the Circle theater, said, "Tarzan broke the record on its opening day here, exceeding even the business of "My Four Years in Germany."

This feat of attracting unusual patronage in the largest cities in the country by National Film Corporation's first production makes it an assured fact that "Tarzan of the Apes" is just as great and potent a pulling power as the intensive trades advertising compaign has boasted it to be.

At Philadelphia against other big features it broke the record of the Victoria theater during its two weeks' run. At the Isis theater, Denver, it played to the greatest business in the history of that house. At Swanson's American theater, Salt Lake City, it called forth crowds unequaled in the history of that city, and at New Orleans it shattered the record of the Globe theater by playing to more people and greater profit than that house has known. Many other theaters are sending in similar reports.

The First National officials state that over five thousand days have been booked on this production, and that from present indications it will play 85 per cent. of the theaters in the country during its first year, and that it is now being booked for repeats by 70 per cent. of those who already have played it.

Funny Fatty Filbert Is Star in Josh Binney Comedies

H. J. BINNEY, the president and director general of the Florida Film Corporation, known to a host of friends as "Josh" Binney and the producer of a series of popular comedies under that name and trademark, says that there is an impression prevailing to an alarming extent that he is also the bright particular star of the aggregation of screen artists assembled under his banner.

The mistake is plausible, inasmuch as the stellar role is impersonated by Funny Fatty Filbert, the counterpart of Mr. Binney in generous physical proportion, but "Josh" does not intend that his star shall be robbed of any of the fame to which he is rightly entitled and he takes this method of declaring that to Funny Fatty Filbert's unquestionable capabilities as a comedian and his hearty co-operation in the several productions may be attributed a large measure of the success attained.

Mr. Binney is a pioneer in the production of comedy features and his unbroken line of successful releases is largely due to the fact that in temperament he is a bubbling fountain of good nature and a firm believer in the theory that there is a laugh ever near at hand if one is disposed to look for it, and this pleasing and appealing personality is a characteristic he aims to inject in every comedy produced under his direction.

Ernest Shipman, sales manager for Mr. Binney, reports there is a big and healthy demand for these comedies and that all territorial rights are rapidly being disposed of.

Scene from "Fabulous Fortune Fumblers" (Binney).

Players Engaged for "When Man Betrays"

AMONG the players who have been engaged by Director General Ivan Abramson for "When Man Betrays," the forthcoming production which he is making for Graphic Film Corporation, are Jack McLean and Sally Crute.

Mr. McLean has earned a reputation both on the stage and screen as an actor of ability, and in the latest Graphic feature, "Moral Suicide," which was also directed by Ivan Abramson, he portrayed the role of Waverly Covington, a young fellow slightly unbalanced from over study, and is said never to have lost for an instant the vacant expression as if a question were in his mind that he was unable to answer, and to have imparted so much realism to the character as to produce a feeling of mental unrest whenever he appeared on the scene. Also, in the end, when conditions bring him back to his normal state, he is said to have infused into the character in contrast to the earlier scenes the natural buoyancy and optimism of youth. Because of his work in this production he has been cast in one of the best roles in "When Man Betrays."

Sally Crute, also well known for her work on the screen in a number of feature productions, and who appeared in some of Mr. Abramson's earlier pictures, has been cast for an important role which, it is stated, requires not only a beautiful girl whose manner is so fascinating and appealing that men become her willing slaves, but also an actress who is able to subtly convey the impression to the audience that all of her love affairs are governed by her head and never by her heart. In accepting Director General Abramson's offer to appear in this part, Miss Crute is said to have turned down tempting contracts for appearance in other productions.

McClure Announces More Sales.

McClure Pictures announce that it has sold to Turner & Dahnken, of San Fraacisco, the territorial rights to the McClure film, "Mother," for northern California and Nevada, and that the McClure advertising and publicity departments will co-operate with Turner & Dahnken in the exploitation of "Mother" in this territory.

Mr. Dick, general sales manager of McClures, also announces that a deal has been closed through the Piedmont Picture Corporation, whereby "Seven Deadly Sins" will be shown throughout the Dutch West Indies, and arrangements are being made through the same organization for a sale of the Cuban rights to "Seven Deadly Sins."

"The Warrior," starring Maciste, well known for his work in "Cabiria," and "Mother," starring Elizabeth Risdon, have been distributed by Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., on state rights basis, and, with the exception of the above mentioned territories, Sawyer and Lubin have placed these two productions in practically every section of the United States.

Smallest Theaters Book "Eagle's Eye."

Two of the smallest motion picture theaters in the United States have booked "The Eagle's Eye." These houses have a combined seating capacity of but 475 and the combined population of the two towns in which they are situated is but 700. The Opera House at Andes, N. Y., has a seating capacity of 175, and the population of Andes is 450. Shaifferstown has but 250 population, while the Opera House there seats 300. Mr. Whittaker, who is manager of both houses, believes that the serial will increase his patronage by attracting the inhabitants of the rural districts around each of the towns.

The employees of the two theaters double in various capacities. The operator and cashier in Andes is the principal of the school there, while the cashier at Shaifferstown is employed in a bank.

W. H. Production Reports Sales on Chaplin Reissues

Announce Sales Covering Two-thirds of States for One and Two-Reel Subjects—Also Territory on Other Re-Issues.

W. H. PRODUCTIONS COMPANY states that within the past two weeks they have disposed of more than two-thirds of the territory in the United States on the twenty-six one and two-reel Charlie Chaplin subjects they are about to re-issue.

In addition to sales already reported, the following are announced: To the United Photoplay Co., of Chicago, for the States of Illinois, Indiana and Wisconsin; to the Standard Film Exchange, Pittsburgh, for Western Pennsylvania and West Virginia; to the Peerless Film Service, San Francisco, for California, Arizona and Nevada; to W. High, Baltimore, for Delaware, Maryland, District of Columbia and Virginia; to Foursquare Pictures Corporation, Denver, for Colorado, Wyoming Utah and New Mexico; to the Greater Features Company, Seattle, for Washington, Oregon, Idaho and Montana; to Phil Goldstone, Detroit, for Iowa, Nebraska and Michigan; to Magnet Film Exchange, New York, for New York; to Globe Feature Film Company, Boston, for New England States.

In addition the following sales on the other productions are announced: The series of 28 two-reel Mack Sennett Keystone comedies for Illinois, Indiana and Wisconsin, to Frank Zambreno, president of United Photoplay Co., Chicago; to Franklin Backer, 729 Seventh ave., New York, for Northern New Jersey; "Satan's Pawn," a Barriscale reissue, to Frank Zambreno, president of United Photoplay Co., Chicago, for Illinois and Indiana; the series of two-reel Shorty Hamiltons to the Standard Film Exchange, Pittsburgh, for West Virginia and western Pennsylvania.

The Chaplin subjects are being retitled, re-edited and reconstructed. The first four will be two reelers, the first two being "The Jazz Waiter" and "His Dare Devil Queen." In both of these subjects Chaplin is supported by a complete cast, including Mabel Normand.

The advertising matter will consist of one, three and six-sheet posters on each of the two reelers, and one and three sheets on the single reelers, with a lobby display of 8x10's on all subjects. They will be released at the rate of one a week.

School of Expression Started by Petrova

For Her Own Company, in New York Studio—Each Player's Work Screened and Discussed on Following Day.

MADAME PETROVA in her studio on West Thirty-eighth street has had one of the offices turned into a projection room for the purpose of inaugurating a school of screen acting for the members of her company. A De Vry portable commercial projection machine has been installed, and when the day's work is done the players assemble, and the scenes taken the previous day are run off. Each individual's acting is discussed with a view to constructive criticism.

As an actor's gestures or expressions are singled out the machine is stopped and turned back until the desired flash is repeated. In this way the players analyze their own work. If Madame Petrova feels that the scene does not measure up to the standard she endeavors to convince the actor or actress wherein he or she might have improved the scene by a slightly different interpretation, a more forceful bit of acting, or a more suppressed or subtle rendition of the role.

"If two or three out of ten or twelve players get a deeper understanding or are spurred on to more ambitious endeavor through this little school of film expression," says Madame Petrova, "then I will feel amply repaid for any extra time I may have devoted to my already long day's work at the studio."

Madame Petrova is said to be as severe a taskmaster where her own work is concerned as when criticising the results of the efforts of her company, and she has installed an identical machine in her own home at Great Neck, L. I., with a view to further study of herself and her stories on the screen.

Whartons Move to Brokaw Building.

Officer of "The Eagle's Eye," the twenty-episode serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, the recently-retired Chief of the United States Secret Service, were moved this week from Rooms 313, 314 and 315, on the third floor of the Longacre Building, at No. 1470 Broadway, to Suite 811, on the eighth floor of the Brokaw Building, at No. 1457 Broadway.

The move does not take "The Eagle's Eye" offices off the corner of Forty-second street and Broadway. They are now on the southwest corner instead of on the northeast. It is said that a desire to get the stenographic force farther away from the distractions of Broadway (in this case five stories higher remove the street from sight) prompted the move.

Claire Whitney in Emotional Role.

Claire Whitney, who was chosen to create the role of Lucy Daniels in "Moral Suicide," the Graphic Film Corporation feature, produced by Ivan Abramson, was on the stage for five years, and her greatest success in that field was achieved with Joe Kaufman and Louis Galloway in "Little Mother," by Edgar Allan Wolf.

On the screen she has starred in "The Dream Woman," "Beneath the Czar," "Shadows of the Moulin Rouge," "The Ruling Passion," "Life's Shop Window," and co-starred in "The Burglar and the Lady" with James Corbett; "The Walls of Jericho," with Edmund Breese; "The Idler," with Charles Richman; "The Girl I Left Behind Me," with Robert Edeson, and in "The Nigger" and "The Plunderer," with William Farnum.

That Lucy Daniels in "Moral Suicide" is one of the best parts she has ever essayed is the contention of Miss Whitney, and she is said to have made of it a remarkably effective portrayal, full of both pathos and comedy, which she has delicately handled.

Titles of Two Shorty Hamiltons Announced.

W. H. Productions Co. has now in preparation for release the first two of the series of sixteen two-reel Shorty Hamilton western comedy dramas. These two subjects will be entitled "A Camouflage Baron" and "Shorty Inherits Forty Wives."

Elmer McGovern, the production editor, claims that in their new dress they will be more entertaining than in their original form. More than half the territory has been disposed of for this series.

"The Eagle's Eye" Cast Sell Liberty Bonds.

King Baggot and Marguerite Snow, who portray the leading characters in "The Eagle's Eye," have been aiding in the drive for the Third Liberty Loan in the northern part of New York State. They have made numerous speeches and taken part in rallies for the sale of bonds held in the vicinity of Ithaca, where the studios of the Whartons are located.

On Liberty Loan Day they occupied a booth in Ithaca, and it is said that the totals turned in by the two materially swelled the sale of bonds in Ithaca.

Lynch Selling Rights on "Carmen of the Klondike"

Announces Open Territory for Sale to State Right Buyers.

IN accordance with an arrangement entered into with the State Right Distributors, Incorporated, who are handling "Carmen of the Klondike," the S. A. Lynch Enterprises, Incorporated, have secured rights to this production for the following territory, and are offering them for sale to state right buyers: New England, covering Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut; central territory, including Delaware, Maryland, Virginia, Eastern Pennsylvania and District of Columbia; also the States of Michigan, Minnesota, North Dakota, South Dakota and Wisconsin.

"Carmen of the Klondike" is a seven-reel production, starring Clara Williams, written by Monte M. Katterjohn and directed by Reginald Barker. This picture played to excellent business for a week at the Strand Theater, New York, and the press reports are said to have been very favorable, mention being made of the vivid and realistic qualities of the production.

This feature is similar to "The Spoilers" and "The Flame of the Yukon." The plot deals with a girl who deserts vaudeville to go to Alaska and marry the man she loves. She meets with thrilling adventures and goes through the entire picture, believing that the man to whom she is betrothed is a traiter to her love.

The entire production is said to be tense with suspense and replete with thrilling action throughout and at the climax there occurs one of the most ferocious, raging, hand-to-hand battle which has ever been produced on the screen.

Paper, slides and other publicity material will be furnished to assist the exhibitor in the special promotion of this picture.

In addition to the territory mentioned, the S. A. Lynch Enterprises, Incorporated, have also secured rights to this feature for the Southern States, which they will retain themselves.

Evans Tells of Making "Mickey" Lobby Displays

Prominent Los Angeles Photographer Now in Government Service, Talks of Making Panels for Western Import Feature.

NELSON EVANS, formerly an exchange man, now president of Evans Studio, a large photographic studio in Los Angeles, and an authority on photographic values, has entered the Government service for the duration of the war.

What is probably his last work before leaving the film industry, is the construction of a distinctive lobby display for "Mickey," soon to be released by the Western Import Company. In speaking of his work in this connection, Mr. Evans says:

"In making my selection of panels for 'Mickey,' I first studied the story and determined to cater to the demand for continuity, to perfect my lobby display, so that the story would be presented to the public pictorially and in chronological order, and further to combine with this phase the wonderful story which 'Mickey' possesses. This process of selection is applied so that an exhibitor can readily see that the lobby display will of itself be the greatest revenue getter for the box office that has ever been shown. It tells the story. It accentuates the values and renders the public in an expectant mood for what is to be shown. Curiosity and an ever-present desire to be entertained, coupled with this preliminary idea of the story, immediately arouse their desire to see 'Mickey.'

"In the same category, a campaign book on 'Mickey" has been constructed. It contains descriptive matter, in word and picture, pertaining to every phase of this photoplay. The various pages contain a synopsis of the story, statements and illustrations of the various elements, such as pathos, humor, love and adventure, facsimiles of posters, and all other advertising matter, means and methods by which the picture should be put before the public—and it will prove of wonderful value to the exhibitor in presenting 'Mickey.'"

"Reclaimed" Nearing Completion.

The seven-reel feature, "Reclaimed," representing the struggle of a soul between love and hate, is nearing completion. This picture is being produced by Director Harry McRae Webster for the Harry McRae Webster Productions, Incorporated, and Mr. Webster has been busy for the past week assembling the film. He states that within the next ten days an announcement will be made by the company as to when a private showing will be given.

At the present time, Director Webster is also busily engaged in making plans for the next production.

Mabel Julienne Scott, who appears in the leading feminine role in "Reclaimed," has left for New York for a few days' rest in Massachusetts.

Buzzes from the Bee-Hive.

Julius Singer has been absent from his desk at the Bee-Hive exchange for several days on account of an attack of grippe. His many friends will be pleased to know that he is on the speedy road to recovery, and will return to his office Tuesday.

James Mendlsohn is now selling the Billy West-King-Bee comedies in Long Island. Geo. A. Ross is in charge of the Brooklyn territory, and Jack Pivar has been made manager of sales for New Jersey.

Milton L. Cohen, general manager of the Bee-Hive exchange, has just closed a contract with the University theater on Fordham Road for Billy West comedies starting Monday, May 11, with "The Scholar."

Second Keeney Film Nearing Completion

"Marriage," Guy Bolton's First Screen Production, Ready, Except for Addition of Titles—Deals with Cheating at Cards.

BY cheating at cards, Eileen Spencer and Dolly Page succeed in living in luxury, at the same time enjoying the respect of society, but suddenly are threatened with exposure. Such is the dramatic situation which Guy Bolton, a successful American playwright, has presented in "Marriage," his maiden effort for the screen, which is the second picture of the Frank A. Keeney Pictures Corporation, and is now complete except for the titles.

The women are members of a gay, bridge-playing coterie which gathers at the country place of Jack Spencer, a Wall street broker, husband of Eileen. The husband neglects his wife for business, and suddenly realizes that overwork has brought him almost to a state of blindness. Just at this time he fails in business.

Meantime the neglected wife has consented to elope with Carter Ballantyne, a novelist. Her husband returns unexpectedly. When she learns of his double misfortune remorse seizes her, and she dismisses Ballantyne.

Only an operation can save Spencer's eyesight. Dolly Page has lost funds intrusted to her husband. She asks Eileen for a loan. Eileen tells her that she is penniless. Dolly proposes that they go into partnership and get money by cheating at cards.

Six months later Eileen is installed in a luxurious home in New York. It was the thought of her husband that caused her to resort to practices which under ordinary circumstances she would have rejected with horror. Eileen has provided her husband with money to have a successful operation performed in Paris.

Ballantyne detects the cheating at cards, and threatens Eileen with exposure unless she yields to his entreaties. She determines to resist him, but Dolly pleads with her to prevent exposure for the sake of Dolly's unborn child. Eileen gives Ballantyne the key to her apartment, with the purpose of pleading with him. Her husband returns unexpectedly from Europe, and Ballantyne, entering the apartment, finds him there alone. The husband jumps at conclusions, and bows himself out as an intruder in his own home.

Eileen is to give a birthday party at nine o'clock that evening. Ballantyne threatens that unless she accedes to his proposal before that time he will expose her. She anticipates him, and as the guests assemble for the dinner accuses herself of being a card cheat. Her husband appears with a revolver to kill Ballantyne, and hears her confession. In a dramatic denouement a reconciliation is effected.

Grauman Liked "A Bit of Jade."

After a personal preview of "A Bit of Jade," the recent American-Mutual release starring Mary Miles Minter, Sidney Grauman booked it for first run in Los Angeles for Grauman's new million dollar picture palace.

Catherine Calvert and David Powell in Scene from "Marriage" (Keeney).

Zambreno of Unity Visits New York Ctty

Well-Known Chicago Exchange Man Purchases Rights on Ivan, W. H., and Triumph Productions.

FRANK ZAMBRENO, of Chicago, president of the Unity Photoplays Company, of that city, has returned home after a two weeks' visit to New York. His main object in making the trip was to procure special feature productions and arrange plans for a big spring

Frank Zambreno.

campaign which is to be initiated under the able management of Mr. Minz, general manager of the Unity Photoplay interests.

Mr. Zambreno, who has been the owner of Unity Photoplays Company since its inception several years ago, is a well-known Chicago business man and a member of the firm of Zambreno Brothers, which enjoys an enviable reputation, and the Unity Photoplays Company is one of the foremost independent exchanges in the middle west.

This company has successfully handled the Ivan productions, "Her Surrender," "Two Men and a Woman" and "Babbling Tongues," which Mr. Zambreno states are in a great way responsible for the success of his company. He has also purchased on this trip distribution rights to the following additional Ivan features: "Sins of Ambition," "Married in Name Only" and "Life or Honor," for Illinois and Southern Wisconsin.

Among the other purchases made by Mr. Zambreno are "The Guilty Wife," a Triumph production, and the following reissues of the W. H. Productions Company: Five Bessie Barriscale features, 26 two-reel Keystone Comedies and 26 one and two-reel Charlie Chaplin films.

Mr. Zambreno, in addition to the other productions, is handling Jester Comedies in his territory and reports he is well satisfied with them, having booked the series in a number of houses in the loop district of Chicago as well as in other theaters.

Blue Devils Visit World Studio.

The making of motion pictures was forgotten for an hour at World studios, April 30, when the Blue Devils, or the Chasseurs de pied, who, with Pershing's veterans, have just returned from the front, paid the studio a visit.

PICTURE THEATERS PROJECTED.

BIRMINGHAM, ALA.—City commission is considering erecting an open-air theater at Capital Park, with seating capacity for about 7,000.

BATESVILLE, ARK.—J. M. Cobb has sold Princess theater to Burrow and Kaiser.

DOUGLAS, ARIZ.—J. Leggett will erect new airdome, 74 by 100 feet, on Tenth street, with seating capacity for 1,100.

DOUGLAS, ARIZ.—James M. Xalis, manager Lyric theater, plans to erect new building on site of present structure. Also to build an airdome at Favenve and 6th streets.

SAN PEDRO, CAL.—C. E. Connon has disposed of his interest in Globe theater to J. C. Miller.

STOCKTON, CAL.—Yosemite theater will be remodeled and seating capacity increased. Fred A. Giesea is lessee.

LOS ANGELES, CAL.—Martin Beck, president Orpheum circuit, plans to erect theater to cost $1,500,000.

LOS ANGELES, CAL.—Frank A. McDonald will convert building at 518 S. Main street into moving picture theater.

SAN PEDRO, CAL.—C. E. Connon has started on the new South Street theater for K. E. Parker.

CORNING, CAL.—New moving picture theater has been opened here by Rodgers & Fleming.

CULVER CITY, CAL.—Opening moving picture theater here is being considered by Frank Draper and Ray E. Means.

PASADENA, CAL.—Florence theater, with seating capacity for 900, has opened.

SAN JOSE, CAL.—New theater costing $175,000 will be erected on First street, with seating capacity for 1,800.

SAN PEDRO, CAL.—Lily-Fletcher Company has contract to erect Victoria theater.

MIDDLETOWN, CONN.—Princess theater has been leased by J. H. Sanders and H. E. Wetmore, of Hartford.

WASHINGTON, D. C.—Carolina theater, at 11th and North Carolina avenue, has been leased by William C. Murphy, of Home Amusement Co.

WASHINGTON, D. C.—Casino theater has been leased by Harry M. Crandall.

JACKSONVILLE, FLA.—Camp Johnson Bar Association, W. A. W. Legette, president, will erect airdome at Camp Johnson, with seating capacity for 709.

ATLANTA, GA.—Marcus Loew, of New York, will expend $40,000 for improvements to Grand theater instead of erecting new structure as previously reported. Plans include remodeling gallery, erecting mezzanine floor, stage and marquee; installing $15,000 pipe organ, typhoon fan system, electric equipment, scenery, and hangings. E. A. Schiller is local manager.

MOSCOW, IDAHO.—Milton Kenworthy has purchased Strand theater from R. S. Tucker and renamed it the Kenworthy.

TWIN FALLS, IDAHO.—Theater costing $40,000 will be erected, with seating capacity for 800.

MURPHYSBORO, ILL.—Extensive improvements will be made to Liberty theater, costing about $15,000.

ROCHELLE, ILL.—Rochelle Theater Company has been incorporated with capital of $2,000 by John D. Lisy, Dienl More, and Marie Marshman to operate moving picture and vaudeville theater.

ROCK ISLAND, ILL.—Charles J. Schiller succeeds A. Vogel as manager of Blackhawk theater, at 9th street and 12th avenue.

WATERLOO, ILL.—Court Square theater has reopened.

FREEPORT, ILL.—Lyric theater has been leased by management of Strand and Majestic theaters.

ROCKFORD, ILL.—Opening of Asher Brothers' theater will be delayed until June 10.

SPRINGFIELD, ILL.—Charter has been issued to Rochelle Theater Company to operate moving picture and vaudeville theater, with capital of $2,000.

JOHNSTON CITY, ILL.—Gem theater is to be enlarged.

QUINCY, ILL.—American theater has reopened.

COLUMBUS, IND.—Crystal theater has been purchased by J. F. Fouch, of Chicago.

HEBRON, IND.—Gus Weggen plans to open theater in his building.

WASHINGTON, IND.—American theater on West Van Trees street has been opened by A. R. De Voe.

WEST LAFAYETTE, IND.—Prof. L. E. Wheeler has sold his moving picture house.

RICHMOND, IND.—Theater to cost $300,000 is being erected by People's Theater Company.

RICHMOND, IND.—Washington theater has been leased by Meridan Amusement Company. Martin Greenwald will be manager.

INDIANAPOLIS, IND.—B. F. Keith theater interests will build new playhouse.

INDIANA HARBOR, IND.—Family theater has been thoroughly renovated, redecorated and reopened under management of Gus Berkson.

WOLCOTT, IND.—New Grand theater has reopened.

HAWARDEN, IA.—O. J. Dyvig, of Beresford, S. D., has purchased Lyric theater.

MANSON, IA.—R. I. Stewart has purchased moving picture theater here.

ELDORA, IA.—M. W. Hoir, proprietor Diamond theater, has taken over the Grand.

LYONS, IA.—New Princess theater has opened.

NEW HAMPTON, IA.—Management of Fireman's theater has been taken over by local fire department. O. D. McIntyre remains as manager.

DES MOINES, IA.—J. Elman has purchased interest of M. Drue and George Poulos in Amuse theater. New firm will be known as Elman Corporation.

FORT DODGE, IA.—C. M. Kellog and L. A. Kenworthy have sold Lyric theater on Central street to F. F. Weiss.

HAVELOCK, IA.—Frank Lucas has sold Twilight theater to George Miller.

ROCK RAPIDS, IA.—Elmer F. Cummings has contract to erect $30,000 theater for E. A. Hunt.

BAXTER SPRINGS, KAN.—J. G. Tinsdale plans to erect big airdome at corner Military avenue and Cedar street.

TOPEKA, KAN.—Iris theater has reopened under management of I. Feltenstein.

ELDORADO, KAN.—Parton & Evertson have plans by C. R. Dewey for one-story moving picture theater, 52 by 120 feet, to cost $10,000.

MT. STERLING, KY.—Liberty theater on Main street has been leased by J. R. Miller.

PADUCAH, KY.—Kozy Theater Company has been incorporated with $6,000 capital by Rodney C. Davis, R. R. Kirkland, and L. F. Keller for purpose of establishing moving picture theater in this city.

CADIZ, KY.—Alexander Brothers plan to erect new moving picture house on Main street.

LOUISVILLE, KY.—Shawnee theater has been opened by M. Switow and Lee L. Goldberg.

FALL RIVER, MASS.—New Strand theater costing $75,000 has opened.

LOWELL, MASS.—George F. Sellman succeeds James F. Carroll as manager of Strand theater.

FLINT, MICH.—E. Matt has plans by George J. Bachmann for alterations to Strand theater.

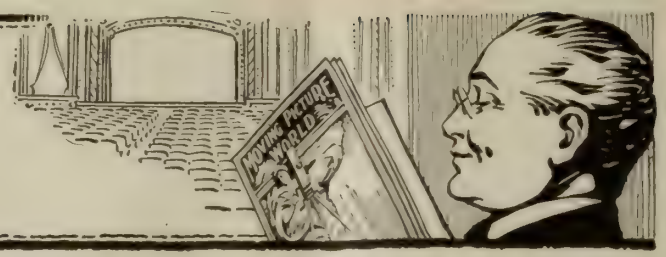
HUBBELL, MICH.—Henry Opal plans improvements to Majestic theater.

MANISTIQUE, MICH.—Improvements are planned for Rex theater.

MICHIGAN CITY, MICH.—Improvements will be made to Starland theater.

BENTON HARBOR, MICH.—William A. Bennett is preparing plans for two-story Princess theater, store and office building, 100 by 100, to cost $75,000.

Trade News Brevities



Want to Show "Hearts of World" Sundays

New England Film Men Ask Authorities for Permission to Show Patriotic Film on Sabbath Nights—Some Interesting Discussion.

By R. N. Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Morris Gest, of the theatrical firm of Elliott, Comstock & Gest, which is showing David Griffith's "Hearts of the World" at the Majestic theater for an indefinite run, has appealed to the Massachusetts State Police and to Secretary of War Baker for permission to show his picture on Sunday nights. Practically every moving picture house in the state is open on Sunday night for a so-called Sunday night concert. The concert program includes films carefully censored, and a musical program.

The state police have so far withheld permision to feature films to run on Sunday nights.

Mr. Gest in his appeal to Secretary of War Baker offered to turn over the entire first Sunday performance to the purchase of Liberty Bonds. Some objection was made to the showing of the film owing to the scenes showing the brutality of German officers and soldiers toward French women.

Mr. Gest explained that these scenes were authenticated by official reports, and that the actual reports of brutality far exceeded any scenes shown in "Hearts of the World."

Chief John H. Plunkett, of the Massachusetts State Police, who has authority in the matter of granting Sunday licenses, called Mr. Gest to a conference with local censors at the state house. The matter of showing the picture on Sundays was very thoroughly discussed.

Chief Plunkett said that he had no personal animus against the film, but that the law seemed to prohibit the exhibition of pictures depicting brutality, even though German brutality. Whether or not the scenes come within the meaning of the law he said he would determine by reviewing the picture.

S. W. Hand Back as Pathe Manager.

Stanley W. Hand, formerly New England manager of the World Pictures exchange, has returned to Boston as manager of the Pathe exchange. Mr. Hand is very well known in the New England territory, and has many friends in Boston. He succeeds Charles W. Perry.

Miss MacFarland Head Booker.

Miss Winfred MacFarland, who was formerly connected with the Triangle and the Mutual exchanges, of Boston, has been appointed as head booker for the Federal Film, of Boston, under Samuel V. Grand.

Bertha Schwartz with Government Films

Miss Bertha Schwartz, who recently assumed the position as assistant manager of the Federal Film Corporation, has left to return to her former position as assistant to Mrs. Alice R. Carroll, manager of the Government War Films.

Benefit for Boys at Camp Devens.

Manager Frank Meagher, of the Globe theater, Boston, turned over a percentage of one week's run of "Tarzan of the Apes" to the Boston American baseball fund for the boys at Camp Devens. It amounted to $100. The fund is to build wooden grandstands for the baseball field at the camp, where there are over 20,000 soldiers now in training. Manager Meagher made a big hit with the soldier boys by his patriotic and generous gift.

Official War Films Office Moves.

Mrs. Alice Rice Carroll, manager of the United States Government Official War Films, has moved from her headquarters at the Famous Players-Lasky exchange to larger quarters in the Little building on Boylston street.

Ellis Levinson Joins Aviation Corps.

Ellis Levinson, assistant manager of the Boston Photoplay Company, has enlisted in the Aviation Corps.

Fire in Fall River Theater.

Fall River, Mass.—A near-panic was caused in the Savoy theater in this city on the night of April 30, when a fire in the moving picture booth destroyed the machine, tore down a part of the ceiling, and caused extensive damage to the second balcony.

The fire was confined to the booth. Steve Rose, the operator, was burned, but not seriously. He is said to have found something wrong with the machine, and was just making an investigation when the fire came.

Nat Clark Joins General Film Forces.

Nat Clark, a well known New England singer, will next week assume his new position on the sales force of the General Film Company of the Boston office.

S. H. Steinfeld with Foursquare.

S. H. Steinfeld, formerly of the Boston Photoplay Company, is now assistant manager of the Foursquare exchange in Boston.

What Exhibitors Are Doing.

There is to be a change of management at the Franklin Park theater, one of Boston's largest neighborhood houses. The present manager, Frank Dore, has sent in his resignation as manager of the house.

Pittsfield, Mass.—Frank Stenbian, formerly connected with the Fox Film exchange, has taken over and will manage the Spa theater at Pittsfield, Mass. The theater was formerly owned by Mrs. Durgin, of Pittsfield.

Providence, R. I.—William Fox has just completed arrangements for the first showing of the film, "Les Miserables," which will open for its original run at the Shubert-Majestic theater. The deal was put over by M. C. Eberstein, a salesman of the Boston force under Harry Campbell.

Stoneham, Mass.—George A. Guilds, owner of the Stoneham theater, of this city, has taken over the Gorman theater in Framingham, Mass., and the Gardner theater at Gardner, Mass.

Thomas D. Soriero, general manager of the Park theater in Boston and the Strand theater in Lowell, gave a dinner to his forty employees of the Park theater at the Hotel Westminster this week. The affair took place in the large banquet hall of the hotel, and a very elaborate spread was arranged.

The guests included Mrs. Thomas D. Soriero and the prominent stockholders of the Park theater, as well as a number of theatrical and newspaper men.

Boston Business Notes.

The Gerard film, "My Four Years in Germany," is going big in Boston. The picture is now showing at the Tremont temple under the direction of R. L. Gorman, the New England manager of the film.

Twelve companies are now on the road showing at the following places: Manchester, N. H., week of April 29; Springfield, Mass., week of April 29; Waterbury, Mass., week of April 29; New London, Conn., week of April 29. The picture is not booked at the regular First National office, but has opened a special office at No. 216 Pleasant street, Boston.

Manager Joseph L. Roth, of the Boston Mutual, announces that their new efficiency man, O. R. Tanson, is soon to arrive from Chicago to install a new system of booking that will be of great benefit to the company.

Manager Roth also announces that the first William Russell picture, "Hearts or Diamonds," is now ready for release, and from the advance bookings received the picture is expected to go over big.

Capacity records were scored at most of the large moving picture houses that carried the film. In some cases the houses scored their top notch records for attendance in a single week.

Maritime Trade Letter

By Alice Fairweather, The Standard, St. John, N. B.

Famous Players Exchange Threatens to Move.

ST. JOHN, N. B.—I. Sosskins, general manager of the Famous Players, was in St. John on his way back to Toronto after a tour of the Maritime Provinces. Mr. Sosskins told your correspondent that it was very likely the St. John office would be moved to Halifax, as he felt the new tax pressed heavily upon the exchanges. It is hoped to have "The Blue Bird" here next month.

Notes and Personals.

Friends of W. H. Golding are delighted to welcome him back to the Imperial theater and to see him looking better for his rest.

A crowd outside the Unique theater showed that there was an attraction there, and upon questioning it was found that Charlie Chaplin in "Carmen" still continues to be popular. This is the third or fourth time it has filled the Unique.

Exhibitor David M. Richards Dies.

Fredericton, N. B.—After an illness lasting some months, David M. Richards died here on April 23. He was for many years manager of the Gem theater at Fredericton, and was a great favorite with all who knew him.

E. Bizar Goes Back to the States.

E. Bizar, of the Metro, has resigned his position at the St. John local office to return to the United States. He carries with him the good will of all the Maritime exhibitors who have had dealings with him. The Metro office has been a busy exchange during his regime. Mr. Bizar, I understand, is going back to exhibiting, has purchased the Colonial theater in Paterson, N. J., and is negotiating for another Main street house in that city.

Newark, N. J., Trade Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Max Lebow Enlarges Walnut.

NEWARK, N. J.—Max LeBow, owner and manager of the Walnut theater, 214-216 Walnut street, Newark, is planning an extension which will greatly increase the seating capacity. Plans are being drawn by Frank Grad, architect. The extension will measure 50x45 in ground dimensions. The estimated cost of the improvement is $20,000. Mr. BeLow has built up an excellent neighborhood house, and the pressing demand for more space has prompted him to build the addition.

Theater Managers Entertain.

The Theater Managers' Association of Newark will give its second annual vaudeville entertainment at the Broad Street theater, May 5. The acts will be selected by Lewis H. Golding, manager of Proctor's Palace. Moving pictures will also be shown. The proceeds will be devoted to a worthy cause.

Frank Hall Booking Changes Name.

The Frank Hall Booking Corporation has applied for a change of corporate name to that of Atlantic Distributing Corporation.

A. J. Mack Improves Hill Theater.

A. Johnny Mack, the manager of the Hill theater, 100 Springfield avenue, Newark, has made so many improvements to his theater that one would hardly recognize the place as the former Odeon. Mr. Mack has had the entire lobby remodeled. Beautiful paintings and murals now adorn the walls, and the box office is really an artistic triumph. One of the latest improvements made by Mr. Mack is a huge electric sign. Mr. Mack is aiming to secure none but the best productions in his house, which has a capacity of 1,800. He ran "The Woman of the Law" May 3, and the Metro production, "My Own United States," May 6 and 7. By using progressive exhibitor methods, Mr. Mack is establishing a steady clientele.

Red Cross Film at Palace.

Orange, N. J.—"The Spirit of the Red Cross," the American Red Cross picture, was shown April 29 and 30 at the Palace theater, Main and Paterson streets.

Halstead, East Orange, Changes.

East Orange, N. J.—The Halstead theater has been taken over by Manager Robinson of the Newark Strand, 120 Market street. Manager Robinson, for the present, will assume charge of both houses.

Among New Jersey Theaters.

Elizabeth, N. J.—The Hippodrome, which is under lease to F. F. Proctor until October 6 of this year, has been sold to the Lincoln Investment Company, acting for the owners of a new theatrical circuit forming in New York. The deal was made through the office of Louis Kamm, Inc., of Newark, N. J. The theater, which contains 1,800 seats and twelve large boxes, in the auditorium and balcony, was erected in 1913.

Miss Madge Evans, World juvenile star, appeared personally May 2 at the Carlton theater, 138 Market street, Newark. Louis P. De Wolfe, the manager, was instrumental in obtaining her services.

Bayonne, N. J.—A special dispatch to the Newark Evening News conveys the information that 200 reels of finished film were stolen April 29, when thieves broke into the store house of the Universal Film at Avenue F and Forty-third street.

West Hoboken, N. J.—For the purpose of conducting amusement parks, the Dare Devil Amusement Company has been chartered here with an authorized capital of $50,000. Adolph Klingenstein is listed as statutory agent, with registered offices at 278 Palisade avenue. The incorporators are Maurice H. Cormack, A. S. Meixell and Mr. Klingenstein.

World Pictures in Bright New Offices

Philadelphia Branch Now in Its Own Building at 1315 Vine Street and Gives House Warming on May 2 With Brilliant Gathering.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The dedication of the new two-story World Pictures building, 1315-17 Vine street, into which the general staff of the local World Pictures exchange moved on Thursday, May 2, was a most auspicious occasion, and one which will be long remembered in filmdom. A lavish display of flowers, palms and ferns were found in every available place in the new offices and presented a most inviting sight. Officials and stars of World Pictures were there to greet and welcome the hundreds of visiting exhibitors who arrived from almost every part of the state.

Besides the flowery display, music supplied by an orchestra and plenty of cigars helped to make the affair thoroughly enjoyable for all.

Ricord Gradwell, president; Felix Feist, general manager; A. Van Horn, advertising manager; A. W. Witney, architect; Carlyne Blackwell and Montagu Love was the distinguished party who arrived from the home office in honor of the occasion and received a cordial reception from the exhibitors. Manager William R. Priest was time and again congratulated upon the well-planned and up-to-date exchange. Among those present were: Hon. H. Vare, State Senator; Frank H. Shattuck, Dr. E. Paxon Oberholzer and Mrs. E. C. Niver, of state board of censors; Lawrence W. Beggs, vice-president, and Frank W. Buhler, general manager of the Central Market Street Company; Commodore C. C. Guest, George Meeker, A. L. Einstein and H. Herkenrider, of the Stanley Company; Elliott J. Goldman, E. J. O'Keefe, of Atlantic City; J. Lubin, of Vinland; W. Hunt, of Wildwood; J. Cook, of Cerr and Shad, at Reading; L. Stuckert, of Allentown; C. Stamper and Fred G. Nixon Nirdlinger; Ben Shindler, Sam Blatt, C. Butler, M. Steifel, J. Hill, all of Reading, and representing Philadelphia were Mr. and Mrs. Corduff, George Naudasher, Jack Rosenthal, C. Morningstar, Mrs. J. Solomon, John Clark, Alvin Plough, C. Hexter, Charles Goodwin, Sam Blatt, Milton C. Work, Albert Brown, Charles Segall, O. M. Shore, Eugene Perry, Fred Whitney, Judge J. O'Donnell, J. McCready and F. V. Armato.

The new building occupies 36,000 square feet of space, while the complete equipment of the film exchange will cost $9,000 alone. Offices, projection room and shipping department are on the first floor and inspection rooms, advertising and the large vaults, having a capacity of 300,000 reels, are situated on the second. The city selling force comprises Jay Emanuel, Charles S. Goodwin, S. Schwartz, Miss Levenson, booker; Raymond Armstrong; William L. Wagner and B. Silverman.

Nixon-Nirdlinger Buys Theater.

Frederick G. Nixon-Nirdlinger, president of the Nixon-Nirdlinger Booking Agency, controling numerous theaters throughout Philadelphia, has purchased from Albert M. Greenfield, agents for the owners, the two-story theater property known as the West Allegheny Avenue Moving Picture theater, at the Southwest corner of 25th street and Allegheny avenue, for a price close to $50,000. The building stands on a lot 71 by 108 feet, is assessed at $25,000, and subject to a mortgage of $25,000.

"Metro Notes" to Come Bi-Weekly.

The Metro Picture Corporation has arranged to issue bi-weekly, a four-page leaflet entitled "Metro Notes," in order to help the exhibitors with their advertising. Advance news and the story of the latest releases, with advertising suggestions for same, will be the chief contents of this leaflet. Mats and cuts of all the stars and scenes appearing with the notes are free of charge, and will be available to the exhibitors upon request. Maurice L. Meyers, recently appointed publicity manager for the local Metro exchange, will edit these notes, and will take charge of all other publicity. "Revelation," with Alla Nazimova, proved a masterful production, and succeeded in drawing a record breaking attendance at the Victoria theater, where it was shown during the week of April 22.

Maurice Rose Wins Three Chevrons.

Maurice Rose, former poster clerk at the local Mutual exchange, who enlisted in Uncle Sam's Army last July, has been recently promoted from private to sergeant.

Personal Notes of Interest.

Charles Kellner, of the Brunswick theater, Franklin and Norris streets, will present "For the Freedom of the World" during the week of April 29, and announces that the Leo Feist Quartette, which has also been engaged during the same week, will render appropriate songs.

The Family theater, one of Alexander R. Boyd's pretty houses, under the able management of Joseph Murphy, has been recently equipped with an 8-foot typhoon fan, which has improved the ventilation in this house 100 per cent.

Jack Rosenthal, of the Model theater; Ben Shindler, of the Ridge Avenue; L. Miller, Amusement Parlor, and J. Wolf, of the Empress, have turned in excellent reports during the past week to the Motion Picture Liberty Loan Committee for the sale of bonds.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Film Exchanges Move Quarters.

BALTIMORE, MD.—The Baltimore Film Exchange, which is managed by P. Oletzky, and the Variety Pictures Corporation, have moved. The old headquarters of the Mutual Film exchange, on the second floor of 412 East Baltimore street, has now been taken over by the Baltimore Film exchange, which handles the Universal subjects, formerly on the third floor of the same building. Extensive improvements have been made in the second floor and the grand opening was held during the week of May 6. The former location of the Baltimore Film exchange on the third floor will be occupied by the Variety Pictures Corporation after May 6, of which the local heads are J. Louis Rome, president, and Milton Caplon, general manager. Mr. Rome has returned from a trip to New York in the interests of the Variety, and it is understood that he has booked several big state rights features to be released through this company in Maryland. They will also handle the Jester comedies. J. L. Whittle, a well known figure in Baltimore film circles, has joined the Variety, to act as their representative to travel and has just gone on a trip through southern Maryland.

The Aladdin to Be Reopened.

On Saturday, May 4, the Aladdin theater, 930-2 West Baltimore street, was reopened to the public under the management of C. E. Nulte, who also pilots the affairs of the Belnord and Linwood theaters. All three theaters are now under the control of the Greater Baltimore Theater Co. The Aladdin has been completely renovated and improved, and it is understood that they have booked some Paralta features.

Pittsburgh's Olympic Again Brightens

Exhibitor Antanopolous Reopens Much Improved Theater—Now Has Seats for 1,400 and a Splendid Lobby.

By E. J. McGurty, 455 Union Arcade, Pitts burgh, Pa.

PITTSBURGH, PA.—The Olympic theater on Fifth avenue, downtown, Pittsburgh, opened Monday, April 22, after having been closed for enlarging and remodeling over two months. It is practically a new theater. It now seats about 1,400 on the main floor, and has entrances on Diamond street, as well as Fifth avenue, the theater proper extending an entire block in length. The lobby has been entirely transformed, giving that spacious, spendid effect which makes it the equal of any theater in the district.

The opening was most auspicious. Crowds entered continuously all day Monday to view William Farnum in "Ever Ready," which was the attraction for the entire week. The policy of the house will be uniformly 20 cents, with war tax additional, and all pictures to play at least a week.

Mr. Antanopolous, who owns the theater, has been working day and night for some weeks to see that every detail should be right for the first day.

Downtown Pittsburgh, which for years has lagged behind the other large cities in the country in picture theaters, today boasts of two theaters devoted entirely to pictures, the new Grand and the Olympic, which are the equal of any in America.

Many Big Features in Pittsburgh.

Pictures "were king" in Pittsburgh the week of April 22. The legitimate theaters were invaded by two immensely popular attractions. The Nixon theater had Ambassador Gerard's "My Four Years in Germany" at popular prices, and the Lyceum has been taken over by "The Kaiser," which is turning people away at 25 and 50 cents. Both these pictures from all appearances are good for extended runs, and the Vitagraph's star attraction, "Over the Top," takes possession of the Pitt theater on May 7. When the Government picture, "The Remaking of the Nation," played the Pitt a short time ago it was estimated that over 100,000 people had witnessed the performances in the three weeks' run. The evidence from all of the larger towns in the district points to the supremacy of "big" picture attractions. The Hippodrome, of McKeesport, owned by the John P. Harris circuit, which has been devoted to vaudeville for some time, has discontinued its policy, and is running pictures for week runs exclusively. This house seats approximately 1,500 people. "The Kaiser" and "My Four Years in Germany" have been extensively booked in the towns surrounding Pittsburgh.

New Exchange Building.

A new exchange building is rapidly nearing completion on Ferry street, which was the former home of practically all exchanges in the city. This will be undoubtedly the finest exchange building so far attempted in the Smoky City. It is known as the Baird building, and will house the bulk of the exchanges in the city. Mr. Lande, of the Quality Film exchange, has taken over the entire building, and has arranged to lease space as required by the other exchanges. The building is modern in construction, and will comply in every detail with the strict provisions of the building code as devised by the council. Space has been arranged for by the Kleine System, Weiland (Standard), Premier pictures, formerly of the Lyceum building, etc. Mr. Lande will occupy three floors of the building.

Many Films Reported Lost.

An epidemic of "lost films" has hit Pittsburgh, and for some time single reels have been finding their way out of legitimate channels in a peculiar manner. The latest loss of this kind is a print of the "Crisis," which disappeared from the messenger service at 938 Penn avenue. The matter was reported immediately to police headquarters. No remedy has yet been found for this process of losing films, which is costing exchanges a great deal of money.

An Exhibitor in Trouble.

An unfortunate incident is reported in the press locally that an exhibitor in the Mt. Washington district has been arrested in connection with a fire which destroyed his theater on Sunday morning a week ago. It is also said that he is charged with not paying his war tax on receipts. An exhibitor in Monaca is alleged to have made unpatriotic remarks, and was mobbed and forced to kiss the flag.

Patch Exchange Sells Out.

The First National exchange has taken over the big subjects which the Fort Pitt (Patch) exchange have exploited in the territory, and the exchange end of Mr. Patch's business thus comes to a close. This adds such subjects as "Civilization," "Italian Battlefront," "Garden of Allah," etc., to the splendid features of the First National office here.

U. P. T. of A. Opens Pittsburgh Office.

The United Pictures Theaters of America have opened a local office in the Renshaw building, with Mr. Erickson, formerly of the local Pathe, in charge.

Manager Tarbell Promoted.

The Vitagraph exchange here has undergone some changes in its personnel. Mr. Chatburn, the manager, has been transferred to Chicago, and Mr. Tarbell, who has been connected with the local office for some time, is the new manager. Mr. Krugh, formerly of the Kleine System, is a new addition to the sales force.

Exhibitor Kadonner Dies.

Mr. Kadonner, of the Liberty theater in Wheeling, the newest house in the Stogy City, died recently of pneumonia. The theater was closed for two days in honor of his death.

Exhibitor Joins Kleine Road Force.

Mr. Griffith, who formerly managed the beautiful Arcadia theater on East Ohio street in Pittsburgh, owing to the fact that the house was sold by the owners, has joined the Kleine road force. Mr. Griffith is an able man, and has had years of experience in the selling field, and is chock-full of original and novel ideas. Much is to be expected of him in his new position.

Mutual Film Moves.

The Mutual Film has moved from Penn avenue in the lower district to the Sauer building, at 804 Penn avenue. They occupy the first two floors, and the exchange quarters have been appointed in the best of style. The upper floor is devoted entirely to posters, and the lower contains the offices, projection rooms, etc. Mr. Rippard, the manager, reports that no difficulty was had in the removal.

With Pennsylvania Exhibitors.

Pittsburgh. — The Columbia theater, downtown, Pittsburgh, is now managed by Charles Flarity, brother of Fred Flarity, of General Film and Jewel fame. This is one of the smaller theaters in the downtown section which, because of its location and attractions shown, is getting business. The house was managed by Mr. Marion.

Pittsburgh.—Mr. Demas, of the Minerva theater in the downtown section, is following the lead set by the Grand and Olympic, and has commenced enlarging and remodeling operations on an extensive scale. Mr. Demas may be closed for a short time, but will continue his pictures as long as possible. He is one of the oldest exhibitors on Fifth avenue.

New Castle.—The First National Bank, of New Castle, has purchased the Regent and Star theaters in New Castle, Pa., from Marks and Freeman. Mr. Marks was connected with the theaters in New Castle for 13 years, and had been a prominent factor in the town.

Ridgeway.—The Opera House in Ridgeway, Pa., which has been under the management of Mr. Long, who owned this theater and a house at Johnsonburg, has been purchased by Messrs. McCartney and Johnson, of Punxsutawney. They now own the Majestic theater of the latter city, and Mr. Johnson, in addition to his theater interests, is in the confectionery business at Punxsutawney. The house is undergoing complete renovation and remodeling, as well as the installation of entirely new mechanical equipment.

Oakland.—The Oakland theater in Oakland, a subdivision of Pittsburgh, is being opened by Mr. Pyros, a restaurant man in town. This house has been closed for some time, having formerly been managed by the Rowland-Clark group of theaters. The house seats about 400, and will be remodeled and the name changed.

New Kensington.—The Strand theater at New Kensington is now under the management of B. Dattola, a prosperous exhibitor of Belle Vernon, where, in addition to his picture interests, he has a large fruit and confectionery business.

Wilkinsburg.—The Colonial theater at Wilkinsburg has been remodeled and repainted throughout. This is one of the chain of Rowland theaters.

Weirton, W. Va.—The Rex theater at Weirton, W. Va., has changed hands, and is now under the management of Mr. Rabinowitz.

Pittsburgh.—There is a growing tendency on the part of fraternal organizations throughout the western end of Pennsylvania to build picture theaters. The P. O. S. of A. is the pioneer in this field in this section, having theaters at Huntington, Altoona, Roaring Springs, and several other towns. The newest venture is the Odd Fellows at Philipsburg. They are building a splendid structure, which will be rented out, it is said. Philipsburg already has a theater which cost over a quarter of a million built by Congressman Rowland, of that district.

Cleveland Trade Letter

By M. A. Malaney, 607 Belmont Bldg., Cleveland, O.

Pettijohn in Cleveland for New Plan.

CLEVELAND, O.—Charles C. Pettijohn, who is now engaged in organizing a new booking circuit, the Affiliated Distributors' Corporation, was in Cleveland, Tuesday, April 30, outlining his plan to the Exhibitors' League of that city.

Mr. Pettijohn said he had the financial backing of a big concern, and had outlined a plan that ought to interest any exhibitor. He wanted 125 days of booking for Ohio, and wanted the exhibitors to organize a corporation to handle at least one picture every two weeks. The capital is to be $10,000, and shares would sell at $10 each. This money would be divided, part to be used in operating expenses of the Ohio corporation, and the balance to be placed in a bank to guarantee the 125 days on each picture.

No money is to be paid for the pictures until the exhibitors use them, and each exhibitor pays when the film is delivered for his use. His check would be sent to New York to apply on account of the picture. After the 125 days would be played and paid for the excess received on additional rentals is the profit of the corporation and the booking circuit.

Most of the exhibitors liked the idea and President Henry Lustig called a special meeting for May 3 to take further action.

Many State Right Films in Cleveland.

State rights pictures had their inning in Cleveland the week ending May 4.

The two newest pictures owned by Leon D. Netter and Sol Lesser, of the Masterpiece Film Attractions, which were "The Gain of Dust" and "Carmen of the Klondike," had first showings, playing to big business, and "Raffles," owned in Ohio by the Ivan company, Belmont building, also had its opening.

The Mall and Alhambra played "The Gain of Dust"; the Standard played "Carmen of the Klondike," and "Raffles" was at the Stillman. The opening day's business was just fair, owing to the rainy weather, but as the week went on business was fine.

The first Louise Glaum picture on the Paralta plan was shown for the week at the Metropolitan. It was "An Alien Enemy," and proved a great success.

The big D. W. Griffith picture, "Intolerance," had its first showing in the city at the Opera House, and from the business done it was expected to stay a second week—perhaps longer.

Other pictures which had successful openings in Cleveland that week were Constance Talmadge in "The Shuttle"; William Farnum in "Rough and Ready," and Charles Richman in "Over There."

More Theater Changes in Ohio.

With the coming of spring there have been many changes of management of theaters in northern Ohio, as well as some combinations.

In Cleveland, Sam Barck, of the Market Square theater, has bought the Center theater on West 25th street.

Joseph Leavy, who came to Cleveland recently from Cincinnati and bought the Moonlight theater, has purchased the Daisy theater on Central avenue from Ed. Cohn. It is a peculiar coincidence that Leavy and Barck are competitors, and both bought their second theaters the same week.

Pavlides & Co. have bought the Dreamland theater, Massillon, O., and Sam Linn has purchased the interests of Mr. Quimby in the Imperial theater, Zanesville, O.

The Liberty theater, Canton, a handsome new house, will be opened about the 10th of May.

More Records Broken by "Kaiser"

"The Kaiser" is certainly shattering records in northern Ohio. Recently it played three days at the Columbia theater, East Liverpool, and broke every record in this house, which has been opened for 14 years. The first day the attendance was 4,100.

At the Warren opera house, Warren, O., "The Kaiser" also broke every record held for that house for patriotic pictures.

Lost Chaplin Films Discovered.

The mystery of the disappearance of several Chaplin and other features from the General Film Company exchange, Cleveland, has apparently been cleared up. At least the exchange officials found most of their films in a house in the east end of the city, where an employee of another film exchange had resided.

Manager Conant, of the General, said that he would not be surprised if there would be one or two arrests as a result of the disclosure.

Manager Stafford's Mother Dies.

The Stafford theater, Niles, O., was closed three days recently owing to the death of Manager Jack Stafford's mother. She was a prominent resident of Niles, and will be missed by many people.

"Eagle's Eye" in Omaha.

"Bob" Shirley, manager of Muse theater, Omaha, reports that "The Eagle's Eye" is the greatest creator of new patrons for a theater that he has ever encountered, and that at showing of first episodes he filled his house at matinees and turned many away at night.

Fox Film Opens Exchange in Buffalo

Western New York Office Moved From Syracuse to 209 Franklin Street, Buffalo—Thomas A. Brady Will Be in Charge.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Another feature of Buffalo's development as an important film centre was the recent opening of the brand new exchange of the Fox Film Corporation at 209-211 Franklin street. The company's Syracuse headquarters have been closed and transferred to Buffalo.

George Jermain, Syracuse manager and in charge of the Buffalo branch for the past few days, went to Washington, D. C., as Fox manager, May 8. The manager of the Fox exchange, Buffalo, is Thomas A. Brady, formerly in charge of the company's Atlanta, Ga., branch and later in charge of the requisition department of the home office. All details of the opening of the Buffalo exchange have been in charge of Clayton P. Sheehan, special representative of the company. It is expected that Winfield R. Sheehan, general manager of the Fox Film Corporation and Allied Industries, will be in Buffafflo to attend the formal opening of this exchange later in May. This is "Winnie's" home town, where he began as a newspaper reporter. Buffalonians take pride in his knack of putting over live publicity, which they say has assumed an international scope. "Winnie" is a member of the Buffalo Press Club.

The Fox exchange occupies an entire building. Facing the street is the manager's office and the general office. Back of the manager's sanctum is a projection room, 40 x 20 feet, with two Power's 6-B machines. New rugs, new furniture and large, stained glass windows add to the attractive appearance of the offices. Eighteen oil painting of Fox stars give a rich, artistic tone to the exchange. Each painting is 5 x 10 feet. At the front of the exchange is a large extension sign of striking appearance. Another feature is a complete telephone system. The poster and shipping departments occupy 2,500 square feet. The fireproof vault is of solid concrete, eighteen inches thick, and is supported by solid concrete columns. To facilitate shipping there is a rear entrance to the exchange. The Buffalo staff includes William Schmidt and E. H. Arnold, road representatives, and George Hallett, booker. Jay Gove, general manager of advertising and publicity for the Fox Corporation, was a Buffalo visitor Sunday.

Daniel J. Savage with First National.

Daniel J. Savage, a pioneer film man, who would need a counting machine to keep track of the numbers of his friends among the exhibitors and exchange men in the Buffalo territory, has been appointed manager of the First National Film Exchange, Inc., 145 Franklin street, Buffalo. His staff includes Howard Brink, road man; Miss F. M. Luehman, secretary, and Al Barnett, inside representative.

The First National is one of the latest acquisitions to Buffalo's many exchanges. The location is on the ground floor and is central, well-lighted and spacious. There is a large show window bedecked with palms and artistic advertising. New rugs and furnishings give the place a spic and span appearance.

C. Lang Cobb Visits Buffalo.

C. Lang Cobb, special representative of the distribution department of the Famous Players-Lasky Corporation, is a visitor at the company's Buffalo headquarters.

"I'm here to standardize the exchange and install a new manager," said Mr. Cobb.

Current for Signs Open Again.

Buffalo film men have been notified by local Fuel Director Elliott C. McDougal of the suspension of the lightless Thursday and Sunday order of the Federal Fuel Administrator. This places these two nights in a class with all others, and electric current may now be used for advertising signs and other display purposes outside the theaters every night from half an hour after sunset until 11 o'clock. The telegram received by Mr. McDougal, April 29, was the first official confirmation of a Washington dispatch of last week, telling of the suspension of the order.

MORE BALTIMORE ITEMS.

F. C. Weber Aids Orphan Home.

Frederick Clement Weber, manager of the Gertrude McCoy theater, Fulton avenue and Baker street, is always ready and willing to help a worthy cause, and on Sunday night, April 28, he arranged an excellent program of motion pictures as a benefit performance to help raise $100,000 to keep St. Elizabeth Home for Orphans in operation. "The Little Patriot" was the feature for the occasion.

New Tax Rates in Maryland.

Cumberland, Md.—The tax rate for Garrett County has been fixed by the Commissioners at the rate of $1.25 per $100 for 1918.

Towson, Md.—The County Commissioners for Baltimore County have fixed the tax rate for this county for 1918 at 92 cents on $100 assessments, which is 14 cents lower than last year.

Out-of-Town Items of Interest.

Grafton, W. Va.—J. W. Bush, the popular manager of the Grand theater, will soon put on the O. D. (Olive Drab) and become a member of the fighting forces of Uncle Sam. It is understood that he is expecting a summons almost any day.

Frostbury, Md.—Word now comes down the line that Lawrence Hitchens, who has managed the affairs of the Opera House for some time, has accepted a position with the Government under Dr. Garfield of the Food Administration. According to the latest advices Mr. Hitchens will be located in Cumberland as fuel regulator in that city.

Clarksburg, W. Va.—According to the plans now being made by Jack Marks, who will manage the new Opera House, now nearing completion, this beautiful playhouse will be thrown open to the public on Decoration Day. Mr. Marks is making plans for a brilliant opening.

Personal Items in Baltimore.

Hernon Edmonds, assistant manager of the General Film exchange in Baltimore, who is very popular with the film men in this territory, has been discharged from military service owing to his eyes, but he has been accepted for clerical duties, and he expects very shortly to receive a summons calling him to new duties.

Julius Rabinowitz, manager of the Comedy theater, 412 East Baltimore street, has not been seen at his old stand for some weeks, owing to pneumonia. It is understood that he is now recuperating and will shortly make his appearance again in Film Row.

Douglas Fairbands, in "Mr. Fix-It," at the Parkway, and Constance Talmadge, in "The Shuttle," at the New theater, proved big drawing cards during the week of April 22.

Magnet Buys More Prints.

Magnet Film Exchange reports that on account of demand for bookings on the Hart reissues "The Two Gun Man," in "The Bargain" and "The Bandit and the Preacher" they have been obliged to order additional prints and that in many cases theaters have made application for repeat bookings. Also that the Keystone reissues are being booked solid.

Allens Getting a Long Chain of Theaters

Canadian Picture Men Have Bought a Theater a Week for the Past Six Weeks—Ben Cronk Has Been Chosen Supervising Director.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO, ONTARIO.—The Allens of Toronto, controlling the Famous Players Film Service, Ltd., a chain of large theaters in Western Canada and other interests, have been buying moving picture theaters in Eastern Canada at the rate of one per week for the past six weeks or two months.

They bought the Beaver theater, Toronto, as a second-run house to their Allen theater, then followed the Temple theater, Hamilton; Majestic theater, London, and the Grand theater, Kitchener. They also secured an option on a well known theater in Montreal, while the Regent theater, Ottawa, is another theater in the East which has been acquired definitely.

The policy has been to permit the management of the various houses to remain in charge of the theaters after their purchase, but a number of the theaters are being remodeled at considerable expense. In the case of the Temple, Hamilton, Majestic, London, and Grand, at Kitchener, no changes will probably be made for several months, or until such time as the value of the theater under Allen control has been determined. W. Eckerdt has been engaged to redecorate the Beaver, Toronto, and Regent, Ottawa.

The Grand theater, Kitchener, is the latest Allen purchase. It is a theater of 1,000 seats and was owned by H. Jennings, formerly an exhibitor and hotel-keeper of Toronto.

With the acquisition of this string of theaters, the Allens have appointed Ben Cronk as supervising director of the houses. Cronk has been in charge of the Allen theater, Toronto, and was formerly manager of the Allen theater, Calgary. Al. J. Miville, formerly of Milwaukee and Chicago, has succeeded Mr. Cronk as manager of the Toronto Allen. Miville has a good film record. He has been manager of the Triangle branch at Milwaukee and was with the Famous Players and Triangle in Chicago and with the Mutual and General in Detroit. He came to Toronto a few months ago as a recruit for the Canadian army, but was discharged from the service. He resided in Toronto some years ago.

William Allen Takes New Birth.

William Allen, formerly attached to the Toronto Kleine office, has joined the staff of Superfeatures, Ltd., Toronto, Canadian distributors of many state rights features, Foursquare releases and several serials including "The Eagle's Eye."

Crowd Could Sample Film from Street.

Manager Piton of the Globe theater, Toronto, gave local film devotees a new treat on April 26 when he showed portions of the current attraction on a small transparent screen on the front of his theater. In other words, a crowd saw a small portion of the show from the sidewalk and, after tasting the sample, many of the outsiders became insiders. A miniature screen of transparent material was placed in a display window of the theater front and interesting parts of the feature, "Twenty Thousand Leagues Under the Sea," were projected from a small machine to this screen from time to time. The small projection machine was placed in the manager's office and the film was reversed so that it could be read from the opposite side of the screen.

A great crowd soon gathered and the police reserves were called out to assist the traffic. An iteresting detail in connection with this public exhibition is that the Canadian Power Controller has so restricted the use of exterior lights that the streets are almost black at nights. On this account, the projection of the picture on the street screen was very clear and could be seen from a considerable distance.

The feature was also being shown at the Rialto theater, but Manager Piton found time to give the free show before sending the reels to the other downtown house.

Allen Theater Entertains Orphans.

The children of some dozen orphan institutions in Toronto were the guests of the Allen theater at a special matinee on Wednesday morning, April 25, for a presentation of the current attraction, "The Blue Bird." About 1,300 children were brought to the theater in automobiles and private street cars for the show. The arrangements were made through Mrs. L. A. Hamilton of Toronto, who has interested herself in this charitable work. This lady is with the Local Council of Women. This was the third special children's matinee at the Allen theater for this feature within a week.

Legatees of Kreitner Get Theater Stock.

The will of the late John Kreitner of Buffalo shows that the deceased held considerable stock in Shea's theater, Toronto, and the Hippodrome, Toronto. The late Mr. Kreitner held 767 shares of the capital stock of Shea's theater, valued at $38,350; 150 preferred shares in the capital stock of the Hippodrome, amounting to $15,000, and 500 shares of common stock in the latter theater, valued at $15,000. Several sons and daughters residing in Buffalo receive bequests of the stock by the will which has just been probated in Toronto.

Little Rita Also Makes a Hit.

Little Rita Halarth, of Toronto, nine-year-old daughter of Mr. Halgarth of the Regent theater, has made a name for herself as an artiste because of her ability in reciting Kipling's "Lest We Forget" at local theaters where the Metro feature of the same title has been presented. Rita Halgarth followed Rita Jolivet at the Regent theater during the first run of the picture in that house and she also appeared at the Madison theater for its second run during the week of April 29.

Notes of the Trade.

Jack Dunlop, of the Canadian Universal, Toronto, has acquired the Peter Pan theater, 1969 Queen Street East, Toronto. Universal pictures are being used exclusively by Manager Dunlop.

Charles A. Dentelbeck, president of Toronto Local 173, Moving Picture Operators, is once more in charge of the projection room of the Strand theater, Toronto. Sam Wells, vice-president of the Toronto local, has succeeded President Dentelbeck at the Allen theater. Wells was formerly at the Crown theater, Gerrard and Broadview avenue.

Color was added to the presentation of "The Suspect," starring Anita Stewart, at the Regent theater, Toronto, during the week of April 29 by Manager W. G. Mitchell through the giving of a Russian dancing act by a company of Russian dancers. A programme of Russian selections was also presented by the big Regent orchestra under the direction of John Arthur. Another interesting local detail was a news reel showing a recent Sons of the Soil Parade in Toronto and gardening views.

The Midway theater, Montreal, far famed because of its lobby displays, has been further enhanced by the installation of a complete set of brass poster frames and fixtures.

No Big Rush at the Louisville Theaters

Camp Taylor Boys Are Not Filling Every Show as Some Expected Last Year and Several of the Projected Houses Have Been Dropped.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—While buiness with the Louisville moving picture theaters is normal and as good if not slightly better than ever before at this period of the year, the theaters are not getting the big rush of military business from Camp Taylor that was the case a few weeks or months ago. There have been several reasons for this, one being that thousands of men have been transferred or sent abroad, while the later drafts have not filled the camp up, with the result that there is a considerably smaller number of men stationed at the camp than was the case. Again the military authorities in an effort to train men more rapidly and take advantage of better weather have cut down the amount of time that the men are allowed off duty and only twenty-five per cent. of the men are now allowed off at one time, this resulting in much smaller business for the theaters. The changed conditions have reduced business and, as a result, have killed several projects for new theaters in Louisville. It is claimed that the city could hardly support a larger number of theaters under present conditions, while, on the other hand, additional theaters would make it much harder for everyone to secure film service.

Old Union Makes Trouble for Theatre.

Stagehands, musicians and operators belonging to the former Alliance of Stagehands and Operators, Louisville, have been giving Joe Steurle some little annoyance at the Walnut theater during the past few days, as a result of ticketing the crowds passing the theater with cards claiming that the house is unfair to organized labor. Many months ago the operators withdrew from the old union, which included the stagehands, and formed a new union, which the exhibitors have been getting along with nicely. However, the Alliance of Stagehands held a few of the operators, who have been aiding in a steady war against houses which will not accept the demands of the stagehands.

Must Make Admission Price Clear.

T. L. McNutt, collector of internal revenue, has received instructions which he has passed on to the moving picture theater operators, to the effect that cards diplayed stating admission and war tax as being ten, fifteen or twenty cents, are not permissible, and that the exhibitor must show his price clearly, and also the war tax. Several theaters in western Kentucky have been displaying cards reading "Admission 15 cents—including war tax."

Business Notes from Kentucky.

The Alamo theater, Louisville, is getting ready for hot weather and has recently placed contracts for two motors of fifteen horsepower each to operate exhaust fans. Last summer the house got slightly warm upon a few occasions, but with the additional fans the company expects to be able to keep down the temperature.

Covington, Ky.—The Lakewood Amusement Co., of Covington, capital $25,000, has been incorporated by Fred W. Sfrautmann, William Strautmann and Frank W. Burgoyne.

Winchester, Ky.—Another suit has been filed in connection with the Pastime theater disaster, this suit being for $30,000, by Bruce Henry in connection with the death of his son.

Central City, Ky.—D. B. Lam, Jr., secretary of the Gish Theater Co., has announced that the theater company has dissolved as a corporation and has sold or disposed of all of its property and assets under direction of the board of directors.

Dayton Trade Letter

By P. J. G., Dayton Correspondent of Moving Picture World.

L. C. Pollack No Longer with Metro Co.

DAYTON, OHIO.—Many local exhibitors are expressing regret that the popular (I vouch for it) L. C. Pollack has departed from the local film world for the time being at least. Mr. Pollack announced that he had resigned from the Metro company at Cincinnati, with whom he had worked as road salesman covering the Dayton territory. Mr. Pollack is a man that you can't help liking. Mr. Pollack made quite a bid for fame with Dayton managers when he installed at the rooms of the Miami Valley Exhibitors' League a complete set of Metro features, numbering about eight shows, for the use of exhibitors who were disappointed in the non-arrival of films from Cincinnati, which, sorry to say, happens frequently here. The Metro films were used often by local theaters and went a long way toward establishing Metro and L. C. Pollack as recognized factors in the local film world.

Higher Admissions Looked For in Dayton and Suburbs.

Many of the Dayton suburban managers have informed the writer time and again that it would be necessary for them to raise on their admission prices if they wanted to stay in business. The writer chanced into a suburban theater on a recent Saturday evening. It was crowded, and people were waiting in line outside. To the average laymen it would seem as though prosperity had come in full measure to this theater. The manager in question, however, told me that this was the only night in the week that business was good, with the exception of Sunday, which is a guaranteed winner. This manager said that packing the crowd in on one night a week did no good, but that if this could be done at fifteen or twenty cents it would amount to a neat profit.

"If all the downtown houses would go over ten cents neighborhood exhibitors could raise. Several months ago Al Kinzeler at the Elite raised prices on a very popular picture that had played at a downtown house for ten cents. Many of his customers noticed the difference in price and wasted no time in telling Al about it. If the downtown house that played the film had charged fifteen or twenty-five cents for the picture (which they can easily get) it would have been much better for Kinzeler. The Apollo here gets fifteen cents frequently for program pictures, and this is quite a help to neighborhood exhibitors. Many exhibitors here in the suburbs were pleased at the announcement that the new Dayton theater would play to a top price of twenty-five and possibly thirty-five cents."

Dayton Pick-ups of Interest.

Bert Fiala is redecorating some parts of his Alhambra theater, which is truly Dayton's representative suburban theater. Bert Fiala claims he has a patron who thinks that Bill Hart is kept under lock and key when not working. Sounds like East End stuff.

P. S.—Bert is to give lectures on Thursday evenings hereafter on the lives of some of our prominent actors.

Julius Leopold was seen enjoying the wonders of the new Dayton theater on an inspection tour—so to speak—Mark Gates saw him—the writer escorted "The King" through the theater.

The writer is to help Mark Gates put over the new Dayton theater. One of the Dayton papers remarks that "'Mr. Gray' is to be connected with the new Dayton theater." Thanks for that.

Walter Davis, formerly of the "Civilization" road company, also later with "The Italian Battle Front" pictures and who just returned from New York City, has signed as advertising agent of the new Dayton theater.

Cincinnati Operators Demand an Increase

Ask $4 More for Working on Sundays and Exhibitors Are Considering a Favorable Answer as Living Costs Are Higher.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—A demand has been made by members of the local branch of the Moving Picture Operators' Union for an increase of $4 for working on Sunday, and the demand is being considered, with prospects favoring the granting of the demand, by members of the Moving Picture Exhibitors' League of the Chamber of Commerce, as the exhibitors are aware of the increased cost of living, and are inclined to recognize the needs of their employees. At the same time it is pointed out that the operators are now working under a contract which does not expire until 1919, under which they are averaging from $17.50 to $22.50 a week. President F. L. Emmert, of the Exhibitors' League, appointed the following committee to take the matter up with labor officers for adjustment: A. J. Hettesheimer, chairman; I. Libson, John Weinig, N. S. Hastings, I. W. McMahan, Henry Hoefle, Charles Weigel, John Meis, and George Wilson.

Burglars Blow Family Theater Safe.

An astonishingly bold robbery, one of the first from which a picture theater has suffered in Cincinnati for a long time, was perpetrated on the evening of April 28 at the Family theater on Vine street by three men who entered the office at about midnight and blew the safe open. According to Manager Libson the loss might run anywhere from $2,000 to $2,500, as the safe contained the receipts for Saturday afternoon and evening and all of Sunday's business. The men entered the theater on the pretext of searching for a purse which they said had been lost by a woman containing $150. The porter attempted to resist them, but he was bound and placed in the basement, and two maids cleaning the theater were locked in an anteroom after being frightened into silence at the point of a revolver.

"Pershing's Crusaders" in Cincinnati.

Cincinnati, after "going over the top" with Liberty Loan subscriptions of about $25,000,000, 25 per cent. in excess of the amount allotted, in less than two weeks, had the advantage of two splendid patriotic pictures in the last week of the drive to assist in the desired object of making the total subscriptions not less than $30,000,000. At the Grand opera house the official United States Army war pictures, "Pershing's Crusaders," with seven reels of actual war views, showing the American Army abroad and in the training camps, opened a week's engagement on April 29. The initial performance was graced by the presence of the mayor and other city and Federal officials who spoke on behalf of the loan and of other activities in aid of the Government. The picture is being sent out by the Committee of Public Information, and is much the best of any collection of the sort which has yet been seen in Cincinnati. The photography itself is the work of members of the Army Signal Corps and of Navy photographers, assisted by official Government cameramen accompanying the forces in the field.

At the same time a week's engagement of "The Unbeliever," the official recruiting picture of the United States Marine Corps, was begun at the Walnut theater, with all of the incidents of the week in charge of the Cincinnati recruiting staff of the Marines, headed by Capt. L. W. Putnam. Manager Libson turned the house over to the Marines, with indications of permission to go as far as they liked. Patriotic decorations prevailed during the week, while the military flavor of the picture was powerfully aided by the presence of a strong detail of Marines in full uniform and equipment, and of details from the Cincinnati Home Guard regiment. A trench scene was placed on the ample stage of the Walnut in front of the screen, with Marines manning the positions precisely as they do at the front, and each day was designated by some name with a special appeal in order to stimulate interest in the recruiting drive, in the bond sales, and in other patriotic movements.

W. S. Wessling Made District Manager.

W. S. Wessling, who has for some months been manager of the Cincinnati Pathe office, has been promoted to the more responsible position of district manager, with a wide territory under his charge, including a considerable section of the Middle West and the Southwest. He has been succeeded in charge of the Cincinnati territory by S. B. Chase. Mr. Wessling is now endeavoring to secure the permission of the powers that be to make his general headquarters in Cincinnati instead of in Chicago, as he is thoroughly at home in the Queen City, and dislikes to move, besides feeling that he can cover the territory quite as well from Cincinnati as from Chicago.

"The Re-Making" at the Olympic.

The first showing in Cincinnati of the official pictures showing the training of National Army troops in the cantonments which were made at Camp Sherman, Chillicothe, O., will be had at the Olympic theater immediately following the close of the regular season there. The Olympic, a popular burlesque house, has never shown pictures save as minor incidents of its program, and the announcement by Manager Harry H. Hedges of an engagement of two weeks for the training film, "The Remaking of a Nation," therefore has more than ordinary interest, as it may presage a regular season of pictures there. The Red Cross will benefit by the engagement.

W. J. Corcoran Dies in Los Angeles.

Many Cincinnatians, especially in moving picture circles, learned with regret a few days ago of the sudden death in Los Angeles of Wm. J. Corcoran, a wealthy Cincinnati manufacturer, with a half interest in the handsome new Casino theater, at Clark and Linn streets. Mr. Corcoran was the victim of a heart attack. He was worth in the neighborhood of a million dollars, made principally in his business of manufacturing automobile lamps.

Will Watch Operating Booths Closely.

As a result of a thorough inspection of moving picture theaters in Cincinnati by a representative of the building commissioner's office, Building Commissioner Rendigs has announced that a permanent inspector of picture houses will be placed on his staff, one of his deputies being assigned to that duty. It appears from the report made that many of the local and insurance regulations regarding the operation of projecting machines have been disregarded, the inspector declaring that in some cases he found small boys or ushers operating the machines during the temporary absence of operators, and that in other cases film guards were missing, constituting a serious fire menace. Exhibitors who were warned of the existence of such conditions promised, however, to exercise more care in future to see that their operators complied strictly with the regulations, the inspector said.

File Suit Against Pastime Theater.

Winchester, Ky.—The first of the suits expected to result from the recent tragedy when a wall collapsed and fell through the roof of the Pastime theater has been filed by the father of a boy who was badly injured. Damages of $25,000 are asked.

Kansas City Film Trade Doings of Week

Saphire Theater Gives Place to a New House to Be Built by the Standard Film Corporation—Many Called to Colors—Other Notes.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Phil Ryan, general manager of the Standard Film Corporation; F. J. Warren, treasurer of the same company, and A. E. Elliot, a local exhibitor, will soon begin the construction of a splendid new moving picture theater at 105-107 East Twelfth street, Kansas City, at which place is now located the Saphire theater. Work will be well under way by June 5. This new theater will make the fourth addition to Kansas City's modern motion picture theaters within the last few months, as there are three others scheduled to open about the time of the starting of work upon this house. The new theater will cost about $300,000. It will have a seating capacity of 700. The foundation will be so built that 19 additional stories can be added later. In the basement of the new theater building will be a restaurant.

Standard Film to Move.

The Standard Film has moved into new quarters on the fourth floor of the Boley building. This company was formerly located at Thirteenth and Walnut streets. By making this move the Standard will be in the "select circle" of Greater Vitagraph, Goldwyn, Foursquare, and the U. S. Booking Corporation, which companies are located in the same building and the adjoining building to the north. This location was formerly that of the now extinct Federal Film Corporation and the Bluebird and Jewel offices.

Draft Calls for Many Film Men.

Recent calls of the selective draft service have made serious inroads upon the film selling men of Kansas City exchanges. In these calls a booker and a camera man have also been named. The booker to leave was W. P. Pittenger, who left April 26 for Camp Funston, Kansas. He was the booker at the Kansas City General Film Co. office, and had been with that exchange office since September, 1917. He has also worked with the General at Oklahoma City, and with the Kansas City Mutual office. He is succeeded by P. H. Fairchild, who has worked as booker, city salesman and Oklahoma salesman for the local General office.

George H. Ware, Greater Vitagraph salesman, was scheduled to report to the same place a day later. He had been with the Vitagraph office for several months and was one of the oldest salesmen working out of that office.

William Parsons, Mutual salesman, is awaiting a call which he expects to come in the very near future. He has been with the Mutual office for about two months, and previous to this work was a salesman for the Kansas City Bluebird office.

V. E. Simes, Mutual cameraman, was ordered to report at Rochester, N. Y., where he will begin study for some special camera work in the signal corps department of the army. He was formerly an owner in the Enterprise Motion Picture Co. of this city.

Ted Morse Signs with United.

Ted Morse has signed up with the Kansas City office of the United Picture Theaters Corporation and will work a territory in Missouri and Nebraska.

D. M. Majors with Vitagraph.

D. M. Majors is working the Missouri territory for the Kansas City Vitagraph office. He was formerly with the Mutual here.

Fred Pickrell Will Do a Bit.

Fred Pickrell, Pathe salesman, will put on a Red Cross benefit in Wichita, Kansas, at the Forum, during the second week in May. He will use Baby Marie Osborne's "Baby Does Her Bit." The show will receive publicity from the Wichita Eagle and will be preceded by a big parade. The showing will be carried out pretty much the same as the annual Kansas City star parties in Kansas City.

Standard Buys "Birth of Democracy."

The Standard Film Corporation announces that "The Birth of Democracy" has been bought by that company for distribution in Missouri, Kansas, Iowa and Nebraska.

New Salesmen for Standard.

J. W. Spratley and C. O. Spessor have been added to the sales force of the Standard Film Corporation, the former working in Missouri and the latter in Kansas and Nebraska.

A. A. Bourg is now a member of the traveling sales force of the Standard Film Corporation. He was formerly with the Kansas City Vitagraph office. His new territory is in Kansas.

W. C. Ansell Gets Foursquare Job.

W. C. Ansell, formerly a Goldwyn salesman out of the Kansas City office, is now working out of the Kansas City Hoffman Foursquare office covering a territory in northern Missouri and southern Iowa. He was also a salesman for the Standard Film Corporation before going with Goldwyn. He began his new work April 21.

Kansas Theater Notes.

Oswego, Kan.—Manager Daniels, of the Midway Airdome, is having a roof constructed over the airdome and installing other improvements.

Junction City, Kan.—The Junction City Amusement Co. is planning on building a modern airdome in the near future.

Palco, Kan.—Earl Hinkhouse has bought the moving picture theater in this town from F. K. Hoff.

Tipton, Kan.—The opera house is now complete and open for business.

Sylvia, Kan.—W. H. Markle, of Hutchinson, who has owned the picture theater here for several years, has sold it to W. M. Struble, of Pratt.

Pittsburg, Kan.—The airdome here is being torn down by W. W. Bell and will be removed to Baxter Springs.

Horton, Kan.—Yaple & Hall are offering the Gem theater for sale.

With Oklahoma Exhibitors.

Blackwell, Okla.—The new Liberty theater has been opened to the public. The seating capacity is 1,000.

Claremore, Okla.—The Electric theater, which has been closed for some time, will open soon under the management of Fred Harvey.

Sulphur, Okla.—The Wigwam theater was recently destroyed by fire.

Perry, Okla.—Manager Tate has recently opened a moving picture theater in the Mid-Co camp in the Hoover oil field.

Drumright, Okla.—H. Levan, manager of the Folly theater, is doing some remodeling.

Frederick, Okla.—C. B. Greever has sold the Queen theater to J. R. Thrush and his son, of David, Okla.

Theater Items from Nebraska.

Hartington, Neb.—B. Greeg has bought the picture show of E. Greenwood.

Blue Hill, Neb.—C. G. Binderup, of Minden, has purchased the Sterling theater from S. P. Duncan of Bladen.

Nogales, Ariz.—Frank Dianos, of the Nogales theater, will erect a new fireproof theater building which will have a seating capacity of 2,000.

Des Moines, Ia.—R. B. McGregor will erect a new theater building at Seventh and Grand avenue.

Birmingham, Ala.—City Commission has given a license to Jas. L. Carey to erect an open air theater with a seating capacity of 7,000. The cost will be $2,750.

Fort Collins, Colo.—Carl Ray of Los Angeles is planning the erection of a moving picture theater at Ft. Collins.

Unionville, Mo.—Ray Simpson and P. O. Jones of the Theater Royal have purchased the Harmon theater at Milan. It will be under the management of Mr. Jones.

Business Jottings from Kansas City.

The Kansas City Universal office reports that eight prints of the big picture, "The Beast of Berlin," are now being used at the Kansas City office and that there are more requests to use the picture than the office can supply.

Milton Feld, Kansas City Universal manager, has arranged with the Ferry Handley Advertising Co. to handle the publicity for the Kansas City Universal office. This work was formerly handled by L. B. Douglas, who is now spending his entire time assisting Mr. Feld.

Tennessee Trade Letter

By J. L. Ray, Nashville, Tenn.

Liberty Pictures at Government Plant.

NASHVILLE, TENN.—Through the cooperation of Tony Sudekum, president of the Crescent Amusement Company, a screen has been installed and projecting machines placed at Hadley's Bend, the Government powder plant in the suburbs of Nashville. Pictures have been shown in the interest of the Third Liberty Loan, and have been the means of attracting many workers to the speakers' booth on Liberty Loan lecture nights.

The village inside the powder plant reservation is to have its own moving picture house in a short time, it is understood, for the benefit of the forces working on the powder plant construction.

Big Feature for Nashville.

Nazimova in "Revelation," a big Metro production, has been booked by Manager Carson Bradford, of the Strand, for an entire week beginning May 27. Prices will be increased to 25 cents for the occasion, and a big advertising campaign is planned for the city. Twenty-five-cent productions have been making good in Nashville for the past several runs, and it is thought that "Revelation" will fully justify the increase.

"Intolerance" Runs, Despite Protests.

When it was advertised that "Intolerance," Griffith's mighty spectacle, would be run at the Vendome theater in Nashville for three days and nights there entered a storm of protest headed by a delegation of women representing the W. C. T. U. The delegation met with the Nashville Censor Board, and entered a formal protest, which was based on the action of a recent convention of the W. C. T. U. condemning the picture. None of the women on the committee had seen the picture prior to the protest.

The censor board assured the committee that it would witness the first performance, and if they found anything in it objectionable or opposed to morality they would take the proper action. The picture had, of course, been passed by the National Board of Review, which in turn notifies the local boards when a picture is condemned, but no notice of this kind was received in Nashville. Consequently, after viewing the production, the board, headed by Chairman Hamilton Love, permitted it to run as usual. The picture brought big crowds during its run at regular stage prices, and a return engagement has been assured by the Vendome management at an early date.

To Build New Alabama House.

Birmingham, Ala.—Following tentative plans of the Birmingham City Commission to erect an open air theater or airdome at Capitol place architects have been requested to submit plans outlining the general construction and seating facilities of the new project.

According to the proposal now before the commission the building will seat from 5,000 to 7,000 people, with standing room and chair space for many more if necessary. A screen having unusually large dimensions will have pictures projected by a long range machine, and the curtain will be visible from all angles. The summer season is now on, but it is thought the new airdome could be finished in time to care for the patronage during the hot weather of August and September.

Minneapolis Trade Letter

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

George Law with First National.

MINNEAPOLIS, MINN.—George Law has resigned as chief executive at the Hoffman Foursquare exchange and has joined the salesforce of the Universal-First National exchange. Mr. Law's successor has not been named as yet. Mr. Law opened the Foursquare exchange early last fall, and brought the exchange up into the front rank among local film distributing offices.

"Kaiser" Film Stirs St. Paul.

"The Kaiser, the Beast of Berlin," at the New Princess might well be termed the leading photoplay attraction in St. Paul the week beginning April 28. Manager Bert Goldman, of the New Princess, has advertised the film as he has never boosted any attraction before, and as a result the picture is being talked about considerable in advance. Due to St. Paul's large German-American population the "Kaiser's" reception in St. Paul has been awaited with interest. All of St. Paul's theaters, with the exception of the Metropolitan, offered program releases the first half of the week beginning April 28.

Personal Notes from the Exchanges.

M. L. Livingston, representative of the United Theater Equipment Co., with headquarters in New York, has been spending several days in Minneapolis visiting with George A. Rogers, manager of the local U. T. E. branch.

Ralph O. Proctor, district manager for Pathe, spent a few days in Minneapolis attending a sales conference of the local exchange and assisting Manager Roberts in instructing the sales force in the Pathe methods of salesmanship.

Edward J. Mooney has resigned as auditor at the Universal exchange, and has returned to New York. Miss Beulah Armant, formerly with the George Kleine exchange at Dallas, Texas, succeeds Mr. Mooney.

Manager Jack Corbett, of the Triangle exchange, has reported the loss of a comedy entitled "Dollars and Cents." Exhibitors having knowledge of the whereabouts of the film are urged to notify Mr. Corbett immediately.

Ambassador James W. Gerard's "My Four Years in Germany" began a two weeks' run at the Metropolitan opera house, Minneapolis, Sunday, April 28, to a good business. The big First National attraction is being presented by Manager R. B. Scott in the same way it was shown at the Knickerbocker theater, New York, recently, the same musical score and effects being used, and the same admission prices being charged. The photoplay will play an eight days' run at the St. Paul Metropolitan beginning May 5 following the close of a week's showing of "The Fall of the Romanoffs."

C. E. Van Duzee in Minneapolis.

C. E. Van Duzee, who opened one of the first film exchanges in the West, and who has been prominent in the Minneapolis film field for a decade, has returned after about eight months spent in California. Mr. Van Duzee will remain in Minneapolis a few weeks, and then hie himself Pacificward again.

New Fire Code in Indianapolis Protested

Film Men Claim That Measure Is Drastic—Committee Draws Up Amendments to Be Presented to the City Council.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Objectors to provisions of the proposed fire prevention ordinance now in the hands of the finance committee of the city council were heard at a special meeting of this committee at the city hall, Monday afternoon, April 22. Those objecting to the measure contend that it is entirely too stringent.

The ordinance, which was introduced in the council recently at the request of Mayor Jewett, provides for the establishment of a fire prevention bureau for Indianapolis to work out a city-wide system of fire prevention. Standardized methods applicable to every store, residence, business, and industry are to be introduced, according to the provision of the ordinance. It appears, however, that the motion picture industry will be the hardest hit by the ordinance.

A delegation of local motion picture men headed by Edward G. Sourbier, county treasurer, who is the owner of the Keystone and Palms theaters in North Illinois street, comprised the principal objectors at the meeting. They protested against the provision of the proposed ordinance which provides that no film exchange may maintain headquarters in a building wherein the public congregates. Mr. Sourbier has leased the upstairs quarters of his building to the Mutual Film Corporation, and the passing of the ordinance containing the present provisions would entail a heavy loss.

Mr. Sourbier explained to the committee that he built the theater building expressly so that the second story could be used for film purposes. He said he complied with all building regulations at that time, which was in 1913, and that he would be willing to meet all other regulations designed to make the handling of films safer, but that he could not feel that the council should compel him to break his lease. By breaking the lease with the film company it would cost him approximately $10,000 in rent which he would not receive, he said.

Jacob H. Hilkene, former building inspector, and now a member of the board of safety, who had a part in drafting the proposed measure, told members of the finance committee that employees of the Mutual Film Company often had as many as ninety films out at one time in the quarters above the Keystone theater. He said the only danger lay in the fact that if the films ever caught fire a serious panic might result in the theater below.

Following the meeting at the city hall the members of the committee, together with the motion picture men who objected to the provisions of the ordinance, made a survey of several of the downtown exchanges. Although the committee did not make known the nature of the conditions it found, it is reported that in some instances the conditions were such as to warrant immediate improvement.

The motion picture men held a conference at the city hall on Saturday, April 20, and drew up several amendments which will be introduced in the council. Although no definite agreement has yet been reached between the opposing factions, it is thought the word, "hereafter," will be inserted in the motion picture clause in order to harmonize with present conditions.

The members of the finance committee of the council which has the matter in charge is composed of Jacob P. Brown, chairman; W. B. Peake, Jesse Miller, Russell Wilson, and Dr. S. A. Furniss. In addition to members of the committee the following men accompanied the committee on the tour of inspection: L. W. Carnefix, president of the council; John C. Loucks, chief of the fire department, and Jacob Hilkene, member of the board of safety.

Exhibitor and Employee Indicted.

Harry C. Nagel, proprietor of the Dream theater, a motion picture house in Brightwood, one of the outlying residence districts of Indianapolis, and George Emory, an employee of the theater, who were arrested by the Indianapolis police recently charged with the theft of some automobile tires, were held to the grand jury under $1,000 bonds following a hearing in city court, Tuesday, April 23.

According to the testimony of the arresting policemen the two men drove to the Union station to deliver some motion picture films to the Adams Express Company on the night of April 12, and that while there Emory took four new auto tires from one of the express company's trucks. The tires, the police testified, were placed in Nagel's machine and taken to his picture show, where they were concealed under the stage.

Emory, the police say, admitted taking the tires, and said he did it according to a previous agreement that he had with Nagel. Mr. Nagel denied knowing anything about the tires. He says he left the machine a few minutes when in the vicinity of the express company's office, and that it would have been an easy matter for Emory to place the tires in the car without his knowledge.

Atlanta News Letter

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

William Oldknow Undergoes Operation.

ATLANTA, GA.—William Oldknow, president of the Consolidated Film and Supply Co., lessee of the Tudor theater and one of the South's best known motion picture men, is convalescent here from a serious operation last week. Physicians expect him to be out within a few weeks.

Mr. Oldknow has not let a little thing like an operation stop him, however, and has been directing his business from his bed. Among other things he has booked a return showing of "The Kaiser, the Beast of Berlin," for the Rialto. At the Rialto several weeks ago this picture smashed attendance records for the theater.

"Spirit of the Red Cross."

Atlanta exhibitors have co-operated with the local branch of the American Red Cross in exhibiting the Red Cross picture, "The Spirit of the Red Cross." John Evins, of the Strand, and George Smith, of the Alamo Number Two, added this picture to their programs this week.

"The Unbeliever" Praised.

Fine praise for "The Unbeliever," shown the week of April 29 at the Rialto theater, came from Lieut. H. Colvocoressces, the officer in charge of the local United States Marine Corps' recruiting station.

"'The Unbeliever,'" said Lieutenant Colvocoressces in a newspaper interview, "is fine, inspiring, full of true patriotism —a picture play every young American should see.

"I witnessed the special review of "The Unbeliever" with great pleasure and feel better for having seen it.

"The play is full of action, generous emotion and thrills, and the scenes in the trenches and of fighting in Belgium are especially fine.

"I would strongly urge all young Americans who are still in any doubt as to their duty to see 'The Unbeliever.'"

Dan Lederman Becomes Brandt's Assistant

General Manager of the Des Moines Branch of the Universal Goes to New York to Fill Important Position in Home Office.

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

DES MOINES, IA.—Several changes in the local staff of the Laemmle offices are of interest to all branches of the industry. Dan Ledermann, general manager of the office for several years, goes to New York as assistant to Joe Brandt, general sales manager of the Universal interests. Mr. Ledermann has made the local Laemmle office one of the most productive in the country. It serves a larger list of Iowa exhibitors than any office in the state, and Mr. Ledermann has brought the Jewel and Bluebird departments up to a high point of service and income. He leaves a host of friends who have been attracted by his genial personality and straightforward business methods. It is thought that the change will take place on or about May 1. Mr. Ledermann will be succeeded as local manager by a Mr. Friedman, of New York. Nicholas Amos will continue as Jewel manager. E. L. Myers, formerly assistant manager of the Mutual office here, has been added to the booking department.

Burned Valley Junction Theater to Be Rebuilt.

Fire which destroyed the third floor of the Lyric Theater building in Valley Junction a few days ago also damaged the theater considerably and burned up several reels of film which were showing in the house at the time of the blaze. Manager Witmer says the theater will be rebuilt and open for business in a few days.

The Berchel Begins Summer Season.

Following the season of burlesque and legitimate attractions the Berchel, Des Moines, opens its summer picture policy with a twelve days' showing of the William Fox Super, "Cleopatra," with Theda Bara. "My Four Years in Germany" follows, and Manager Harold Cavanaugh states that a few more pictures may be played before closing for redecoration. With show business booming in Des Moines on account of its steady growth and the presence of the transients attracted by Camp Dodge, located ten miles from here, the Orpheum will remain open until August 1. Picture houses are doing capacity.

Frankle Gets Engineer Commission.

Harry Frankle, formerly associated with his father, Abe Frankle, in the management of the latter's picture houses and other amusement interests, has been made a second lieutenant in the Engineering Corps, and is at home on a short furlough prior to reporting for duty at Laurel, Maryland.

Planning Road Shows for Gerard Film.

Eddie Bonns has been engaged as advance representative of "My Four Years in Germany," which the First National is handling in Iowa territory as a road show. A. H. Blank, First National member for Iowa, Nebraska and Kansas, announces that two companies have been routed for months of May and June, and that three prints of the picture will be used in Iowa alone. The No. 1 show opens at the Grand, Sioux City, Ia., for a week's run May 5, while the No. 2 show will open at the Majestic, Waterloo, Ia., the week of May 12, with the other large towns in Iowa to follow. The Berchel at Des Moines will play it the week of May 19. Mr. Bonns is former representative for the Allen Film Corporation, Chicago, and has been ahead and back with a number of Broadway attractions. William Hennings will be second man with the advance, which, for the present, will act in that capacity for both companies. "My Four Years" is being billed like a circus.

Mr. Blank expects to have a half dozen shows going by the first of July. Prices will be 25 cents to $1.00. The picture is playing only the biggest legitimate and vaudeville houses which have closed their regular season's policies and look upon this big picture as a boon during the off-months. J. L. Shipley is handling the publicity and directing the road shows from the Des Moines office.

Richard Robertson Busy in Des Moines.

Richard Robertson, Kansas City manager for Goldwyn, was a Des Moines visitor recently, and signed contracts for the big special, "Heart of the Sunset," from the story by Rex Beach. Mr. Robertson also jumped out to several adjoining towns and signed contracts. He states that the new Billy Parsons Capitol comedies which are being distributed through Goldwyn are meeting with much approval, and that many contracts are coming in.

Pertinent Personal Jottings.

After a conference in the A. H. Blank Des Moines office, Sam Goldflam has returned to Kansas in the interests of the First National and other Blank pictures.

F. R. Martin, now general representative of the Omaha branch of the United Theaters, is in Des Moines launching a campaign for Iowa on behalf of the new organization.

R. S. Ballantyne, manager of the Omaha Mutual branch, and formerly in that capacity in Des Moines before the consolidation of the two branches, was a Des Moines visitor.

Manager Skirboll, of Metro, announces first run in Des Moines of the first Nazimova Screen Classic, "Revelation," at the Palace this month.

Lee Horn, well known to Iowa exhibitors through his efforts on behalf of the Supreme Feature Film Company in Minneapolis, has sold his interests in that company, and is resting for a few weeks at his former home, Ida Grove.

V. N. Detweiler, who has been acting as auditor at the local Paramount office, has returned to Kansas City to assume the management of the Central Film Co. office at that point.

Visitors at Des Moines exchanges during the week of April 22 were Edward Awe, of the Strand, Fort Dodge; J. M. Heffner, of the Bijou, Mason City; J. A. Ruskin, of the Opera House, Adel; J. C. Price, of the Empress, Indianola; Jno. Peterson, of the Windsor, Hampton; John Koch, of the Orpheum, Oskaloosa.

S. R. O. All the Week for Chaplin.

The Garden theater here broke all house records Sunday on the initial showing of the first new Chaplin, "A Dog's Life." More than seven thousand paid admissions resulted, and during the five days' run of the picture there were a constant lockout. Manager Blank ran a two-reel feature in connection with the Chaplin, which is in three reels.

Exhibitors Annoyed by Slipshod Officials

In Texas, Faulty Bookkeeping of Revenue Collectors Demands Fines for Some Theaters That Already Had a Receipt for Tax.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Texas exhibitors are feeling better, and buying Liberty Bonds. They're looking about for new stuff, and taking on a thrift stamp or so every now and then. They're watching the farmer fellows as they smile over the coming of the rains, which have rejuvenated everybody, and then they plan opening a new theater and take on another Liberty Bond.

But a lot of 'em are a bit worried. They're wondering whether, or rather, what kind of a mix-up has occurred in the state revenue collector's department. A whole lot of Texas exhibitors have been notified that they've been fined—in one case as much as 200 per cent. of receipts for the period—because of failure to make returns on receipt taxes. And in this instance the fellow had the receipt from the office right smack, dab in his safe. A lot of them have been worried, but it is believed that the matter will be straightened out.

New Chaplin a Clean-up.

If what it did in Dallas is a fair sample the new Chaplin, "A Dog's Life," will make good at almost any price. It "cleaned up" at the Old Mill here. The little fellow has put some new stuff into it. The three-reel idea seems to have been the proper thing.

Sympathetic Waco Strike Ends.

Waco theaters were affected for a couple of days by a sympathetic strike which developed there. Trolley car men in the employ of the Texas Railways Companies went on strike in March. A sympathetic strike of all unions was called April 24, and several trades joined, including moving picture machine operators. It was called off at the solicitation of a Federal mediator, who put the proposition up to the unions from a patriotic basis.

J. B. Dugger Isn't Sick at All.

J. B. Dugger, of the Vitagraph Dallas branch, is all swelled up. He's been selling "Over the Top" to beat the band. Ray Stinnett, of the Jefferson theater, Dallas, and the Club theater, Joplin, Mo., has secured the picture for those two cities. The Dallas price was $2,000, a price paid only once before for a picture in this city. Dugger reports the picture sold in every one of the larger Texas cities and a number of the smaller ones despite the rather high figure put upon it due to heavy expense in the making. And it is having remarkable runs. One cited is at Roxton, Tex., a town of 700, where first run rights were bought. It went for a three days' run to capacity houses.

No New F. N. E. A. Manager.

There isn't much new doing. E. H. Hulsey is back from New York, but he hasn't appointed a state manager for the F. N. E. A.

Picked Up Along Film Row.

Ed. Rowley, of Robb and Rowley, San Angelo, Big Spring, Abilene and elsewhere, reported in Dallas during a recent week. He presaged his coming by a letter announcing that there would be no social sessions—it was all business. And since he left some rude fellow has been asking questions which relate to the Elks Club. I don't know anything about it, myself. Rowley says things in the West are looking up a bit.

"Bill" Lytle, of San Antonio, accompanied by Dr. Box, of the Petticlaire theater, also San Antonio, hobnobbed around Film Row recently, and said they were perfectly at peace with the world.

L. C. House, of the Wigwam, Coal Gate, Okla., has been around recently, and says everything is all right up in his country.

If Joe Daugherty doesn't have to go with the next draft he'll very likely make mighty good as a Vitagraph salesman. Young Mr. Daugherty started as a doorman for Hulsey's Queen theater here. His cordial good nature made him many friends. He made good in the shipping department at Vitagraph, and now Manager Dugger has promoted him to the road.

J. L. Butterfield, of the Community Motion Picture Bureau, was in Dallas during the last week in April opening the Y. M. C. A. "movie" house at Camp Dick flying field.

SOUTHWESTERN NOTES.

By Kansas City News Service.

Jottings About Texas Picture Houses.

Waco, Tex.—The Waco Arcade and Amusement Co. chartered with a capital stock of $50,000 by L. A. Goldstein, L. Migel and M. E. Lawrence.

San Angelo, Tex.—S. Nastos is remodeling his theater at a cost of $1,000.

Grange, Tex.—H. Thomas will erect a theater of steel and concrete, 45 x 145 feet, seating capacity 1,200.

Houston, Tex.—A cooling system has been installed in the Liberty theater. Fresh air is forced into the theater at the rate of 50,000 cubic feet a minute.

Waxahachie, Tex.—Dr. C. W. Simpson is having plans drawn for remodeling the Dixie theater building. He expects to spend about $8,000 on these new improvements.

Tulia, Tex.—J. W. Kelierhor has bought the Olympic theater of H. H. Townsend and has assumed active management.

El Paso, Tex.—J. M. Lewis and V. B. Andreas are planning to build a new moving picture theater. This will be fireproof, of steel and concrete.

Austin, Tex.—The Hancock theater has been reopened after repairing the damage done by the recent fire.

TRADE BREVITIES FROM SPOKANE.

By S. Clark Patchin.

Exchange and Theater Personals.

SPOKANE, WASH.—"The Blue Bird," adapted to the screen from Maeterlinck's famous fantasy, closed a successful four days' run at the Clemmer theater, where it played to capacity houses since April 20. Thousands of Spokane school children, aside from thousands of adults, witnessed the production, and many who were unable to get there have been asking if it will return.

Violet Palmer, a former Spokane girl, drew good crowds, including many former friends, to the Casino, where she appeared with William Farnum in "Rough and Ready."

Word has just reached Spokane that Roy Madden, manager of the Mutual exchange before it closed in Spokane about a year ago, has died at his home in Salt Lake City, Utah, where he went for the Mutual. His wife, Madame Othick, sang in the Clemmer theater here for some months.

IN CALIFORNIA.

Brief San Francisco Notes.

M. H. Hoffman, general manager of the Hoffman Foursquare Pictures, recently visited the local office.

The Rialto theater of Eureka has been incorporated here with a capital stock of $75,000 by Nat Holt, Myrtiel T. Blum and E. Salomon.

Herman Wobber visited the Los Angeles branch of the Progressive Motion Picture Co. late in April.

Guy Gunderson, who recently joined the local staff of the Select Pictures Corporation, has been transferred to the Los Angeles branch.

Walter Preddey has sold a Mazda lamp outfit to J. B. Houston, of Klamath Falls, Ore., and has also furnished machines and a similar outfit to Gerevas & Huck, who have remodeled and open a theater at Fairfield, Cal.

Edgar Bayliss has been engaged as organist at the Berkeley T. & D. theater.

Recent visitors have included Ed. Stark, of the Opal theater, Hollister, Cal.; J. L. Davis, Ukiah, Cal.; Nick Turner, Grass Valley, Cal.; J. Van Sant, Jr., Eureka, Cal., and C. G. Douglas, Merced, Cal.

Poster House Incorporates.

The Western Poster Co., which supplies posters, slides, heralds and theater supplies to exhibitors in the San Francisco territory, with a store on Golden Gate avenue, has filed articles of incorporation in the sum of $25,000. The incorporators are I. H. Lichtenstein, Leo Kaufmann, H. L. Schmalz and P. H. Livingston.

San Francisco's Portola Being Improved

Theater Under the Management of Van B. Clement Closes for Two Weeks—Will Have a New Front and Many Other Changes.

By T. A. Church, 1507 North St., Berkeley, Calif.

SAN FRANCISCO, CAL.—Extensive alterations are under way at the Portola theater, and this house will be closed for a period of two weeks to complete the improvements started some time ago. The entire front will be altered and renovated, a new tile floor laid in the lobby, the brass poster frames will be removed and supplanted by wall frames of an improved and artistic design, and a beautiful new box office will be installed. The ladies' restrooms off the foyer will be enlarged and the offices will be moved nearer the entrance, while the entire foyer will be redecorated. All of the chairs will be removed and uphostered, the walls redecorated and repairs made to the stage. The operating room will also receive attention and will be rewired throughout. Plans have been made for the installation of an organ, but it has not been decided when the instrument will be added, and the house will be reopened in May with the regular Portola orchestra.

This theater has made moving picture history and its success led to the building of the California theater a few doors away by the same interests that control it. The opening of the big house has not interfered with the business of the Portola theater, but has rather improved it by making this section of Market street an amusement center. The older house is conducted under the management of Van B. Clement along the lines that has long made it popular.

Community Singing at Theaters.

Community singing, which has proved such a popular feature of gatherings at the Exposition Auditorium, San Francisco, has been introduced into moving picture houses in suburban cities as an aid to the Liberty Loan drive. The management of the T. & D. theater and the Berkeley theater, Berkeley, Cal., recently consented to give time each evening to community singing planned by the local unit of the State Council of Defense and Mobilized Women's organizations, and the innovation proved so popular that the idea was at once taken up by the Strand and Lorin theaters. Prominent local singers led the song fests and found theatergoers quick to respond.

Free Theater Tickets for Enlisted Men.

Eighteen of the prominent theaters of San Francisco have agreed to place five thousand free tickets a week at the disposal of the War Camp Community Service for the use of enlisted men. The tickets are given out to all men in uniform up to the five thousand limit on application at the office of the service or at the Enlisted Men's Club. The theaters included in the list are the Cort, Columbia, Alcazar, Casino, Hippodrome, Orpheum, Wigwam, Pantages, Rialto, California, New Fillmore, New Mission, Alhambra, Progress, Strand, Portola, Tivoli and Imperial.

Government War Films Booking Fast.

Sol L. Lesser, chairman of the war films division of the California Council of Defense, states that bookings for the series of twenty-six Government war films are rolling in without personal solicitation from the larger communities as well as the country districts, indicating a genuine desire on the part of exhibitors to serve their country by giving these pictures a wide distribution. Most of the subjects show Government activities never before featured in moving pictures, and these are proving of popular interest. The five-reel feature subject, "The Remaking of a Nation," was recently shown as the screen attraction at the Casino theater and the local military officials furnished a band for the engagement. The series of pictures has been booked by such fine district houses as the New Fillmore, the New Mission and the Royal.

William S. Hart Helps Loan Drive.

William S. Hart arrived in San Francisco in time to help this city over the top in the Liberty Loan drive, speaking before several audiences on Liberty Day and bringing to a close his tour of the Far West. He appeared before a huge audience at the Exposition Auditorium and also addressed the members of the Commonwealth Club on Liberty Day on "What the Movies Are Doing for the War." During his stay here he also delighted audiences at the Imperial theater by appearing on the stage in cowboy attire, following screen showings of "The Tiger Man."

Buys Interest in Empire Theater.

Martin Kurtzig, a pioneer exhibitor of this city, who has been away for some time, has returned and secured an interest in the Empire theater on Market street. He is one of the old school of exhibitors who believe in elaborate lobby displays, and an extensive use of wax figures and electrical effects is being made.

Changes at Rialto Theater.

Nat Holt, for the past fourteen months manager of the Rialto theater, has left to accept a similar position with the Kinema theater at Fresno. He was to have gone to Eureka to manage the new Rialto theater to be opened shortly by Sheehan & Lurie, but changed his mind when the position in the "Raisin City" was offered. Several years ago he was associated with the Kehrlein interests, which operate the Kinema theaters of Fresno, Oakland and Los Angeles.

Myrt T. Blum, who has been connected with the Rialto theater since its opening as advertising and publicity manager, has also severed his connection, having joined the naval reserve.

Harry David Back from New York.

Harry David, house manager of the California theater, has returned from a short trip to New York and other large cities of the country to look over leading theaters and observe the manner in which moving pictures are presented elsewhere. While away he visited houses in Chicago, Detroit, Buffalo, New York, Philadelphia, Kansas City and Los Angeles. He declares that the Pacific Coast theaters are fully as large and as complete as those to be found elsewhere. Everywhere music is receiving added attention, with New York leading in the size and excellence of orchestras. Prices in the eastern metropolis are about double those of San Francisco for entertainments of the same class. In Detroit he called on Edward Benedict, of the Broadway Strand theater, who is coming to this city early in May to fill a long engagement at the California theater as organist.

Film Man at Camp Fremont.

Al. Rosenberg, of the De Luxe Feature Film Company of Seattle, Wash., is in the hospital unit of the army at Camp Fremont, near San Francisco, and comes to this city every Saturday to make the rounds on Film Row and to keep in touch with the business.

Educator Lauds "Kaiser" Film.

Alfred Roncovieri, superintendent of schools, has written a letter of commendation to Leo Weinberger, manager of the Strand theater, in which he lauds the spirit that led to the making of the picture, "The Kaiser, the Beast of Berlin," declaring that it has a missionary power that cannot be overestimated. The production was shown to almost one thousand school teachers at a special presentation.

Michigan Began Prohibition on May First

Exhibitor Now Has Better Chance Than Formerly to Play to Full Houses and the Wise Ones Will Make Special Efforts to Attract.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The whole State of Michigan went bone dry on May 1 and toward the end hundreds of bars and cafes were either out of all kinds of rum or else closed their doors voluntarily in order "to get out from under" before the fatal last day. Regardless of how exhibitors may feel individually on the liquor situation they all anticipate improved business as a result of it, judging from the reports by salesmen who have been in other dry sections of the country. If this be true, then it will be splendid news for exhibitors because after the hard, uphill fight that Michigan exhibitors put up during the months of January, February, and March, owing to fuel shortage and the zero weather, they need some additional spring stimulant and tonic—and maybe, after all, prohibition will be that tonic. However, there is another phase to the situation that most exhibitors are probably overlooking and which should be called to their attention. Hundreds of men who used to be frequent patrons of saloons, spending many of their evenings in such places are now prospects for motion picture theaters and their wives, who will now have more money for their homes and themselves, are splendid prospects for motion pictures, so it behooves exhibitors to put on a little more steam during the next ninety days by increased advertising, better music and closer attention to appropriate music—cozier theaters—in fact, exhibitors can do a lot of things that will show the people of their communities that they are live wires and that their theaters are comfortable, restful and palaces of genuine amusement. A great many of these people who have been heretofore affected by liquor have never been in moving picture theaters, so that exhibitors should make the right sort of appeal to them.

There is no better time in Michigan than RIGHT NOW for exhibitors to spruce up and put their very best effort and brain into showmanship methods.

A. J. Gilligham Moves to Book Bldg.

A. J. Gilligham has moved his general offices from 191 Woodward to the new Book building on Washington boulevard. In addition to owning the Empire theater, Mr. Gilligham is the Michigan manager for the United Picture Theaters, Inc. Dawn Masterplay Moves Upstairs.

The Dawn Masterplay Co., Detroit, have moved from the fifth to the seventh floor of the Owen building, where they have three times as much floor space, vaults, inspection room, etc.

Chaplin's Latest Counted His Best.

The unanimous verdict of the people of Detroit is that Charlie Chaplin's newest comedy, "A Dog's Life," is his very best. And they are backing up this verdict by turning out by the thousands afternoons and evenings at the Madison theater, where it opened a two-weeks' engagement on Sunday, April 28.

Business Notes from Detroit.

The State Film Co., of Detroit, has purchased the Michigan distributing rights to a new series of five-reel features with Shorty Hamilton.

The Standard Film Service, Detroit, has taken on the state rights to a weekly series of song hits in photoplay.

"Over the Top" will start a long engagement at the Majestic theater, Detroit, on May 19, according to present plans. At the same time another print will open a week's engagement at the Majestic Gardens in Grand Rapids.

Art S. Hyman, of the Dawn Masterplay Co., is back from a long trip through the western and northern sections of the state. He reports a very successful list of bookings, doing some business in every town visited.

MIDWESTERN THEATER ITEMS.

By Joe Esler, Traveling Correspondent.

Organized Club—Didn't Make Good.

ROCK ISLAND, ILL.—M. A. Westlo, who organized the O'Loma Photoplay Club here a few months ago, is now an object of investigation on the part of Chief of Police Herbert, of Toledo, O. Westlo secured a large number of members of the club in this city, and opened up club rooms in the People's National Bank building; but the studio plan has failed to materialize, and the Rock Island police have notified the Toledo chief that Westlo secured money under false pretenses, as he failed to carry out his announced plans to the men and women whom he secured as club members in the Tri-Cities.

Theater in Canton Has Fire.

Canton, Ill.—The Gem theater was badly damaged by fire recently when some film caught during the afternoon performance. The fire department succeeded in extinguishing the flames before the building was badly damaged, but the picture machine and the operator's booth were completely wrecked. Operator Brassfield escaped with a few burns. The audience filed out of the building without panic, and no one was injured.

MORE DAYTON ITEMS.

"Kaiser, Beast of Berlin" Makes Hit.

One of the biggest hits for some time in Dayton at any picture theater is the Jewel picture mentioned above. This picture was advertised before the opening by Theodore Chifos, manager of the Apollo theater, where it was played and, without a word of exaggeration it can truthfully be said that it has been the biggest individual hit in many weeks at the Apollo.

Dayton Pick-Ups.

Urlin G. Perrill, of the Dayton Journal, is to do publicity work for the new Dayton theater.

The Victoria theater, Dayton, it has been announced officially, will be rebuilt. It is to be a straight legitimate house—if a lessee can be found to pay the rent.

John Seifert spent several days last week visiting Chicago. The Ideal is prospering during his absence.

James Hamilton, whom I thought a landmark with Pathe, has quit that concern. No new connections announced as yet.

George Jacobs, with the Masterpiece Film, was in Dayton recently, and while here he screened "Carmen of the Klondike."

John Lyons and Robert Hirsch—the Gold Dust twins.

PICTURE THEATERS PROJECTED.

(Continued from page 1021.)

EAST GRAND FORKS, MINN.—J. M. Freeman has sold Reel theater to M. Garber, of Grand Forks, N. D.

SWANVILLE, MINN.—Hill E. West has sold Cozy theater to B. B. Cox and Mrs. A. E. Flood.

WHEATON, MINN.—J. C. Hurlbut has taken over Grant theater.

BEMIDJI, MINN.—Rex theater is being enlarged.

HOKAH, MINN.—Jewel theater has opened under management of H. E. Wheaton.

MORGAN, MINN.—Brownie theater has been taken over by Charles G. Picker.

POKEGAMA, MINN.—Town has plans by E. Galles, Pine City, Minn., for one-story town hall, 30 by 60 feet, to cost $3,000.

BATTLE LAKE, MINN.—Star theater has been opened by F. A. Tanzer.

BRAINERD, MINN.—New moving picture theater will be erected on South 7th street.

DEER WOOD, MINN.—Moving picture theater will be erected here by Charles G. Osterloud.

MINNEAPOLIS, MINN.—New Calhoun theater on Lake street, near Hennepin avenue, is now under management of Finkelstein & Ruben.

MORRIS, MINN.—Strand theater has been purchased by Charles Vaughn.

SOUTH STILLWATER, MINN.—John Nichols has sold his moving picture theater to William McManus.

CLARKSDALE, MISS.—King & Anderson will remodel Majestic theater.

JOPLIN, MO.—Lease on Bluebird theater has been purchased by J. D. Wineland.

SPRINGFIELD, MO.—New moving picture theater erected by Friend & Riley, with seating capacity for 550, has opened.

INDEPENDENCE, MO.—Maple theater has been remodeled and reopened by H. L. Vardeman.

HELENA, MONT.—Marlow theater has opened under management of C. W. Eckart.

BUTTE, MONT.—Empress theater is to reopen.

KIMBALL, NEB.—American theater will open soon.

MERNA, NEB.—W. H. Jones has leased opera house, and will conduct it as moving picture theater.

ORD, NEB.—Wesley Mansfield has taken over Gem theater.

SHELTON, NEB.—H. A. Felps has purchased Comet theater from H. E. Wait.

GOTTENBURG, NEB.—Sun theater has been leased by George Bourke.

MANCHESTER, N. H.—Star theater on Lowell street is being remodeled and seating capacity increased.

JAMESBURG, N. J.—New Jersey Home for Boys, care C. H. Edmunds, has plans by F. H. Bent, State House, Trenton, N. J., for one-story assembly hall and theater, 60 by 120 feet, to cost $40,000.

BERNARDSVILLE, N. J.—Columbus theater has been leased by local interest.

NEWARK, N. J.—Goodwin Theater Company has been organized, with capital of $5,000, by Meyer Semel, Charles J. Simons, and Isadore A. Stearn to operate moving picture theaters.

NEW YORK, N. Y.—New playhouse has been opened by Henry Miller.

NEW YORK, N. Y.—Theater with seating capacity for 1,600 persons will be erected on Gravesend avenue, near Church street.

NEW YORK, N. Y.—Thomas Healy, Columbus avenue and 66th street, has plans by W. G. Massarene, 15 E. 40th street, for alterations to theater and restaurant building.

NEW YORK, N. Y.—William Kremer Estate, 58 W. 120th street, has plans by Samuel Livingston, 101 W. 42d street, for alterations to theater, to cost $2,500.

NEW YORK, N. Y.—Kennedy Theater Company will convert Vincent Astor building, at southwest corner Broadway and 95th street, into moving picture theater, with seating capacity for 1,500. It will be known as the Symphony.

BROOKLYN, N. Y.—Theater is to be erected at Church street and Gravesend avenue, with seating capacity for 1,600.

BROOKLYN, N. Y.—Mitchel H. Mark Realty Corporation is erecting Strand theater at Fulton street and Rockwell place. It will have seating capacity for 4,500, and cost $1,000,900.

Critical Reviews and Comments

Upon Current Productions

"THE LITTLE RUNAWAY."

Delightful Little Comedy by Vitagraph and Paul West and a Good Company.

Reviewed by Hanford C. Judson.

THE amusingly pleasant atmosphere of "The Little Runaway," a Vitagraph Blue Ribbon comedy, rather than the story is the quality that will appeal to the average spectator. I think it will be generally popular, for the players are likable in their parts, and the ways they travel are in the sunlight rather than through dark waters, though there is enough shadow in the background to bring out the coloring of the adventures of the little Irish girl played by Gladys Leslie. Once the atmosphere, half like a fairy story, has been created the plot may take and does take liberties with probability that do not much hinder one's interest in the outcome.

It is a cotter's story that opens in the Emerald Isle and closes in New York with a good luck ending. The heroine is a village girl, the hero is the young lord of the manor, and the villains are the rent collector and his son. The latter has annoyed the girl with his attentions. One day he takes the rent, leaves no receipt, and decamps. The girl starts out to find him and get back the hard-earned money. The spirit of adventure is on her, and she lands in New York. The lord of the manor, passing through the village, had once rescued her from a boat, and would recognize her again. An Irish policeman finds the homeless girl, hears her story, and takes her home to his wife. The lord is in New York trying to make love to the daughter of a millionaire, and is not getting on very well. The policeman sees his name in the paper, and calls upon him to get him to help the girl. She doesn't know that she has ever seen the lord. He comes to see about helping her, and she thinks him merely her old friend. He takes her to his fiancee, who treats her badly, and in the end the lord and the little runaway go off to be married.

The script is by Paul West. W. P. S. Earle directed it. Gladys Leslie, Jessie Stevens, Mary Maurice, and Betty Blythe, with Edward Earle, William Dunn, and William Calhoun, have good parts.

"AN HONEST MAN"

William Desmond Featured in Triangle Story That Has but Little Punch.

Reviewed by Edward Weitzel.

A SURPRISE finish is the nearest approach to "punch" in "An Honest Man," a five-part Triangle picture, directed by Frank Borzage and featuring William Desmond. Henry P. Dowst, is the author of the story and George E. Jenks furnished the continuity, of which there is altogether too much. The plot flows along as calmly and as unbrokenly as a tale by the author of "Mark, the Match Boy," and many of the incidents are as trite and amateurish as the happenings in Horatio Alger's book. The story has human interest, but is not built up with sufficient skill to give it the wide appeal necessary to a photoplay under present conditions. The screen, as yet, has not classified its product after the manner of the printed page, and "An Honest Man" will not prove much of a treat to the fully developed mind.

Benny Boggs, a tramp who has so little regard for the rules of the profession that he is willing to work for a meal when he is hungry, is the hero. Stopping one day at the Cushing Farm for his dinner, the farmer is so impressed with the energy Benny shows in weeding his cabbage patch that he offers him a steady job. Benny accepts. Shortly after this, Farmer Cushing has a stroke while at work. The tramp carries him into the house and then telephones for the doctor. Cushing thinks his last hour has come, so he tells Benny where to find a package of money and makes him promise to deliver it to his daughter Ruby, who ran away from home and has never sent her address.

Boggs does not wait for the doctor to arrive, but leaves the old man unconscious and goes to the city. He soon discovers that he is carrying a fortune of fifty thousand dollars in his coat pocket. Refusing to touch a penny of it, he manages to keep the money hidden from the police when he is arrested for knocking down a masher. Beatrice Burnett, the girl he defends, turns out to be Ruby's best friend. The girl is ill and the fortune is doubly welcome. Ruby recovers and takes Benny and Beatrice to her old home on the farm. When the party reach there old man Cushing is sitting on the front porch. The doctor saved his life and he had been spending his time regreting that he took Benny for an honest man. While Ruby explains matters to her father, Benny takes a walk with Beatrice and asks her to wait for him until he has returned from serving the cause of the Allies.

William Desmond is easy, good humored and likable as Benny Boggs, Mary Warren as Beatrice, Ann Kroman as Ruby and Graham Pette as Farmer Cushing are natural and effective.

IN THIS ISSUE.

The Little Runaway (Vitagraph).
An Honest Man (Triangle).
Mile-a-Minute Kendall (Paramount).
Joan of Plattsburg (Goldwyn).
Journey's End (World).
Brave and Bold (Fox).
True Blue (Fox).
The Dagger Woman (Pathe).
Sinking of the Lusitania (McCay).
Resurrection (Paramount).
Last Raid of Zeppelin L-21 (Interstate).
The Accidental Honeymoon (Rapf).
The Soul of Buddha (Fox).
With Hoops of Steel (Paralta Play).
Riders of the Night (Metro).
The Bandit and the Preacher (W. H. Productions).
Social Ambition (Goldwyn).
Three General Films—Rubaiyet of a Scotch Highball, Nemesis and the Candy Man, The Buyer from Cactus City.
Selfish Yates (Paramount).

"MILE-A-MINUTE KENDALL."

Jack Pickford in Paramount Production of Stage Play by Owen Davis.

Reviewed by Edward Weitzel.

INTEREST in the young man of wealth who makes a record as a spender until his father cuts off the money supply has probably extended in an unbroken line from the time of "The Prodigal Son" down to the present. "Mile-a-Minute Kendall" belongs to the same class of story. Written by Owen Davis as a stage play, the author has been content to work after the accepted model, and events develop in regular juvenile fiction style. C. Gardener Hunting was the scenarioist and William D. Taylor directed the production. Both labored intelligently. Jack Pickford has the title role. He has little difficulty in indicating the youth and engaging personality of Kendall.

The Great White Way of Georgie Cohan's little old New York is strewn with the wrecked careers of youthful spenders of the Kendall type. The hero runs true to form. He wastes bushels of bills on a soiled dove named Rosalynde d'Aubre, and when his father objects, decides to marry the girl. They elope, head for a little town where Kendall used to live, have an auto smash-up in front of the hotel, and the young chap's brain is injured. Kendall Senior arrives in time to buy off Rosalynde and Junior is nursed back to health by the niece of the hotel keeper. As soon as young Kendall recovers and learns that his father has disowned him, the boy starts to perfect a scheme for using crude oil instead of gasoline in auto engines. He also begins to make love to the landlord's niece. When his mother forces the elder Kendall to take her to the young inventor his engine is running with great regularity and his heart is in the keeping of the little country girl.

"Mile-a-Minute Kendall" has none of the keen observation of life that made Booth Tarkington's "Seventeen" so satisfactory. Its fun is innocent, however, and the soiled dove lady is not at all dreadful. The production is never slighted. Louise Huff as Joan Evans and Lottie Pickford as Rosalynde could hardly be improved. Two of the parts are not well played. Jane Wolff is too tearful and depressed as Mrs. Kendall, and Jack McDonald burlesques the character of the country landlord to a painful degree.

"JOAN OF PLATTSBURG."

Timely Goldwyn Photoplay Presents Mabel Normand in Emotional Role.

Reviewed by Edward Weitzel.

ONE of the statements made by Porter Emerson Browne about "Joan of Plattsburg" gives an excellent idea of its purpose. It is meant to typify the American woman's desire to do her share in the great war. The author has been very successful in working out his intent, and the Goldwyn production, directed by George Loane Tucker and William Humphrey, places the story on the screen in such a manner that it will meet a hearty response from patriotic moving picture patrons all over the country.

"Joan of Plattsburg" is not a flawless example of screen art. The frame is too big for the picture, and the star, Mabel Normand, finds herself in deep emotional

waters more than once during the action of the story; but her earnestness of purpose keeps her from going under, and the spirit, freshness and timeliness of the photoplay are powerful enough to overcome its defects. The finest quality of the heroine is her spirituality, and to expect an actress who has scored her biggest success in broad farce to illuminate the face of a modern Joan with the divine fire of the Maid of Orleans is to look for a miracle. Mabel Normand is to be commended for the sincerity of her effort at indicating this phase of the character. The lighter moods of Joan are easily within her grasp.

Porter Emerson Browne's stage and screen success, "A Fool There Was," is far removed in spirit from his latest scenario. Joan is a young girl, the drudge at an orphan asylum near Plattsburg. She sees the soldiers drilling and longs to do something for her country. An officer gives her a copy of the life of "Joan of Arc" and it adds fuel to the flame within. She even hears the "voices," as she supposes, that spoke to the Maid of Orleans. Her message turns out to be of human origin and, although she fails to save her country, she does save the life of the friendly officer and many of his comrades. The story is continued to the end of the war and Joan marries the officer.

The main incidents permit the plot to move along briskly, and the picture, which is in six parts, has been cut with skill in most places. Well-acted roles are contributed by Robert Elliott, William Fredericks, Joseph Smiley, Edward Elkas, John W. Dillion and Isabel Vernon. Photographed by Oliver T. Marsh.

"JOURNEY'S END."

Ethel Clayton, John Bowers and Muriel Ostriche in Average World Feature.

Reviewed by Edward Weitzel.

MODERN society of the too much money and leisure class supplies the characters in "Journey's End," a five-part World picture, featuring Ethel Clayton, John Bowers and Muriel Ostriche. Travers Vale directed the production. The story never goes very far below the surface, and some of the complications are more ingenious than plausible. The big situation, where the adventuress tries to compromise the heroine and falls into her own trap, is built up none too skillfully, but the play has its entertaining moments, for which it is largely indebted to the members of the cast and the attractiveness of the Florida scenes.

The Marsdens, young, wealthy and newly married, find themselves drifting apart. The male member of the family has become too friendly with a stage lady, Bernice De Armond, by name, and his wife determines to find out just where she stands. Mrs. Marsden has a sister, Jess, and an uncle, Pop Moore. The three force Phil, the husband, to sign an agreement giving absolute freedom to both parties of the marriage contract for three months.

The trio then betake themselves to Florida and leave Phil to call up his actress lady as often as he pleases. All is plain sailing after that. Mrs. Marsden does not publish the fact that she is married when she arrives at Palm Beach, and Wayne Annis, a good looking young chap, is attracted by her at once. The flirtation is nicely under way by the time the detached husband ends a quarrel with Bernice by taking the next train to Florida. His reception is quite chilly and matters do not warm up when Miss De Armond and her remarkable bathing suit and her French maid follow him south. When the returns are all in husband and wife are reconciled, young Mr. Annis has discovered that sister Jess is the only real woman on earth for him and the actress lady is forced to make a quick exit, covered with defeat.

The other members of the capable cast are Jack Drumier, Louise Vale, Frank Mayo, Victor Kennard and Jean Loew. Cameraman, Max Schneider.

"BRAVE AND BOLD."

George Walsh's Remarkable Stunts Make Fox Picture a Thriller.

Reviewed by Hanford C. Judson.

THERE could hardly be a better hero for a melodrama of the sensational kind than George Walsh, for his ability to escape from impossible traps by his sheer athletic prowess is unsurpassed. He outdoes former stunts in this way in "Brave and Bold," a Fox six-reel Standard picture. The most exciting episode of the picture is when he is chased up two or three flights of stairs in a ramshakle tenement by a gang of thugs. At the top, under the skylight, there seems to be no escape, but he springs upward, catches the sill, throws his legs up through the glass and frame, and with not much effort turns out on the roof. You wouldn't believe it possible, but it is done, and in that place it is truly effective.

The plot, like other exciting melodramas, is crammed with episodes, and gets the hero in such tight predicaments that it seems the game is up any number of times, but each time a cool head and a marvelous agility aid in starting the action afresh with a good chance of the hero's winning the prize only to have some new difficulty turn up to hamper his progress which in turn he surmounts. He leaves New York for Pittsburgh to meet a girl and marry her and to get a contract for a billion's worth of war munitions from the Allies. Other financial interests plan to stop him, and he is knocked on the head, carted to a den of roughs, arrested, and put in a cell. He learns that the girl has been kidnapped, and has to go to her rescue with the police hot on his trail; gets her, takes her away, with the police still following, reaches the hotel just in time to save the foreign diplomat from destruction by a bomb, and gets the contract.

Liberal use of wit and humor adds much to the enjoyment of the spectator. It is an excellent speedy and exciting melodrama, and is sure to be welcomed. It is directed by Carl Harbaugh from the story, "Four-Forty at Fort Penn," by Perley Poore Sheehan.

"TRUE BLUE."

William Farnum Plays Typical Hundred Per Cent. American in Fox Picture.

Reviewed by Hanford C. Judson.

ALIKABLE picture of the Western country, with plenty of cowboys and mettled horses, is "True Blue," a five-reel Fox picture, and it furnishes William Farnum with an excellent character. He is a rugged son of the plains, owns a ranch, and loves the pretty school teacher. Though the son of a remittance man who has inherited a title and abandoned his mother he cares nothing for the lures of aristocracy.

As a contrast to these scenes of free and human open-air life we get glimpses of the earl, his second wife (married after the first had died of a broken heart), and the younger son, weak and dissipated. The rancher learns that his father has come to America, and in Chicago seeks him out for the pleasure of telling him what he thinks of him. The earl is astonished at the rough aspect of his older son, and next day when his younger son who still thinks he is the heir of the title is brought in drunk as a lord the old man tells him to earn a living or starve. The younger man wanders out to the West, and is rescued from a bunch of roughs by the older brother, who learns his name. He buys the boy's I O U for $150, and to get even with the family makes him work as a stableman for thirty per and chuck. It makes a man of the boy, and at length the older brother recognizes his worthy qualities, and treats him as a brother in spite of the fact that he suspects the school teacher is not in love with him, but with the younger man. He learns after his sacrifice that the personable young woman is really in love with no one but himself.

It is a pleasant picture to watch, has much that is excellent, and will make a good impression. It is not highly artistic, and has no special dramatic punch, but runs along with good continuity and is always interesting. Story and direction are by Frank Lloyd.

"THE DAGGER WOMAN."

Pathe Releases New Russian Art Film, Featuring Mozukin and Zovska.

Reviewed by Robert C. McElravy.

THIS five-reel subject, while slight and familiar in plot, is done with the usual feeling for artistic effect that has been apparent in these Russian numbers. There are but two principal roles in this story by L. Andrieff, that of Savonsky, the artist, and Olga Kartoff, the society girl. Ivan Mozukin plays the former role with his usual skill, demonstrating again his peculiar power over the fair sex, this time for bad purposes. Olga Kartoff is attractive as the girl, her general appearance being quite in keeping with the requirements of her part.

The plot itself will be no particular novelty to American audiences, as the artist and model situation has been done repeatedly in home products for the screen. It is interesting to watch the methods of the Russian players in dealing with this plot material, however. The artist plays his cards slowly and carefully, drawing his victim further and further into his clutches. There is no straining theatricalism in the various scenes, and the climax, when it comes, is not the familiar repentance and happy ending, but a tragedy in which both lives go out.

There is but little of plot complication. Savonsky, the artist, is seeking a perfect model for his masterpiece, "The Dagger Woman." He meets Olga at a social affair in which she takes part in a tableau. He sees her beauty of form, and, in spite of her first refusal, finally induces her to pose for him. She falls desperately in love with him, but his own ardor cools as the masterpiece approaches completion. When it is publicly exhibited the girl finds herself a victim of scandalous talk, and goes to Savonsky's studio to claim her revenge.

"SINKING OF THE LUSITANIA."

McCay's Vivid Illustration of German Atrocity Presents Cartoon Tragedy of Uncommon Merits.

Reviewed by Margaret I. MacDonald.

IN this latest animated cartoon which was exhibited at the Strand theater, New York City, during the week of April 28, Windsor McCay has surpassed in tragic realism anything of the kind that has yet been attempted. In fact we believe that "The Sinking of the Lusitania" is the first tragic subject that has been presented by means of animated drawing. Its sole purpose, apart from artistic effort, is evidently to instill patriotism in the hearts of spectators and further hatred, if possible, for the German perpetrators of frightfulness. It is tremendously realistic, even the fantastic coils of smoke writhing about the doomed vessel reflecting the terror and agitation of the moment. It tells its story clearly, recalling effectively those first bitter moments of America's sorrow and resentment toward the common enemy.

The cartoon represents 25,000 drawings on separate sheets of celluloid, which it is said to have taken McCay two years to complete. It took eight days to photograph the drawings one at a time. Each detail from the sighting of the Lusitania by the German submarine to the actual sinking of the ship is shown. The lowering of the life boats, the tilting of the vessel bow first, the leaping into the sea of the terrified victims, and all the other pitiable sights that the situation presented are vividly shown in the picture.

"RESURRECTION"

Screen Version of Tolstoy's Powerful Story Has Pauline Frederick As Heroine.

Reviewed by Edward Weitzel.

THE moral purpose of Toystoy's story, "Resurrection," is beyond question. In novel and in stage form it has been received as an honest handling of a vital subject. The screen version produced by the Famous Players-Lasky Corporation does not attempt to dodge the issue so masterfully treated by the Russian author. Tolstoy shows in "Resurrection" how a woman pays when she transgresses the moral law and how the partner of her sin goes free. It is not a pleasant story and paints vice in anything but alluring colors.

Katusha, a Russian peasant girl, who is the servant and companion of the two old maid aunts of Prince Nekludov, is betrayed by that nobleman and left to face the consequences alone. Turned away by the two maiden aunts, Katusha takes refuge in the barn of a peasant, where her child is born. After its death the mother becomes a woman of the streets and is given a "Yellow Ticket," according to the Russian custom. Katusha sinks lower and lower until she is entangled in a murder case. Although innocent, she is convicted and sentenced to Siberia.

One of the jurors is Prince Nekludov. He recognizes the girl. When her lawyer says: "If we ask who is responsible for her being here, we must go back to the day when she was ruined by a man who still remains unpunished." Nekludov is overcome by remorse. He follows Katusha to the prison and promises to obtain her freedom and make her his wife. By the time he secures the pardon from the Czar the girl has gone many weary miles on her journey across Siberia. In the meantime, she has met Simonson, a fellow prisoner, who has taught her the way to her moral resurrection. This man defends her against one of the officers of their escort. Knowing that he truly loves her, Katusha refuses the pardon and the protection of Nekludov's name and goes into exile with Simonson, a man who is willing to make any sacrifice for the cause of humanity.

Pauline Frederick is the Katusha of the screen production. She suits the part physically and mentally and acts with admirable dramatic force. Robert Eliott as Prince Nekludov, John Sainpolis as Siminson and Jere Austin as Shenbok are excellent in their several roles. Charles E. Whittaker has retained most of the points of the story and constructed a fairly good scenario. The production has truthful local color, and the winter scenes, with the wretched convicts toiling through the snow, are impressive.

"LAST RAID OF ZEPPELIN L-21."

Two-Reel Illustration of Havoc Wrought by Germany.

Reviewed by Margaret I. MacDonald.

A SERIES of illustrations, most of which consist of photographed views of actual happenings in connection with Germany's Zeppelin raids on England, are contained in the two-reel picture (approximately 1,000 feet of film), being presented by the Interstate Film Company, Inc. The picture is naturally of interest at the present time, and has been sub-titled in a way which helps to make it an acceptable patriotic offering.

The scenes in the picture include views of the devastated villages on the coast of England. The sighting of the Zeppelin L-21 by means of searchlights as it passes over London, and the constant vigilance of the anti-aircraft gunners are of special interest. The final thrill of the picture shows the L-21 in flames in consequence of the successful attack by Lientenant W. L. Robinson, who succeeded in bombing it from his aeroplane. A close-up of the fallen Zeppelin is also shown.

"THE ACCIDENTAL HONEYMOON"

Captain Warwick and Elaine Hammerstein in Amusing Rapf Production.

Reviewed by Edward Weitzel.

LEONCE PERRET has not displayed any remarkable originality in writing "The Accidental Honeymoon," a five-part comedy produced by Harry Rapf and featuring Captain Robert Warwick and Elaine Hammerstein. The picture is always entertaining, nevertheless. The subject is one that will hold the attention of every real girl from sixteen to sixty. Romance and humor are neatly blended in the story and nothing of either quality is lost in the telling on the screen. A situation that might have become a bit embarrassing for the spectator is played with such matter-of-fact frankness and good sense by the two stars that it is absolutely without offense.

At the opening Robert Courtland has made up his mind to commit suicide because he has been jilted. He stretches out on the railroad track and waits for the 5.15 to end his heartache. The train is late, but something else comes along and puts a stop to his pain—a pretty girl in an auto, which stalls right at the side of the track. Robert helps her to start her engine, and in the meantime his train goes by. To head off further engine trouble Robert gets into the car and runs it himself. He learns that his companion has run away from home to avoid marrying a fat man. That night finds them occupying the same room at a farmhouse. A lack of gasoline and too much thunderstorm force them to accept the farmer's hospitality and they do not think it best to explain that they are not married. This is the scene that is so cleverly managed. The scenes leading up to their real honeymoon are in the true comedy vein.

Captain Robert Warwick's light comedy acting is surprisingly good and Elaine Hammerstein as the heroine is quite as pleasing. Frank McGlyn, Frank Norcross, Blanche Craig and Madame Mea are the prominent members of the cast.

"THE SOUL OF BUDDHA"

Fox Photoplay Features Theda Bara As a Beautiful Javanese Siren.

Reviewed by Edward Weitzel.

ONE of Theda Bara's early successes was made as the siren in "A Fool There Was." "The Soul of Buddha," a five-part screen drama written by Miss Bara, gives her a chance to repeat the impression she created in the Porter Emerson Browne play. The same note of strong passion and physical desire runs through the star's first attempt at scenario writing and she is able to portray the same type of erotic womanhood.

Bava Mari, from the Island of Java, is darker of skin but little versed in the ways of the world, but she is just as lacking in moral sense as the beautiful vampire in the Brown drama, and drags down the man who loves her and causes his death just as heartlessly. In place of seating herself in a chair on the very spot where one of her dupes has killed himself she bundles her husband's body into a box lounge after he has committed suicide and reclines gracefully on it when several persons rush into her dressing room to find out who fired the shot.

Save in one important point the virtues of one play are the virtues of the other. Only the siren's victim pays the price in the earlier drama. The vampire of "The Soul of Buddha" is herself caught in the meshes of the moral law and is strangled to death by the priest of the temple where she broke her vows and returned to the carnal world she had renounced forever.

Meeting in the temple a young English officer who is greatly smitten with her, Bava runs away with him and becomes his wife. He takes her to Scotland, but the cold and the fog chill her warm blood and make her unhappy. They return to Java, where their child is born. The high priest has sworn to punish Bava for her insult to Buddha. He creeps into the house and kills the child. The mother is wild with grief; her boy was the one thing she loved on earth. She goes to Paris with her husband and tries to forget her sorrow by entering into the gay life of the capital. He is recalled to Scotland and Bava seeks the sort of dissipation her nature really craves.

A visit to one of the lowest order of cabarets where the gangs of thieves, thugs and Apaches do their wild dances with their female partners gives her an idea. She is already expert in the dances of her country and has danced them before groups of applauding English officers. She will become famous as a Javanese dancer. A theatrical manager offers her an opening at his theater. Before this her beauty and her husband's wealth and position have opened many exclusive homes to her. When her husband returns she is carrying on an affair with a French count. Taxed with the matter she informs her husband she only married him to escape from the life she detested and has never had any love for him. He is heartbroken, takes to drink and puts a bullet through his heart in her dressing room on the night of her debut. The wife of the count comes to her and Bava laughs at her tears and refuses to give up the woman's husband.

Dressed in her native costume, her dancing is a great success. The novelty of the performance wins loud applause. When one of the seated figures of Buddha at the back of the stage comes to life and seizes the dancer by the throat interest is at fever heat so realistic is the struggle. As the lifeless body of the woman falls to the stage the spectators realize the truth: The supposed statue has murdered Bava. The high priest has kept his oath.

The extent to which the spectator will be impressed with this grade of melodrama depends upon his artistic instinct and his interest in seeing the unlovely passions of humanity depicted on the screen. Theda Bara wrote the part of the siren for herself and plays it in keeping with the spirit of her story. The production, directed by J. Gordon Edwards, is complete in every scene.

"WITH HOOPS OF STEEL"

Henry B. Walthall Star in Paralta Photoplay with Human Western Story.

Reviewed by Edward Weitzel.

FRIENDSHIP is the keynote to "With Hoops of Steel," a six-part Paralta photoplay story by Florence Finch Kelly and scenario by Thomas J. Geraghty. Henry Walthall is the star of the production and Eliot Howe was the director. The advice given by Polonius to his son inspired the title: "The friends thou hast, and their adoption tried, Grapple them to thy soul with hooks of steel." Character drawing and underlying motives in the story are handled in a human way and the entire production shows careful thought. A freer use of the skill of the dramatist would have sharpened the interest and provided a strong finish without resorting to the lost child incident. It is not only necessary to have a good story to tell; it should be told in the most dramatic manner when intended for the screen.

Henry B. Walthall appears as Emerson Mead, an independent cattleman whose two pals are ready to go through fire for his sake. Colonel Whittaker, head of the Fillmore Cattle Company, is Mead's enemy, and when the Colonel's son disappears Emerson is accused of killing him. Mead is arrested but escapes. He sends word that he will give himself up if proof be found that young Whittaker is really dead. The love motive centers in Marguerite Delarue. Albert Wellesley, of the Fillmore company, is also in love with Marguerite.

Before the end of the story Emerson has to give himself up, as he promised. He also hears that Marguerite is engaged to Wellesley. On the day of his trial his two

pals offer themselves as hostages so that Mead can join the hunt for Marguerite's little brother, who is lost in the mountain. He finds the boy, establishes his innocence by discovering young Whittaker and beats his rival in the race for Marguerite.

The locations have been chosen expertly and the mob scenes are well arranged. Henry B. Walthall is vigorously and thoroughly artistic as Mead. Mary Charleson, William De Vaull, Joseph J. Dowling, Howard Crampton and Roy Laidlaw are the leading members of an efficient support. Robert Newhard was the photographer.

"RIDERS OF THE NIGHT."

Viola Dana's Acting the Outstanding Feature in Melodramatic Story.

Reviewed by C. S. Sewell.

THE Metro release for April 29 in five reels, "Riders of the Night," is a melodramatic subject deriving its chief entertainment value from the excellent work of the star, Viola Dana. Some of the situations are not altogether consistent, and there is a tendency to overdo them for dramatic effect.

The story is of the blue grass region of Kentucky, and deals with Sally Castleton, a poor descendant of a fine, old confederate veteran. John Deer, a hard-hearted man and owner of the tollgates, is hated by the villagers. He desires to win Sally.

His cousin, Milt, also loves Sally, and his love is returned. There is a raid on the tollgates by masked riders, and "The Killer," one of the band, blames the murder of two men on Milt. John is shot, and Sally, believing Milt is guilty, says she is the guilty party. Milt learns that "The Killer" is the real murderer, overpowers him after a struggle, and brings him to the jail just as Sally is about to be hanged.

John H. Collins directed the production. The photography and settings are satisfactory. However, some of the scenes are too grewsome; for example, where Sally, looking out of the window sees the jailer's assistants rehearsing the hanging; also where she is shown on the scaffold with the black cap over her head. Also the scene is overdone where Milt, as Sally is about to be hanged, rides a considerable distance on horseback after "The Killer," overpowers him following a fierce fight, and drags him on foot all the way back to jail, arriving in time to prevent Sally's execution.

The supporting cast, consisting of Russell Simpson as the grandfather, Mabel Van Buren as the cruel aunt, George Chesebro as Milt, Clifford Bruce as John, and Monte Blue as "The Killer," enact their roles satisfactorily, except that Blue shows a tendency to overact.

The production as a whole is hardly up to the Metro standard.

"THE BANDIT AND THE PREACHER"

W. H. Company Will Release Well-Remembered Hart Offering.

Reviewed by Robert C. McElravy.

IT is easy to understand the gradual building up of the William S. Hart following among screen lovers when one looks at such a splendid reissue as "The Bandit and the Preacher," known to lovers of photoplay three years ago as "On the Night Stage." Such a story, once seen, could not well be forgotten, and it is undoubtedly the type of yarn that will go well on second showing.

The story was produced by Ince and written by C. Gardner Sullivan. It concerns three strong men, all of whom love the same woman—a bandit, a preacher and a gambler. Wm. S. Hart, Robert Edeson and Herschel Mayall play the roles respectively, giving a splendid contrast in the varying standards of the human tribe. Rhea Mitchell plays the girl, her part being that of a dance hall queen, beloved first by the bandit, who turns her over to the preacher, and then by the gambler, who makes a fatal bid for her love in the closing reels.

Elemental passion in its most picturesque form is brought out in the story. There is genuine feeling in the scenes leading up to the friendship between the bandit and the preacher and their mutual love for the girl. This comes about only after the preacher has entered into hand-to-hand conflict in behalf of the bandit, and each sees that the other is at heart a man. The bandit sacrifices the girl to the preacher, and later it is also the bandit who saves the girl from the advances of the gambler when he tries to lure her back to the old life.

The settings are of a rugged, primitive type, entirely in keeping with the tale.

"SOCIAL AMBITION."

Selexart-Goldwyn Production Features Howard Hickman and Rhea Mitchell.

Reviewed by Robert C. McElravy.

AN interesting contrast between high social life in New York and the rugged life of an Alaska mining camp is afforded in this number. In the matter of settings and general atmosphere the New York end of the story leads the interest; there is, in fact, a certain authority about the social scenes that is unusual in pictures. The Alaskan end is at times slightly commonplace and mechanical in development.

Howard Hickman and Rhea Mitchell have the leading roles, but Katherine Kirkham does an excellent character bit as the cold-hearted, designing first wife who throws her husband over after his financial failure and later makes an unsuccessful effort to win him back.

The part of the huband is one that appeals to the sympathies. In the beginning Vincent Manton is a well-known broker in the financial district. He borrows money to keep up with his wife's social climbing, and eventually goes on the rocks as a result. She gets a divorce, and squeezes him of his last cent for alimony. He takes to drink, and eventually turns up in a mining camp in Alaska, where he meets further hard knocks, and finally marries Rose, the belle of the camp. He strikes it rich, returns to New York to sell stock in his mine, and again meets the first wife But he discovers the nature of her interest in him, and soon returns to Rose in Alaska.

This story might well have been told in a number of reels less than seven, which would have heightened the suspense. A too frequent use of subtitles also has a tendency to disturb the generally smooth action of the piece.

THREE O. HENRY STORIES.

General Shows Interesting Adaptations of Author's Works.

Reviewed by C. S. Sewell.

OF the three adaptations of stories by O. Henry shown by General Film Company, "The Buyer from Cactus City" will be probably the most entertaining to average audiences. However, all three are interesting, and retain to a large extent the spirit of the author. "Nemesis and the Candy Man" deviates more than the others from the original story.

"Rubaiyat of a Scotch Highball."

As the title implies this two-reel picture deals largely with the subject of drink. Bob, a clerk, marries a simple country girl. Both are admirers of the Rubaiyat of Omar Khayyam. He introduces her to a world-be Bohemian crowd, and strong drink and hollow festivities become a part of their life. Bob finally is led to a realization of what his fate will be, and decides to stop drinking. Jess becomes sarcastic, and Bob is about to give in, when Jess, in a flash, realizes the situation, and sweeps the bottle and glasses to the floor. Agnes Ayres and Edward Earle are excellent in the leading roles.

"Nemesis and the Candy Man."

Walter Ives buys motto kisses from a candy man for his sweetheart, Honoria. He later meets Mlle. Adele, a dancer, becomes infatuated with her, and neglects Honoria, who breaks their engagement. Adele, desiring to fascinate all men, exercises her wiles on the candy man, who also succumbs to her charms, and lays his heart at her feet. She only laughs at him, but he has his satisfaction, for just at this time she receives a note from Walter, the only man she really loves, that he has become reconciled with Honoria, and that they are to be married immediately. The roles of Ives, the candy man, Honoria, and Adele are satisfactorily handled by Ed Burns, William Dunn, Nina Byron, and Miriam Miles, respectively. Miriam Miles work being especially good.

"The Buyer From Cactus City."

Platt, the junior member of Navarro and Platt, Cactus City, Texas, makes his first trip to New York to buy women's suits. In Miss Ascher, a model for Zizzbaum & Co., he sees his ideal. He takes her to dine, and gives her a diamond ring he has purchased. Misunderstanding him, she turns him down, and leaves the restaurant. He follows her to her home and at the door she slaps his face. Just then a ring falls at her feet, but it is not the diamond, but a wedding ring. She realizes her error, and gladly plans to go back with him to Texas. Miriam Myles' work as Miss Ascher and William Dunn as Platt are convincing, and they are ably assisted by Denton Vane as Zizzbaum, Jr., Harry Eytinge as Zizzbaum, Sr., and Charles Ranson as Navarro.

"SELFISH YATES."

Paramount Presents William S. Hart in a Strong Story by Sullivan.

Reviewed by Louis Reeves Harrison.

AN entirely new characterization and one of the strongest stories William S. Hart has appeared in, "Selfish Yates" is a sign-post indicating the surest way to motion picture progress. Not only are there present other contrasting characterizations to that of the lead, but definite purpose as well, clear exposition and more than one subtle appeal to the emotions. There is also no sign of those small inanities which the reviewer hates to notice, but which jar on common sense. All these advantages are due to true authorship, sincerity linked to skill. Both author and actor-director are to be congratulated on working out a high-class screen product through harmony of relation and clear understanding of what goes over to the audience.

Starting with these advantages, Mr. Hart goes deeper into revelation of mind and heart than he has heretofore done, proving that he does not need a vehicle and that he can interpret other roles than those in which he repeated himself almost too often. The part he plays is decidedly representative, that of a man who believes the only way to success lies through completely ignoring sentiment, the "business is business" idea. He is represented as an individualist. "You can do as you please—that is your privilege—so long as you don't get in my way, and I shall do as I please anyway."

Through ignoring the claims of feeling, he has become proprietor of a dive in an Arizona mining camp, a big toad in a dirty little puddle, when there is injected into his complacent life two forlorn girls, daughters of a prospector who has died on the desert. These forlorn and helpless creatures receive little help and less kindness in the rough settlement, but they are given shelter in a rude shack, and the elder gets work as a scrubwoman in the dive of "Selfish Yates."

Now begins to percolate through the hardship of their lives some native sweetness and the results of refined environment. There is no sudden conversion of character in "Selfish Yates," and none among his followers. It is by gradual and subtle process that the finer natures of rude men and dissolute women are aroused. The tough little adopted son of the dive keeper, "Hotfoot," gets a lesson

in chivalry from the younger sister, and his reform becomes contagious. "Selfish Yates" is led to refuse drink to a young victim of alcoholism and later give the boy a decent funeral. At the latter, while the elder sister is playing a melodion, old memories, half-erased from besotted minds, are revived with a result both strange and purifying.

When this frail little flower of a girl droops and fails, lies at the point of death from brutal assault, manhood asserts itself through the protective instinct, and Selfish Yates rises out of the primitive to discover he has a soul. The dramatic conclusion is a grateful relief, out of the commonplace and far more satisfying, an appropriate end to a pure and simple screen story finely conceived and ably interpreted, one of the very best of its kind.

Comments

General Film Company.

SPYING THE SPY (Ebony).—This comedy, enacted almost entirely by negro players, deals with an amateur spy hunter, who, thinking he is on the trail of spies, gets into the rooms of a secret society and is made to go through an initiation. There are some humorous situations and several laughs.

SLIPPERY SLIM AND THE TOMBSTONE.—This Essanay comedy reissue has several laughs, and deals with Slim's taking out a life insurance. He leaves home, making his wife think he has been drowned. Later he returns and finds that Mustang Pete is making love to Sophie, and that a tombstone has been erected to his (Slim's) memory. After Sophie collects the insurance money, Slim decided to prove that he is really alive. The cast consists of Victor Potel, Harry Todd and Margaret Joslin.

THE RUBAIYAT OF A SCOTCH HIGHBALL.—Omar Khayyam's celebrated poem forms the basis of this two-reel O. Henry story. A young couple join a would-be Bohemian crowd, and drink is beginning to get the best of them when the young man realizes the situation and decides to stop. His wife does not see it that way, but when he is about to give in to her way of thinking, her better self awakes. This is an interesting number with Agnes Ayres and Edward Earle in the leading roles. Reviewed elsewhere in this issue.

Arrow Film Corporation.

THE ACCIDENTAL HONEYMOON (Rapf).—Capt. Robert Warwick and Elaine Hammerstein lead the cast in this five-part comedy by Leonce Perret. The picture is entertaining. A longer review appears on another page of this issue.

Famous Players-Lasky Corp.

THE BIGGEST SHOW ON EARTH, May 6.—The story of a circus girl, lion tamer, contrasted with her experiences at school and in high society, with Enid Bennett very charming in the leading role. Reviewed in last week's issue.

HIS SMOTHERED LOVE (Mack Sennett), May 6.—A two-reel farce comedy with Chester Conklin in the lead. Highly ingenious and a solid laugh from start to finish. Reviewed in last week's issue.

RESURRECTION, May 6. —This five-part screen version of Tolstoy's powerful novel has Pauline Frederick as the heroine. The story is truthful but unpleasant. It is reviewed at length on another page of this issue.

MILE-A-MINUTE KENDALL, May 13.—Taken from the play by Owen Davis, this five-part picture, with Jack Pickford in the title role, has a light-weight plot, but will amuse many spectators. It is reviewed at length on another page of this issue.

Fox Film Corporation.

TRUE BLUE (Fox Standard), May 5.—An interesting melodrama, with William Farnum as hero. The setting is mostly a ranch in a rolling prairie country contrasting with aristocratic scenes around the hero's father, who is an earl. There is plenty of hard riding and the usual cowboy atmosphere. The story is good and has the real American democratic flavor. A longer notice will be found on another page of this issue.

BRAVE AND BOLD (Fox Special), May 5.—A six-reel melodrama, with George Walsh. It is especially exciting, has some marvelous stunts by this agile and athletic young actor, and is pretty sure to be generally liked. We have reviewed it at greater length on another page of the current issue.

Goldwyn Pictures Corporation.

JOAN OF PLATTSBURG, May 5.—Porter Emerson Browne is the author of this six-part story, which is patriotic without losing sight of the heart interest. The picture will please any body of spectators. Mabel Normand is the star. A longer review is printed on another page of this issue.

SOCIAL AMBITION (Selexart-Goldwyn). —Seven-reel subject, depicting social life in New York as contrasted with the rugged mining life of Alaska. The story concerns a man who deserted one to find happiness in the other. This gets a firm hold on the interest, though it is not particularly dramatic in treatment. Howard Hickman and Rhea Mitchell play the leads. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

THE LITTLE RUNAWAY, May 6.—A five-reel Blue Ribbon feature, giving a comedy that is pretty sure to please. It is gracefully acted. The director has enriched it with bits of village life and interesting touches of humanity. A longer notice will be found on another page of this issue.

W. W. Hodkinson Corporation.

WITH HOOPS OF STEEL (Paralta), April 29.—Henry B. Walthall plays a western hero in this six-part picture, which is a human story of the cattle country. It is given a longer review on another page of this issue.

Pathe Exchange, Inc.

THE DAGGER WOMAN (Pathe-Russian Art), May 12.—A five-reel subject, featuring Ivan Mozukin and Olga Zovska, two finished Russian performers, in a story by L. Andrieff. The plot is familiar and concerns an artist who induces a society girl to pose for him at the expense of her reputation. There is a double tragedy at the close. Reviewed at length elsewhere.

HAUNTS OF EVIL (Pathe), May 19.—Episode No. 11 of "The House of Hate." After attacking Queenie Kate and making her a captive, Pearl and Gresham decide to invade the gang headquarters. Pearl poses as Kate's Sister, in order to learn the identity of the Hooded Terror. Kate escapes and plans a scheme by which Gresham and Pearl will shoot each other in a certain building, each mistaking the other for the Terror. The instalment is well directed and leads up to a strong climax.

TWO-GUN GUSSIE (Pathe-Rolin), May 19.—Another breezy number, featuring Harold Lloyd and his capable assistants, Harry Pollard and Bebe Daniels. Harold appears as piano player in a western mining town. He is mistaken for a very tough guy and tries to live up to the part in an enjoyable way. This is typically amusing.

W. H. Productions, Inc.

THE BANDIT AND THE PREACHER (W. H. Productions, Inc.).—A five-reel reissue, featuring Wm. S. Hart, Robert Edeson, Herschell Mayall and Rhea Mitchell. This is one of the strongest of the first Wm. S. Hart issues, the story, by C. Gardner Sullivan, dealing with elemental passions in picturesque form. Reviewed at length elsewhere.

Triangle Film Corporation.

AN HONEST MAN, May 5.—William Desmond plays the part of a good-natured young tramp, who is rewarded for being honest by meeting the woman who makes a man of him. Frank Borzag directed the picture. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 51 (Universal), April 27.—Opening of the ball season in New York, British Queen reviewing women's ambulance corps, British war scenes, pictures of U. S. Navy, decoration of French heroes and numerous other subjects appear in this.

ANIMATED WEEKLY NO. 22 (Universal, May 1.—Yankee heroes returning from the trenches to New York, big labor parade in Illinois, Newspaper Publishers' convention, Liberty Bond campaign and other features come in for pictorial treatment in this number, which closes with Hy Mayer cartoons.

THE BULL'S EYE NO. 16 (Universal), May 20.—This begins with the escape of Cody from the well. He climbs the narrow enclosure without assistance in a striking manner. Sweeney is made a captive and placed in the hands of the sheriff, after hard hand-to-hand fighting, but later escapes. Cody is captured and placed on the back of a loose horse. Both horse and rider fall over a cliff.

World Pictures Corporation.

JOURNEY'S END, May 13.—Ethel Clayton has a congenial role in this five-part photoplay with a number of attractive scenes in Florida. The story is light but fairly pleasing. Travers Vale was the director. It is reviewed at length on another page of this issue.

Metro's West Coast "On the Jump".

This week sees Metro's west coast studios at Hollywood at the high tide of production activity, with four stars working simultaneously and each needing a share of the mammoth stage all the time. Metro stars aligned in the big spring drive are Edith Storey, Viola Dana and Bert Lytell, with Harold Lockwood, Yorke-Metro luminary, crowding for elbow room. The stage is filled with massive and beautiful "sets."

Washburn Star of "Kidder & Ko."

Bryant Washburn, the Pathe star, is featured in a bright comedy of American life in "Kidder & Ko," which is set for release June 16.

The cast includes Gertrude Selby, the pretty heroine of another of Mr. Washburn's highly successful Pathe plays, "Twenty-One."

Second Rancho Is Released.

The second of the Rancho dramas, "Where the Sun Sets Red," a story of the western mountains, released this week, provides a constant succession of thrills and surprises, General Film reports. The National Film Corporation, Denver, which is producing the two-reel Rancho dramas, issues them every other week and General Film alternates them with other western subjects to assure a weekly release.

Clara Kimball Young Sells Bonds.

A telegram just received from H. E. Loper, Los Angeles branch manager for Select Pictures Corporation, brings word that Clara Kimball Young has made a record in Los Angeles securing subscriptions for the Third Liberty Loan. A one-day's sale amounted to $150,000.

Advertising Aids for Busy Managers

"THE STRENGTH OF THE WEAK."

Vitagraph Blue Ribbon Feature Presents Alice Joyce in a Screen Version of "My Man," a Stage Success Written by Edith Ellis. Directed by Tom Terriss. Release May 13.

Cast.

Edith .....Alice Joyce
Jim Roberts.....Walter McGrail
Robert Jordan.....Templer Saxe
Mabel .....Eulalee Jensen
Lizee .....Adele De Garde
Teddy .....Billy Carr
Brown .....Bernard Siegel

The Story: Frank Merrill, a Great Lakes pilot, loses his life in a storm and his wife, Edith, to support her child leaves for the city where she steals and is imprisoned. Three years later, upon her release, she takes her child from the state orphanage and goes to another city where she secures employment in a department store. She marries the superintendent, Jim Roberts. Mabel, who served time with Edith, is freed and arranges with Mickey Bill to enlist the aid of Edith in a robbery under threat of exposure. The burglary is committed, and when Mabel is trapped Edith, fearing a revelation of her past, says that she is responsible. In a trap laid by Detective Jordan to get Mabel the truth comes out and Edith's past is laid bare to her husband. He forgives her and the thieves are rounded up.

Feature Alice Joyce as Edith and Walter McGrail as Jim Roberts.

Program and Advertising Phrases: A Young Mother's Successful Fight Against Crushing Odds to Retain Her Good Name and Keep Her Baby.
Intensely Emotional Role for Artistic and Skillful Alice Joyce.
Prison Yawns for Young Mother Who Stole to Feed Her Child.
Conspiracy and Intrigue to Humble Good Woman Who Protects Herself.
Gripping Scenes in Highly Emotional Photodrama of Real Life.
Latest and Best of Vitagraph's Blue Ribbon Features.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"HER DECISION."

Triangle Presents Director Jack Conway's Production of Lotta Gannet's Story. Scenarioized by Charles J. Wilson. Photographed by Elgin Leslie. Released May 12.

Cast.

Phyllis Dunbar.....Gloria Swanson
Martin Rankin.....J. Barney Sherry
Bobbie Warner.....Darrell Foss
Inah Dunbar.....Ann Kroman

The Story: Martin Rankin, to whom Phyllis Dunbar is secretary, is in love with her, but she prefers Bobbie Warner. Inah, Phyllis' sister, is betrayed by Billie Dexter, in whom she has placed her faith, and is stopped in her attempt at suicide by Phyllis, who promises to get money to send her away so that she may regain her health and forget her shame. Phyllis appeals to Warner for financial aid, but he refuses, and Rankin says he will help if Phyllis will become his wife. She agrees, but they are not happy, for Phyllis still retains her love for Warner. Her husband grants her wish to locate Warner so that she may decide if she really loves him, but when she sees him in a most repulsive condition her love for him dies. Phyllis returns to her husband and tells him that she loves him, and when Billie Dexter atones for his wrong by marrying Inah, the happiness of Phyllis is complete.

Feature Gloria Swanson as Phyllis Dunbar and J. Barney Sherry as Martin Rankin.

Program and Advertising Phrases: Business as Usual—While Dan Cupid Waits.
Borrowed Money and Stolen Hearts Play Hobb with Business.
An Experiment, by Agreement, Restores Domestic Happiness.
One Stenographer Who Didn't Know She was in Love.
How a Sister's Sacrifice Saved a Good Name and Brought Happiness.
Sociological Problem Play Mingles High Finance with Morals.
Sympathy is the Straight Road to Woman's Heart.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"THE DAGGER WOMAN."

Pathe Presents Ivan Mozukin and Olga Zovska in L. Andreiff's Story, Produced by Russian Art Film Corp. Directed by M. O. Sudokoff. Released May 12.

Cast.

Ivan Savonsky.....Ivan Mozukin
Olga Kartoff.....Olga Zovska

The Story: Although Olga Kartoff, the daughter of a wealthy Russian, is a leader in her own set, she knows little of worldly happenings. A number of her friends, preparing for a society tableau visit Ivan Savonsky, one of the most brilliant artists in Moscow, for advice in arranging the affair. Savonsky sees in Olga, who has accompanied her friends, the type of woman he is seeking for his masterpiece, "The Dagger Woman," and finally persuades her to be his model. Olga manages to escape from her watchful parent each time a sitting is required, and as the painting is nearing completion the artist becomes so engrossed in his work that he begins to act coldly toward his model, who has fallen in love with him. His attitude hurts her and in the Spring, when the portrait is put on exhibition and the work acclaimed a wonder, Nicholas Kartoff receives word that his daughter has posed for the artist. He hurries to the studio and an intensely gripping climax follows.

Feature Ivan Mozukin as Ivan Savonsky and Olga Zovska as Olga Kartoff.

Program and Advertising Phrases: A Deeply Emotional Reflection of Events in Real Life with Episodes Based on Fact.
Pictures of Artistic Moscow Society Before the Revolution.
An Awakened Love Brings Belated Happiness.
The Gossips of Fashion Betray Court Secrets.
Society's Queen Becomes Artist's Model.
Scandal Accuses When Love Denies Its Sins.

Advertising Suggestion: Chaos in Russia makes themes like this doubly interesting. Behind the veil of mystery drawn by the revolution the public is eager to see, and the fact that this feature represents the highest class of Russian society, played by Russian artists and pictured where revolution now holds sway should be enlarged upon.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

"SATAN'S PAWN."

W. H. Productions Present Bessie Barriscale in a Superfeature Vizualizing Franz Molnar's Famous Play, "The Devil." Released by W. H. Productions.

Cast.

Harry Lange.....Arthur Maude
Milli .....Rhea Mitchell
Isabelle .....Bessie Barriscale
The Devil.....Edward J. Connelly
Elsa .....Clara Williams

The Story: Harry Lange, an artist, casts Milli, his model and sweetheart, aside when his love for Isabelle, a former sweetheart, flames anew. Isabelle, who has not seen Lange for some time, has since married and, together with her husband, she visits the artist's studio to have her portrait painted. The husband, leaving his wife in the studio, goes on business, and during his absence the Devil appears and recalls to Isabelle and Lange the pleasant times they had in the years gone by. When the husband returns he is surprised to see that no work has been done on the painting, and the Devil explains that the delay was due to his interference. As Isabelle and her husband are about to leave, Milli comes in and would have wreaked vengeance but for the Devil, who bids her wait until some future time. When Lange is alone the Devil suggests that he get rid of Milli as she is now beginning to get troublesome, and places a revolver in his hand. From this point on the picture is

IN THIS ISSUE.

The Strength of the Weak (Vitagraph).
Her Decision (Triangle).
The Dagger Woman (Pathe).
Cyclone Higgins, D.D. (Metro).
The Soul of Buddah (Fox).
Social Briars (American).
Danger Within (Bluebird).
The Firebrand (Fox).
The Two-Soul Woman (Universal Special).
The Triumph of Venus (General Film).
The Silent Witness (Hoffman-Foursquare).
The Marvelous Maciste (General Film).
Shame (General Film).
Nine-Tenths of the Law (Atlantic Distributing Co.).
Fringe of Society (Hoffman-Foursquare).
Satan's Pawn (W. H. Productions).
Why—the Bolsheviki (General Film).
Wolves of the Border (Triangle).
Denny from Ireland (Ernest Shipman).
Berlin via America (Ernest Shipman).
Journey's End (World).
Mile-a-Minute Kendall (Paramount).
M'liss (Paramount).

jammed full of intensely dramatic situations that bring the production to a startling denouement.

Feature Clara Williams as Elsa, Rhea Mitchell as Milli and Arthur Maude as Harry Lange.

Program and Advertising Phrases: Satan Explains Hell's Camouflage as Reflected in High Society.

Popular Star in Powerful Portrayal of Great Drama.

Human Weaknesses and Their Cause Revealed.

The Devil Plays the Game of Destruction with Human Pawns.

Brilliant Reflections of Society's Playgrounds.

Bessie Barriscale Presented in Her Greatest Role.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one 24-sheet. Cuts. Mats. Lobby displays. Heralds.

"THE FRINGE OF SOCIETY."

The George Backer Film Co. Features Ruth Roland and Milton Sills in Pierre V. R. Key's Original Picture Drama. Directed by Robert Ellis. Released by Foursquare.

Cast.

Esther Drake.....Ruth Roland
Martin Drake.....Milton Sills
Ned Medford.....J. Herbert Frank
Myra Strang.....Leah Baird
Tip O'Neill.....George Larkin
Min Manning.....Ollie Kirkby
Scrap Blinn.....Tammany Young
Nigger Mike.....Jules Cowles

The Story: Ned Medford, a powerful politician, hears that Martin Drake, publisher of the newspaper, "The Record," has allied himself with progressive men and women to save drinking-inclined people from themselves. Medford, who is also the head of liquor interests, is enamored of Esther, Drake's wife, and he sets out to bring about the defeat of the publisher. To accomplish this Medford realizes that he will have to implicate Esther, but that does not deter him. But Medford's plans go awry, and Tip O'Neill, a reporter on "The Record," comes into possession of information revealing the politician's scheme. Then follow a series of startling episodes that bring the offering to a dramatic close.

Feature Ruth Roland as Esther Drake, Milton Sills as Martin Drake and George Larkin as Tip O'Neill.

Program and Advertising Suggestions: The Follies and Frailties of Upper-Tendom Woven Into Stirring Photodrama.

Great Sociological Topics Discussed in Master Fashion.

Photodrama of Distinction and Strength Faultlessly Presented.

Rich in Melodramatic Situations and Vital in Its Appeal.

Stirring Scenes and Thrilling Episodes Intensify the Interest.

The High Lights of Melodrama Reflected in Skillful Acting.

Advertising Aids: Two styles of one-sheets. Two styles of three-sheets. One style each of six and 24-sheets. Lobby displays. Heralds. One and two-column cuts. Mats. Press sheet. Slides.

"WHY—THE BOLSHEVIKI."

Export and Import Film Co. Releases a Five-Reel Drama Through General Film Company.

(Cast Not Given.)

The Story: The action takes place in Russia during the reign of Ivan IV, "The Terrible." In driving the peasants into military duty to check the progress of Tartar tribes, Ivan meets a seeress, who predicts that he is going to meet with a great misfortune. For this prediction he kills the woman and later becomes the guest of Alexander, the provincial governor, whose wife, Marie, he victimizes. The action is now lifted forward a number of years, and Vladimir is exiled by Ivan for saving Helene, a girl reared by the governor and his wife, from the insults of one of his (Ivan's) henchmen. When Vladimir and a number of other youths come to Ivan to plea for mercy he orders them slain, but Vladimir recovers and becomes a monk. The governor's palace is burned. Ivan has Helene taken to his court, where he plans her disgrace. Alexander prevents this by announcing that Helene is Ivan's own daughter. Remorseful, Ivan, wishing to confess, sends for a monk. Vladimir comes and would have slain Ivan, but is prevented by Helene. Remorse gnaws at the heart of Ivan and he kills himself.

Program and Advertising Phrases: Vivid Reflection of Tyranny and Oppression That Led to the Russian Revolution.

Days of Ivan the Terrible Recalled in Gripping Episodes.

The Rule and Ruin of Tyranny and Monarchial Villainy.

What Militarism and Autocracy Did to Russia.

Gripping Melodrama with Impelling Love Interest.

Savagery and Wanton Cruelty to Downtrodden Serfs.

Advertising Suggestion: Make the most of the opportunity to collect on the great interest in the Russian situation. The cables are providing daily topics for a basis of advertising appeal. Keeping your newspaper advertising and press work in pace with developments will beat any "stunt" publicity that could be devised.

Advertising Aids: One style each of one, three, six and 24-sheet. Lobby displays, 8x10, 11x14, 22x28. Three styles each of one and two-column cuts. Slides. Press sheets.

"MILE-A-MINUTE KENDALL."

Paramount Presents Jack Pickford in a Screen Version of a Play by Owen Davis. Scenarioized by C. Gardner Hunting. Photographed by Frank E. Garbutt. Directed by William D. Taylor. Released May 13.

Cast.

Mile-a-Minute Kendall.....Jack Pickford
Joan Evans.....Louise Huff
Mr. Kendall.....Charles Arling
Mrs. Kendall.....Jane Wolff
Eddie Semper.....Casson Ferguson
Rosalynde d'Aubre.....Lottie Pickford
Jack Evans.....Jack McDonald
Philip Lund.....W. E. Lawrence
Judge Weeks.....John Burton

The Story: Mile-a-Minute Kendall is the idle son of a wealthy man. His recklessness and dissipation cause him to be repudiated by his father. He later invents a motor engine, sells it at a good profit, and then finds happiness in the love of a pure-minded girl who befriended him in the days of adversity.

Feature Jack Pickford as Mile-a-Minute Kendall and Louise Huff as Joan Evans.

Program and Advertising Phrases: One of the New York Lyceum Theater's Greatest Comedy-Dramatic Successes.

Jack Pickford in One of His Happiest Roles.

Youthful Love Halts Gay Boy in His Career of Recklessness.

Dan Cupid Points the Way to Something Better Than Fast Living.

High-Speed Habits Tempered to Normal by True Love.

Winsome Louise Huff in Cleverly Played Supporting Role.

Advertising Suggestions: The newspapers should be chief reliance for publicity on this feature, depending upon Jack Pickford's popularity. Use liberally of aids supplied by Paramount to get the benefit of their national advertising campaign.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"CYCLONE HIGGINS, D.D."

Metro Presents Christy Cabanne's Production, Starring Francis X. Bushman and Beverly Bayne. Released May 13.

Cast.

Cyrus Higgins, D.D..Francis X. Bushman
Sally Phillips.....Beverly Bayne
Dorothea .....Baby Ivy Ward
Johnathon Moses Chi Wu Lung, Charles Fang
Jasper Stone.....John Prescott
Mary Higgins.....Helen Dunbar
Owen Chase.....Eugene Borden
The Widow Pryor.....Sue Balfour
Old Settler.....“Pop” Kennard
Sheriff .....Robert Carson

The Story: Cyrus Higgins, D.D., comes to the little town of Yellville to preach the Gospel of God after several others have failed. The rough element of the place having been successful in getting rid of the other ministers have no intention of tolerating Higgins and they set about to oust him. But when Higgins downs Jasper Stone, a scheming deputy sheriff, in a fist fight, they see that he is a different type of man and order begins to come out of chaos. The fight was brought about by Higgins interceding in behalf of Sally Phillips, who took refuge in the minister's house in her flight from Stone. When the fight terminates one of the setlers remarks: "Now I know what C. Higgins, D.D., means. It is Cyclone Higgins, Damn Dangerous!" Mary Higgins, the sister of the minister, takes Sally to the city to educate her, and upon her return to Yellville Higgins finds that his love for Sally is reciprocated.

Feature Francis X. Bushman as Cyrus Higgins, D.D., and Beverly Bayne as Sally Phillips.

Program and Advertising Phrases: Mixing Love with the Gospel Won Converts and Happiness for an Itinerant Preacher.

Love and Religion Fights to the Surface in Frontier Turmoil.

The Fighting Parson Takes a Fall Out of the Devil and Wins.

Villainy and Intrigue Fall Before True Love and Religion.

Gripping Story of Love and Rugged Combat.

Cupid Aids in Victory Over Villainy and Cowardice.

Advertising Suggestions: Bushman and Bayne have new roles in which to extend their popularity. Bushman, as the circuit-riding preacher, fights his way through stirring scenes. Beverly Bayne plays a harum-scarum mountain girl. Build upon the popularity of Bushman and Bayne to get out the business coming to you.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"THE SOUL OF BUDDHA."

A William Fox-Theda Bara Super-Production. Story by Theda Bara. Photographed by John W. Boyle. Directed by J. Gordon Edwards. Released April 21.

Cast.

Bavahari.....Theda Bara
Sir John Dare.....Hugh Thompson
Ysora, a priest.....Victor Kennard
M. Romaine.....Anthony Merlow
His Wife.....Florence Martin
Her Father.....Jack Ridgway
Stage Manager.....Henry Warwick

The Story: The widowed mother of Bavahari, an East Indian dancer of considerable fame, fearing for her daughter's morals, brings her to the Temple where Bava consecrates herself as a religious dancer. While dancing at a religious festival at the Temple, Bava falls in front of Sir John Dare, a major in the English army, who aids her. For intervening the priests, headed by Ysora, the high priest, rush toward Sir John and would have killed him but for Bava. As punishment for interfering Bava is commanded to pray before Buddha all night, but she es-

capes, meets Sir John and they are married. Sir John is cashiered from the army for his escapade, and a year later a child is born to the couple. Ysora, who has vowed vengeance, kills the baby and Bava leaves her husband. Sometime later in Paris where she is making her premier appearance on the opera stage Bava is slain by Ysora, who is disguised as Buddha, thereby carrying out his full oath of vengeance.

Feature Theda Bara as Bavahari and Hugh Thompson as Sir John Dare.

Program and Advertising Phrases: The Death Sign Follows All Who Recant Buddhaism. Theda Bara Gets It at the Top of Her Career.

Strange, Mystic and Grippingly Intense Tale of the Orient.

East Indian Girl Consecrated to the Dance Escapes from Bondage.

From the Temples of the Most High Comes Mystery and Death.

Screen Vampire Turns to Buddha and Is Scornfully Rebuffed.

Love Penetrates the Veil of Mystery and Lures Dancer to Death.

Advertising Suggestions: There's a chance here to capitalize on Miss Bara's sensational screen exploits by newspaper advertising and extra billposting and lithographing. There are great numbers who fancy Bara's style of photoplaying, and they should be notified.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheets and mats. (Mats may be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

"THE TWO-SOUL WOMAN."

Universal Presents Priscilla Dean in Elmer Clifton's Screen Version of "The White Cat," a Novel by Gelett Burgess. Released May 11.

Cast.

Joy Fielding, Edna, her other self, Priscilla Dean
Chester Castle.....Ashton Dearholt
Dr. Copin.....Joseph Girard
Leah.....Evelyn Selbie

The Story: Chester Castle, who has met with an automobile accident, is rescued by Joy Fielding and taken to her home. During his convalescence he falls in love with her, and is startled to find one day that the kind-hearted and sympathetic Joy has suddenly changed into a coarse and vulgar woman. Chester concludes that Joy must be afflicted with a dual personality, and starts to investigate. He hears that Joy assumes the repulsive personality of Edna, the name under which she is known when in the abhorrent moods, only after coming in contact with Dr. Copin, the physician to the Fielding family, and that Copin hypnotizes her in order that she may be repellant to all men except him, for he intends to marry her in order to get hold of the Fielding fortune. The plans of the doctor, however, are frustrated by Chester, who later makes Joy his wife.

Feature Priscilla Dean, who portrays the dual roles of Joy Fielding and Edna, and Ashton Dearholt as Chester Castle.

Program and Advertising Phrases: How a Female "Jekyl and Hyde" Shook Off Her Evil Genius, Saved Her Fortune, and Gained Happiness.

Priscilla Dean in Dual Personality Role Does Some Remarkable Acting.

Popular Novel Greatly Enhanced by Screen Vizualization.

Hypnotic Power in All Its Strength Changes a Woman's Nature.

Fore of Hypnotism Used as Basis for Intense Photodrama.

Lessons in Domestic Felicity Applied to Gripping Photoplay.

Advertising Suggestions: Newspaper controversies on the subject of hypnotism are recommended as a means to awaken advance interest. Follow this up with advertising designed to capitalize on the discussion. If you desire to pull a "fake" hypnotic display in the lobby a man dressed to resemble Svengali and a woman to duplicate Trilby's dress would attract attention.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

"SOCIAL BRIARS."

American Film Co. Presents Mary Miles Minter in Director Henry King's Production. Released by Mutual May 6.

Cast.

Iris Lee.....Mary Miles Minter
Jack Andrews.....Alan Forrest
Martha Kane.....Anne Schaefer
Jim Kane.....Edmund Cobb
Mr. Brown.....Jacob Abrams
Mrs. Brown.....Milla Davenport
Peter Andrews.....George Periolat
Franklin.....Frank Whitson
Helen Manning.....Claire Du Brey

The Story: Iris Lee, who is living with Mrs. Kane, a relative of her dead mother's, chafes under the restrictions of the village environment, and leaves for the metropolis, where she believes her excellent singing voice will win her fame. She enters a church, where her singing attracts the attention of Peter Andrews, a member, and he secures a position of soloist for her. Helen Manning, a light opera star, helps Iris in the cultivation of her voice. Iris understudies Helen's part, and when the latter refuses to accede to the demands of the manager she is discharged, and Iris is offered the position of prima donna. Jack, the son of Peter Andrews, a young man in love with Iris, calls upon her in her dressing room, but she refuses to speak with him. Iris later becomes disgusted with the apparent shallowness of city life, and returns to the little village, where Jack finally convinces her of his constancy and persuades her to become his wife.

Feature Mary Miles Minter as Iris Lee and Alan Forrest as Jack Andrews.

Program and Advertising Phrases: Another Poor Girl from the Country Wins Fame Upon the Stage as the Way to Happiness.

Steps in Success from Country Choir Singer to Grand Opera.

Mary Miles Minter in One of Her Most Winsome Roles.

Brave Girl Regenerates the Man She Loves Then Marries Him.

Gripping Appeal of Cleverly Acted Photoplay Will Satisfy Everyone.

Presenting the Mission of the Screen in Reflecting Good Entertainment.

Advertising Suggestions: Mary Miles Minter's popularity should be taken advantage of in liberal newspaper displays and publicity. The press will prove the best medium of exploitation for this class of photoplay.

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

"DANGER WITHIN."

Bluebird Presents Little Zoe Rae in Charles T. and Frank Dazey's Story. Directed by Rea Berger. Released May 11.

Cast.

Tom Paulton.....William Carroll
Grace Paulton.....Winifred Greenwood
Dolly Paulton.....Zoe Rae
Matthew Wedgestone.....C. H. Mailes
Dr. Trevick.....H. Dunkinson
Gilbert Bolton.....True Boardman

The Story: Wedgestone, a wealthy stock operator, is quarantined in his home on account of a fake smallpox epidemic, the result of a conspiracy between his scheming general manager and Dr. Trevick, the Wedgestone family physician. The plotters are manipulating Wedgestone's stock to their advantage, when Tom Paulton, Wedgestone's chief clerk, having discovered the trickery, turns the tables on the conspirators and saves Wedgestone from financial ruin. The crooks are arrested, and Paulton is rewarded by being given a higher position.

Feature William Carroll as Tom Paulton and Winifred Greenwood as Grace Paulton.

Program and Advertising Phrases: Miser in Fake Quarantine While Enemies Manipulate the Stock Market to Wreck His Fortune.

Little Girl Affects Heroic Deliverance for Miser in Fake Quarantine.

Master Photoplay by Author of "In Old Kentucky" of the Stage.

Voyage of Curiosity by Little Girl Saves Neighbor's Fortune.

Interning a Miser in Quarantine to Break Him on the Stock Market.

Zoe Rae, Child Star of Two Score Photoplays Seen at Her Best.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

"THE FIREBRAND."

Virginia Pearson Featured in Five-Reel Fox Feature of Russian Life and Revolution. Scenario Written by E. Lloyd Sheldon. Directed by Edmund Lawrence. Released May 19.

Cast.

Natalya.....Virginia Pearson
Julian Ross.....Victor Sutherland
Prince Andrei Rostoff.....Carleton Macy
Boris Rostoff, his son.....Herbert Evans
Nasha.....Jane Courtney
Leonid.....Willard Cooley
Dmitri.....Nicholas Dunaew

The Story: The Princess Natalya falls in love with Julian Ross, an American writer of Russian family. He is a leader of revolutionists, and believes her to be a governess in the home of Prince Andrei, who is really her uncle. When Ross is captured she secretly has him freed. Her brother is killed in battle through the treachery of aristocrats who give the soldiers bullets that don't fit their guns. Ross learns that the traitors are Andrei and his son, Boris. Using the servant's pass that the princess had given him he kills Andrei. This turns the princess against him, and she plans to kill him. She fires a shot, but it only inflicts a slight wound. Ross then proves to her that her brother's death was caused by Andrei, and she forgives him and nurses him back to health and happiness.

Feature Virginia Pearson as Natalya and Victor Sutherland as Julian Ross.

Program and Advertising Phrases: Noble Born Russian Girl Joins Revolution After Learning of Aristocrats' Treachery.

Russian Princess Bewildered by Democracy.

Noble Born Russian Woman Fights Against Kaiser.

Smashing Russian Drama.

Bitter Fight Between Royalists and Revolutionists.

A Strong and Compelling Russian Story.

Stunt Suggestions: Send out postal cards on which have printed, "Are you for or against the Czar?" Add name of picture and date. Put a platform on an uncovered wagon, and on the platform place a crown. Over it have a banner on which should be lettered, "This crown was once the Czar's. It now belongs to the people. Are you fighting for democracy? See Virginia Pearson in 'The Firebrand' at the (name of theater) (give dates)."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats. (Mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

"NINE-TENTHS OF THE LAW."

Atlantic Distributing Corp. Presents Mitchell Lewis in His Own Drama of the Northwest. Six Reels in Length. Written by Reaves Eason.

Cast.

The Trapper.....Mitchell Lewis
His Wife.....Jimsey Maye
"Red" Adair.....Reaves Eason
Pappineau.....Julius Frankenburg
The Nurse.....Molly Shafer
Little Roughneck....."Breezy" Reeves

The Story: Leneau, a trapper, and his wife are made most unhappy by the death of their child, and the first bit of sunshine that comes into their home appears when a little boy kidnapped by "Red" Adair escapes from him and runs into the hut of Leneau. "Red" traces the boy, but Leneau, in a fight for the possession of the child, thrashes the kidnapper so soundly that he dies, but not before revealing that the child was stolen from a rich city judge. Leneau, despite his love for the boy, takes him to the jurist's home, where he learns that instead of being the son of the judge he is a little orphan for whom the judge is looking for a home. Leneau joyfully takes the child back to his hut in the woods and the trapper and his wife are made happy again by adopting the child.

Feature Mitchell Lewis as the trapper and Jimsey Maye as his wife and "Breezy" Reeves as the boy.

Program and Advertising Phrases: Demonstrating That "Possession is Nine Points of Law," Especially When a Baby is Concerned.

Breezy Reeves, the Most Remarkable Baby Actor on the Screen.
How the Stork's Visit Changed the Lives of a Whole Community.
White Men with Red Blood in Their Veins Battle for Justice.
Thrilling Drama of Lawlessness and Adventure in the Wilds.
Live Baby Caught in a Bear Trap Regenerates Rough Westerners.

Advertising Suggestions: Mitchell Lewis starred in "Bar Sinister," "The Barrier" and "The Sign Invisible" during recent months and established a following. Capitalize him by newspaper advertising and liberal billing. Play up the sensational elements that go with dramas of the woods and wilds.

Advertising Aids: One style each of three, six and 24-sheet posters. Lobby displays 8x10, 11x14, 22x28. One, two and three-column cuts. Heralds. Press sheet.

"WOLVES OF THE BORDER."

Triangle Presents Roy Stewart in Director Cliff Smith's Production of Alvin J. Neitz's Story. Photographed by Steve Rounds. Released May 12.

Cast.

Joe Warner.....Frank McQuarrie
Pete Wright.....Jack Curtis
George Merritt.....Roy Stewart
Ruth Warner.....Josie Sedgwick
Jose Mardones.....Louis Durham
Foreman Merritt Ranch..Curley Baldwin

The Story: The progressiveness of George Merritt, a cattleman, arouses the enmity of Joe Warner, owner of the Cross J ranch. Pete Wright, foreman of the ranch, is in love with Ruth Warner, and when he sees her in the company of Merritt, he instigates a feud between Merritt and Warner, but a fight between the two is averted by Ruth. Later, when Warner is shot by marauding Mexicans, he is of the impression that Merritt's men are attacking his ranch. Warner's cowboys enter the fray and are losing when they discover that they are being attacked by Mexicans. They are saved by the arrival of the cowboys of the Merritt ranch. Ruth meanwhile has been abducted by Wright, but is rescued by Merritt. Wright is killed and the differences between Merritt and Warner settled. Merritt becomes partner to Warner and also the husband of Ruth.

Feature Jack Curtis as Pete Wright and Josie Sedgwick as Ruth Warner.

Program and Advertising Phrases: Stirring Romance of the Cattle Country.

Love and Adventure Mingled with Intrigue and Crime.
Dan Cupid Captures Victims While Thieves Run Off Cattle.
Filled with Thrills and Stirring Situations.
Wild Riding and Straight Shooting Furnishes Thrills.
Excitement and Adventure Featured in Fast-moving Photoplay.
Lovers of Sensations Will Get Their Fill of Thrills.

Advertising Aids: Two one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

"THE MARVELOUS MACISTE."

Hanover Film Co. Presents Maciste, the Hero of "Cabiria" and "The Warrior," in His Greatest Screen Exploitation. Comedy Drama in Six Parts. Released Through General Film Company.

Cast.

Maciste.....Ernesto Pagano
Josephine.....Arline Costello
Her Mother.....Louise Farnsworth
Duke Alexis.....Robert Ormand

The Story: The uncle of Josephine employs gangsters to abduct her, and in fleeing from them she enters a motion picture theater, where she sees Maciste playing in the screen drama, "Cabiria." The story pictures Maciste escaping from prison by bending iron bars, and Josephine decides that a man of his strength can be of much assistance to her. She obtains his address, and going to him she relates her experience. At first he is inclined to doubt the truthfulness of her story, but later, when he sees half a dozen ruffians attacking her, he intercedes in the girl's behalf, and single handed subdues them. Maciste demonstrates his marvelous strength in many other thrilling incidents, and finally runs down the uncle and his gang, and turns them over to the authorities.

Feature Ernesto Pagano as Maciste and Arline Costello as Josephine.

Program and Advertising Phrases: Giant in Size and Strength Renews Wonder Through His Prowess and Marvelous Feats of Brawn.

Maciste "of "Cabiria" and "The Warrior" Greater Than Ever.
Tower of Strength in Italian Army Gets Leave for Screen Work.
Astonishing Achievements of a Marvelous Screen Goliath.
The World's Strongest Man Does Gigantic Things Immensely.
Giant Star of "Cabiria," the First Great Super-Photoplay.

Advertising Suggestions: Maciste was reported dead. Austrian soldiers could not kill him, though he towered above his companions. Exploit him as athlete, giant in strength and size, and skillful actor as well. The newspapers will prove the best medium for publicity.

Advertising Aids: One one-sheet. Two three-sheets. Two six-sheets. One twenty-four-sheet. Lobby displays, 8x10, 11x14, 22x28. Three styles each of one and two-column cuts. Slides. press sheets.

"THE TRIUMPH OF VENUS."

Victory Film Manufacturing Co. Presents Betty Lee, a Woman with Form Divine, in Edwin Bower Hesser's Production. Photographed by Otto Brautigam. Released Through General Film Company.

Cast.

Venus.....Betty Lee
Cupid.....Bonnie Marie
Jove.....John Fedris
Juno.....Beatrice Armstrong
Mercury.....A. Freeland
Diana.....Phyllis Beveridge
Vulcan.....Percy Standing
Apollo.....Don McDonald
Mars.....Carl Dane
Hebe.....Ruth Bradley
The Sculptor.....William Sherwood
Nea.....Grace Hamel
Pannas.....Hassam Mussalli
The Oracle.....M. Paul Roche

The Story: For rejecting his love Jove leaves Venus to the mercies of Vulcan, the monster blacksmith. When Venus escapes and is saved from recapture by Mars, Vulcan tosses his magic net about the couple, and they become hopelessly entangled. The music of Apollo lulls Vulcan to sleep, and he rescues Venus, who goes to the Isle of Milo, where she falls in love with the Sculptor. A daughter, Nea, is born of this earthly union. The Sculptor is slain by Diana when he sees her in bathing. When Nea, grown to womanhood, becomes enamored of Pannas, a fisher youth, she is imprisoned in a rock by the jealous Diana, but is later released by Cupid. Venus intercedes with Jove in behalf of Pannas, captured by bandits, and his life is saved. Pannas and Nea are brought before Jove, who bestows upon them life eternal.

Feature Betty Lee as Venus, Bonnie Marie as Cupid, and John Fedris as Jove.

Program and Advertising Phrases: The Goddesses of Mythology Meet in Competition, Making the Screen a Mirror of Physical Loveliness.

Feminine Forms Flit Through Photographic Fairyland.
Film Spectacle of Surpassing Beauty.
Betty Lee Realizes the Imaginative Charms of Venus.
Now Olympus Gets Into the Movies, With Venus Starring.
Greek Deities Brought to Life in Dazzling Screen Loveliness.

Advertising Suggestions: The natural insinuation of feminine and physical loveliness should not be carried too far, although nobody would expect Venus to wear a kimona. The artistic impressiveness of the subject must be emphasized to avoid hesitancy on the better class of patrons. Consider the film as a brilliant spectacular offering, and make the most of your opportunity.

Advertising Aids: One one-sheet, two three-sheets. Two six-sheets. One twenty-four-sheet. Lobby displays, 8x10, 11x14, 22x28. Three styles each of one and two-column cuts. Slides. Press sheets.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring
CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE
985 Market Street San Francisco, Cal.

It Is Our Aim
"To Serve the Entire Motion Picture Industry"
For This Reason We Enjoy the Confidence of Our Readers—and, For This Reason
You Should Subscribe for / You Should Advertise in THE MOVING PICTURE WORLD

"BERLIN VIA AMERICA."

Francis Ford Producing Co. Presents Francis Ford, Supported by Edna Emerson, in Sensational Melodrama. Story by Elsie Van Name. Directed by Francis Ford. Released by Ernest Shipman.

Cast.

Phil Kelly.....Francis Ford
Rose Lockely.....Edna Emerson
Col. Lockely.....Jack Newton
Gen. Joseph Cooper.....George Henry
Karl Shamme.....Ed. Dorhan
John Harris.....George Jones
Madge .....Lois Scott
Bud .....Francis Feeney
Lieut. Miles.....William Willis
Gen. Von Schmuk.....William Canfield
Kelly's Mother.....Emma Warren

The Story: German agents are operating in the United States, and Phil Kelly, a veteran of the Spanish War and member of the United States Secret Service, is ordered to keep in touch with their activities. To gain the confidence of the spies he has to act the traitor, but he succeeds in capturing the Kaiser's men. Still unsuspected he is taken to Germany and attached to that division of the German army which is being attacked by the Americans. He manages to bring success to the Americans, but his identity is discovered and he is about to be shot when help arrives, and he and his fiancee, who has become a Red Cross nurse, are reunited.

Feature Francis Ford as Phil Kelly and Edna Emerson as Rose Lockely.

Program and Advertising Phrases: Thrilling Melodrama Picturing the Intrigue and Atrocities of the Hellish Hun.

Forward to Berlin Following Old Glory's Resistless Advance.
Thrilling Inspiration to Patriotic Endeavor.
Dramatic Exposure of Hun Craft and Villainy.
Thrilling Scenes; Exciting Episode; Daring Adventure.
Making the World Safe for Defenseless Woman and Children.
Francis Ford—Dashing Hero and Daring Adventurer.

Advertising Suggestions: Good propaganda with which to fight the Hun at home. Opportunity for no end of patriotic propaganda. Interest the home defense societies and every patriotic organization. Help smoke out the Hellish Hun. Decorate with flags and bunting. Hook up with Boy Scouts for a special advertising effort.

Advertising Aids: One style each of one, three, six and 24-sheets. Heralds. Lobby displays. Cuts. Press sheets.

"DENNY FROM IRELAND."

The W. H. Clifford Photoplays Co. Presents Shorty Hamilton in Mr. Clifford's Irish-American Romantic Comedy-Drama. Released by Ernest Shipman.

Cast.

Denny O'Hara.....Shorty Hamilton
Eileen O'Connor.....Ellen Terry
Mrs. O'Hara, Denny's mother, Florence Drew
Priest .....Andrew Arbuckle
Sheriff .....Cameron Cannon
Express Agent.....Ralph Bell
Landlord .....Louis Morrison
Detective .....U. G. Calvin

The Story: As Denny O'Hara is celebrating his wedding to Eileen O'Connor he receives word that his invalid mother has been evicted. He hurries to her bedside to find her dead. He vows to kill the landlord, but finds that he has been killed by a poacher whose aim was poor. The poacher confesses to the priest who, realizing that Denny will be blamed, aids him in escaping to America. Denny leaves his wife behind, telling her that he will send for her as soon as he has the money. Finding that making money in Arizona, where he has gone, is a slow job, Denny decides upon robbing an express shipment of money. Thieves beat him at his own game, but later Denny discovers where the loot has been hidden, takes it and buries it on his ranch. He then is informed that his wife has started for America. They are living happily when a detective traces Denny. Denny, however, is saved from imprisonment by the sheriff who, having made him a deputy, declares to the officer that Denny has located the money. Denny subsequently captures the thieves, thereby removing all evidence of crime from his name.

Feature Shorty Hamilton as Denny O'Hara and Ellen Terry as Eileen O'Connor.

Program and Advertising Phrases: A Comedy Drama Uniting Romance of Ireland with Adventure in America.

Shorty Hamilton Presented in the Best Role of His Career.
True Irish Hearts Win Victory Over Intrigue.
Love and Romance Mingled with Stirring Adventure.
Mirror of Ireland Reflecting Love and Thrilling Romance.
Sparkling Irish Comedy Combined with Romantic Adventure.

Advertising Suggestions: In Irish-American communities this feature will have particular appeal. Make a special effort to interest Irish societies and Catholic fraternities in the presentations.

Advertising Aids: One style each of one, three, six and 24-sheets. Heralds. Lobby displays. Cuts. Press sheets.

"JOURNEY'S END."

World Pictures Present Ethel Clayton in Director Traverse Vale's Production. Photographed by Max Schneider. Released May 13.

Cast.

Aline Marsden.....Ethel Clayton
Phil Marsden.....John Bowers
Jess Alden.....Muriel Ostriche
Pop Moore.....Jack Drumier
Bernice De Armond.....Louis Vale
Wayne Annis.....Frank Mayo
H. E. Barnet.....Victor Kennard
Bernice's Maid.....Jean Loew

The Story: Aline, the young and pretty wife of Phil Marsden, longs for an admirer. Jessica Alden, Aline's sister, is shocked, but the spirit of adventure has seized Aline. Aline bets her sister that within five hours she will capture a suitor, and Jessica, although astonished beyond measure, takes the bet. In less than an hour Aline has the admirer she craved for. From this point on events happen rapidly for Aline, her admirer and her husband. Phil comes to the seashore where Aline, her sister, her guardian, and her admirer, are stopping, and Phil finds it impossible to interfere with Aline's freedom, because he had signed an agreement guaranteeing Aline absolute freedom and independence for three months. But, seeing Aline admired and courted by another man, perturbs him greatly. To add to his discomfiture the stage woman with whom he had become infatuated comes to the seashore. It would be injuring the effect to relate here the startling and thrilling incidents that bring the offering to a most unexpected close.

Feature Ethel Clayton as Aline Marsden, John Bowers as Phil, her husband, and Muriel Ostriche as Jess Alden.

Program and Advertising Phrases:
"Trip no further, pretty sweeting;
Journeys end in lovers meeting."—Shakespeare.

Love Grown Cold Revived by Jealousy. Wife and Husband Agree, Disagree—and Then Find Happiness.
Domestic Felicity and Infelicity Makes Gripping Photoplay.
Harmless Flirtations Mystify and Capture a Recreant Spouse.
Ethel Clayton Starring in Her Most Charming Characterization.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"THE SILENT WITNESS."

Authors Film Co. Presents Gertrude McCoy in Gerald F. Bacon's Production Based on Otto Hauerbach's Great Stage Success. Released by Foursquare Exchanges.

Cast.

Sarah Blakeley.....Alphie James
Norman Blakeley....Alexander J. Herbert
Helen Hastings.....Gertrude McCoy
Rigsby.....Fred Graham
Bud Morgan.....Junius Mathews
Pelham.....Edward Fosberg
Mr. Weldon.....Albert Phillips
Wilbur Weldon.....Rouloff E. Cutton
Travers.....Jack Sherrill
Richard Morgan.....Frank L. A. O'Connor
Ruth Pelham.....Helen May

The Story: The narrative opens in Denver, where a young woman is engaged to a college student named Morgan, who disappears after a dormitory fire in which he is believed to have lost his life. Shortly after a boy is born to her, and she takes up her residence elsewhere. The action then jumps ahead a number of years, and the mother who has taken the name of Morgan is enabled by her industry to send her son, whom she has named Bud, to college. Because he is of poor parentage he is mistreated by wealthy fellow students, one of whom has learned the secret of Bud's life. In defending his mother's name, Bud fights with this youth, and imagines that he has killed him. Arrested, Bud Morgan faces trial for his life, and at the crucial moment the district attorney, returning from a vacation, takes the case. The district attorney, Richard Morgan, does not know that the defendent is his own son, nor does the boy suspect the relationship. The development of the climax and the manner in which the author handles a situation in which mother, son, and father figure is deft to the last degree.

Feature Gertrude McCoy as Helen Hastings and Frank L. A. O'Connor as Richard Morgan.

Program and Advertising Phrases: Innocent Victim of the Law Faces Death for a Crime No One Had Committed.

One of the Greatest Stage Successes Ever Recorded.
Deep Mystery Unraveled When Suspense Climaxes in Exposure.
Gertrude McCoy at Her Best in Intensely Emotional Role.
Appeal of Mystery-Drama Stronger as Picture Than in Play.
Ridiculous Frailties of Law Expose the Weakness of Justice.

Advertising Suggestions: Public prosecutors are so often persecutors that the

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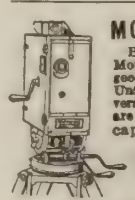
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theme of the play will widely interest. Is the district attorney less a representative of the prisoner than the people? Here is the basis of a movement for a public defender. Discussions of the topic by lawyers will interest and benefit your community. The play will prove how close the law often comes to miscarrying justice.

Advertising Aids: Two one-sheets. Two three-sheets. Two six-sheets. One twenty-four-sheet. Lobby Displays. One, two, and three-column cuts. Mats. Heralds. Press sheets.

"SHAME."

Duplex Films, Inc., Presents Zena Keefe in John W. Noble's Great Sociological Problem Drama. Released by General Film Company.

Cast.

Mary McDavitt, Mary Grey...Zena Keefe
Donald Strong.....Niles Welch
Mary's father.....Fred Stall
Peters.....Lionel Belmore
Seppe.....Paul Doucet
Doctor Strong.....Jack Dunn
Society Girl.....Joyce Fair
Cabaret Dancer.....John Davidson

The Story: At the outbreak of the Spanish-American War, John Gray leaves Mary McDavitt, his sweetheart, to go to Cuba as a volunteer. The weeks pass, and Mary learns that she is to become a mother. So she departs for Cuba that she may be properly married, but her sweetheart is shot on the day she arrives, and dies before the ceremony can be performed. Returning home she makes a broken-hearted confession to her father, and is banished from the house. Subsequently, she dies, leaving a baby girl behind her. The rest of the picture deals with the career of the infant daughter grown to womanhood, and her unequal fight against the stigma of her birth. From orphan asylum to farm employment she at length meets and loves the son of the very physician who was present at her father's death-bed.

Feature Zena Keefe as Mary McDavitt and Mary Grey, and Niles Welch as Donald Strong.

Program and Advertising Phrases: Timely, Significant and Daring Theme Presented in Impelling Sociological Demonstrations.

A Plea to Make the World Safe for Children.
Powerful Indictment of Societies, Laws and Ethics.
Lesson for the Sufferings of Misjudged Humanity.
Love and Romance That Stands the Acid Test of Life.
Betraying the World's Unjust Condemnation of Illegitimate Life.

Advertising Suggestions: "There are no illegitimate children any more. That word should be expunged forever"—the basis of the theme. Child life grows more precious as every gun expels its deadly charge on the battle fronts. The problem of the future must be worked out with every passing day. Interest the medical fraternity, welfare and civic societies—give an advance showing to invited audience selected from leading citizens, ministers, doctors, etc. Get the newspapers interested. There is a chance for real showmanship here.

Advertising Aids: One one-sheet. Two three-sheets. Two six-sheets. One twenty-four-sheet. Lobby displays, 8x10, 11x14, 22x28. Three styles each of one and two-column cuts. Slides. Press sheets.

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We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
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126 West 46th St., New York City

"M'LISS."

Artcraft Presents Mary Pickford in Screen Version of Bret Harte's Great Story (Stage Version by Clay M. Greene). Scenario by Frances Marion. Photographed by Walter Stradling. Directed by Marshall Neilan. Released May 13.

Cast.

M'liss .....Mary Pickford
"Bummer" Smith.....Theodore Roberts
Charles Gray.....Thomas Meighan
Yuba Bill.....Charles Ogle
Judge McSnagley.....Tully Marshall
Mexican Joe.....Monte Blue
Clytemnestra Veronica McSnagley, Helen Kelly
Clara Parker.....Winifred Greenwood
Jim Peterson.....Val Paul
Sheriff Sandy Waddles.....W. H. Brown
Parson Bean.....John Burton
Butch Saunders.....Bud Post
Snakebite Saunders.....Guy Oliver

The Story: M'liss is an untutored, unkempt child of the hills, caring for her dissipated father and gradually succumbing to the refining influence of the new school teacher, but the trend of the story is far from being passive. "Bummer" Smith is heir to a large estate, for the possession of which Jim Peterson is conspiring. He has Smith murdered by a Mexican bad man, and Charles Gray, the school teacher, is arrested as the assassin. M'liss assists in Gray's escape, the subsequent establishment of his innocence, and the love existing between them is cemented.

Feature Mary Pickford as M'liss and Thomas Meighan as Charles Gray.

Program and Advertising Phrases: Bringing to the Screen Memories of Annie Pixley's Tremendous Vogue of Other Ways When "M'liss" was History-making Success.

Going Back Thirty Years to Recall Bret Harte's Great Story.
"Our Mary's" Newest and Greatest Screen Success.
Bret Harte's Idyl of the Golden West
"In the Days of '49."
Famous Story Appealingly Told by Famous Screen Queen.
Laughs, Sobs and Thrills in Gripping Story of Rugged West.

Advertising Suggestions: New generations will be advised by their elders to see "M'liss," the great drama of other days. Bret Harte's books are still largely read. Mary Pickford's popularity, plus the play, may best be exploited in newspapers to couple with Artcraft's national advertising campaign.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Synopses of News Reels

Universal Animated Weekly.

Issue No. 21 (April 24).

Motorcycles Fail to Go "Over the Top" in Hill Drive.—Thousands attend annual climbing contest of the Los Angeles Motorcycle Club, marked by many thrilling tumbles.—San Juan Capistrano, Cal.

Aviators Will Carry Battle Standard to France.—Students of U. S. School of Military Aeronautics soon to be part of Uncle

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Sam's great squadrons of the air are presented with colors by patriotic women.—Princeton, N. J.

President Wilson Injured in British Tank.—Nation's chief executive takes a ride in His Majesty's land ship "Britannia" to learn the sensations experienced by its crew, but burns his hand severely on a red-hot exhaust pipe in climbing out.—Washington, D. C.

Browns Pound Way to Victory Over Champion Soxs.—World's champions go down to defeat before the heavy hitting of the St. Louis Browns, who chalk up a score of 6 to 1 in the first game of the American League season.—Chicago, Ill.

Rescue Camel When Zoo Residence Burns. — Fire from unknown cause threatens part of zoological park, causing consternation among the captive jungle beasts until rescuing keepers arrive.—Baltimore, Md.

Wilson Drafts Captain of Industry to Build Ships.—"Charlie" Schwab, who rose from a day laborer to a partnership with Andrew Carnegie, is appointed director general to supervise all work on American shipbuilding program.—Washington, D. C.

"Pull" Gets Chicago Magnificent New Boulevard. — Mayor Thompson officially starts work on five million dollar roadway by pulling down one of the walls of an obstructing building.—Chicago, Ill.

Mobilize Dollars of Nation to Beat Huns.—Great Liberty Loan drive advances by leaps and bounds as bond boosters in all parts of country get behind the Government in its efforts to break all records.

A Lesson in Food Saving by a Famous "Movie" Star.—Food Administrator Hoover asks every family to save a loaf of bread every week that our gallant soldiers and our gallant Allies may be supplied with food.

Cartoons by Hy Mayer.

Issue No. 22 (May 1).

New York Greets Yankee Heroes from the Trenches.—Bronzed and husky, fifty of Pershing's veterans are "back to blighty to boom the bonds" in the big push for the Liberty Loan.—New York City.

Labor Pledges Its Loyalty to America.—Governor Lowden, of Illinois, and army officers witness great demonstration of 60,000 Union Labor men, marching to show their faith in Uncle Sam.

First U-Boat Prisoners arrive in America.—Officers and crew of the U-58, their murderous careers ended by the U. S. Destroyer Fanning, are brought to the prison camp at Fort McPherson, Ga., under guard of U. S. Marines.

Help the "Sammies" Smoke Out the Huns!—"Fags" and "makin's" galore are received for Pershing's lads in France at the Theater Assembly outing and tobacco shower.—Brighton Beach, N. Y.

If Benjamin Franklin had Used This Machine.—What wonderful propaganda he could have turned out for the Revolution! It is the very latest in linotype machines exhibited at the annual convention of the American Newspaper Publishers' Association.—New York City.

The Nation Rings to Tramp of Marching Feet.—Thousands of Liberty Loan boosters put final punch in great campaign to send America "over the top."

Cartoons by Hy Mayer.

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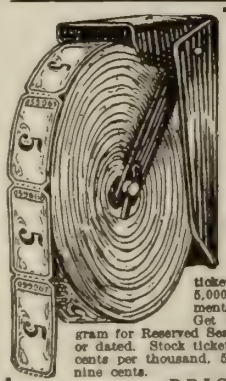

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In the department "Advertising Aids for Busy Managers" can be found much valuable inforamtion for wide-awake exhibitors.
Read It Every Week.

Universal Current Events.

Issue No. 50 (April 20).

Play Ball!—Ho, fans! Great American game is on! Open season for office boys' grandmothers starts with a rush in big league circles.—New York City.

Acrobats of the Army.—Military telegraph and telephone linemen go circus performers one better while practicing the difficult art of keeping communications open under "enemy fire."—Camp Logan, Texas.

Famous Shipbuilding Town "Comes Back" to Beat Huns.—Full-rigged four-masted schooner "Helen Swanzy" takes water at Maine yards, all ready for service, the first launching to take place here since the days of the noted American clipper ships.—Stockton Springs, Me.

Thousands of Children Pay Tribute to Poet.—Mayor Schreiber presents John Burroughs, aged poet and naturalist, to great crowds of youthful admirers, many of whom journeyed miles to honor him.—Toledo, Ohio.

Crippled "Kiddies" Get Social Spring Tonic.—Patients at New York's largest hospital wear smiles that won't come off as a result of the visit of circus folk "prescribed" by the doctors and provided by the management of the "Greatest Show."—New York City.

"Our Troops Made Good," Says Secretary Baker.—Just returned from a tour of the Allied fighting lines in France head of American War Department in his first interview says, "The right arm of America is bared and ready to strike hard!"—Washington, D. C.

Clergy Bless Colors of National Army Unit.—Rabbi Blechman, Bishop Greer, and Monseigneur Lavelle officiate at impressive ceremony when Old Glory and regimental standards are presented to 304th Field Artillery.—Camp Upton, Long Island.

Four Legged Friend of Man Big Aid to Army. — Horses arrive unbroken from Western ranches at the remount depot at Camp Wadsworth, and have to be tamed there for service in France.—Spartanburg, S. C.

New Yankee Gun to Cut Down the Huns!—The boys are given instruction in the use of the marvelous Browning Automatic Gun only recently adopted by the War Department.

Cupid Makes Conquest at Camp Wadsworth.—Miss Mary Keogh becomes the war-time bride of Captain John J. McWilliams, 102d Sanitary Train, at a military wedding in the camp chapel attended by Major-General O'Ryan and his staff.

Cartoons from the World's Greatest Newspapers.

Issue No. 51 (April 27).

Luck Is With Yankees Opening on Home Ground. Colonel Ruppert's stars make Gotham fans feel good by clubbing Senators into submission for a score of 5 to 4—New York City.

British Queen Reviews Women's Ambulance Corps. Her Majesty, Queen Mary, ac-

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companied by the Princess Mary, inspects the field ambulance maintained by English women, before departure for service in France—London, England.

Supplies For Pershing Tied Up By Freight Wreck. Fast train from the west loaded with supplies for France jumps track, crashing into westbound freight, scattering precious flour, hay and wheat about tracks—Harrington Park, N. J.

Here's a Chance, Ladies, to Learn to Help Uncle Sam! Secretary of the Navy Daniels formally opens the National Service School for Women, where among other things, they are taught to be farmerettes—Washington, D. C.

London Thinks, Talks, Acts and Plays War These Days. Trafalgar Square, heart of the British capital, takes on battle-like appearance with miniature warships afloat in the fountains, the Nelson Column covered with posters and tanks and airships scattered about—London, England.

Will You Lend Your Eyes to Uncle Sam's Navy? Owing to the great demand for field glasses and binoculars in the world-wide submarine patrol, our navy asks that you "Enlist" them for the duration of the war—New York City.

Transport St. Paul Sinks At Her Pier. Hundreds leap to safety as vessel capsizes —Many rescued—mystery surrounds opening of sea cocks—New York City.

Americans Are Honored by French for Heroism in First Big Battle. Premier Clemenceau and French Generals decorate heroes of Pershing's Army with the Cross of War with palms for gallantry in action —(Official French War Film).

Secretary Baker Inspects American Front. Equipped with steel helmet and gas mask (hanging in bag from his waist) the American war chieftain visits the sector occupied by Yankee troops.

Ye Quaint Storye of Ye Pied Piper Potsdam Pup (Presented by request of the United States Food Administration).

Pathe Exchange, Inc.

Hearst-Pathe News No. 36 (May 1).

Camp Wadsworth, S. C.—Gas bombs hold no terrors for Uncle Sam's boys, and Kaiser Bill will learn his lesson if he tries to "smoke" them out.

Sturgeon Bay, Wis.—Wisconsin gives its first ship to the nation's emergency fleet, and the vessel is launched midst patriotic ceremonies.

Philadelphia, Pa.—Clean, healthful sport is fine training for military service. Pennsylvania's annual athletic carnival brings out new stars.

In Lorraine.—For months Huns have bombarded these lines. Their guns have converted villages into ashes—but they cannot pass.

In France.—Here are France's aces—men who won for her aerial supremacy. Lieutenant Madon—who has brought down 26 machines.

San Jacinto, Cal.—Memories of San Francisco's earthquake revive as this city is suddenly shaken by earth tremors, causing great damage.

New York City.—Follow Pershing's veterans—fifty boys, among the first to go over the top, return to help boost the Loan over the top.

Washington, D. C.—Great patriotic demonstrations mark the final drive for the Liberty Loan. America measures up to her glorious past. Subtitles: Let us all salute the commander-in-chief with a Liberty Bond. Boston holds a miniature naval celebration to boost the Loan. New York's Liberty forces sweep on in endless columns. We have given our sons—they are giving their lives—What are you giving? Join the great procession; there's something you can do; Buy a Liberty Bond!

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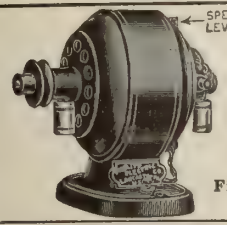

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Universal Screen Magazine.

Issue No. 71 (May 17).

Agriculture—Strawberry Time Is Here. No "berryless" days have been declared yet and there aren't going to be if Warren County, Kentucky, lives up to its reputation this year.—Official film of the United States Department of Agriculture.

Historic Places—English Cradle of Our Liberty. The British Government has just purchased the home of the ancestors of George Washington in the village of Sulgrave, England, as a historic memento. Enemies once—inseparable Allies now!

Our Animal Friends—Chow Dog's Day. Every dog has his day and "Chows" are now having theirs. Originally imported from China, they are the most popular breed in this country at present.

Industry—Making Rubber Boots. Rubber abolished wet feet from the Arctic to the Equator, but only the modern, one-piece boot stands these extremes of climate. (Courtesy of the B. F. Goodrich Rubber Co.).

Animated Interviews—Col. Roosevelt Talks On Universal Service. Teddy, foremost patriot of our time, whose sons Archie, Kermit and Theodore, and son-in-law, Dr. Derby, are now at the front, reminds us again of our duty as citizens of a democracy. (Arranged by Martha Goode Anderson).

Art—Miracles in Mud, Produced by Willie Hopkins.

Issue No. 72 (May 24).

Agriculture—Everybody Helps in the Big Farm Drive. Boy Scouts, school children, young men from the colleges are helping Uncle Sam to raise a bumper crop this year, and put the kibosh on Kaiserism.

Fashions—Ribbons for Milady's Hat and Gown. Now that the Audubon Society have discouraged the use of bird's plumage, ribbon designers have jumped in the breach and in cooperation with the Museum of Natural History are producing wonderfully effective ribbons as substitutes.

Nature Study—Why Not Eat Fish? The cost of fish is one-third less than meat and is just as nourishing. A few of the varieties on exhibition at the New York Aquarium.

Physical Culture—High Class Vaudeville. World's greatest strong men. Attila Brothers give a marvelous exhibition of their skill in gymnastic stunts and statuary groups.

Industry—Marble Quarrying. Vermont, the granite state, is the center of the marble industry. Marble taken from quarries here for shipment to all parts of the country.

Art—Miracles in Mud, Produced by Willie Hopkins.

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"As Mercury goes up your business goes down - Typhoons keep it balanced."

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Gaumount News No. 6 (April 30).

Washington, D. C.—Liberty Day Celebrated with Monster Patriotic Parade. The President reviews the marchers in front of the White House. Subtitles: The War Department authorizes medals of honor to be awarded American soldiers "for superior acts of valor in the field of action." Medals by courtesy of Bailey, Banks & Biddle, Philadelphia. "Distinguished Service Cross"; Medal of Honor of the U. S. awarded by Congress; Honor Medal of the U. S. Navy.

Buenos Aires, Argentina.—The World Is Turning to Argentina for Meat. Some of the blue-blooded cattle exhibited at a recent agricultural show.

Chicago, Ill.—"Cubs" Win Home Opener. Governor Lowden tosses out first ball.

Davis, Cal.—The Big Day at the State Farm. Thirty thousand visitors attend 10th annual picnic at the U. of C. Farm.

Camp Devens, Mass.—Fifteen Thousand March in Review at Devens. Major-General Hedges and staff of the 76th Division see men pass in massed formation.

Lexington, Ky.—New Record Set in First Race of Kentucky Season. Bradley's Choice lowers track mark at Blue Grass meet.

Baltimore, Md.—Giant Italian Warplane Bombs This City. Captain Resnati in big Caproni biplane thrills crowds.

New York City.—Twenty Thousand Women March for Loan Carrying 20,000 Service Flags. Wives, mothers and sweethearts are applauded in spectacular parade up Fifth avenue.

Alameda, Cal.—Come On In; the Water's Fine. The West Coast beaches open for summer season and record crowds flock to the silvery sands and warm waters of the Pacific.

San Jacinto, Cal.—Freakish Earthquake Levels Two Towns. This city and Momet laid in ruins.

New York City.—Boy Veterans of U. S. Army in France Return Home. Sixty picked men, right from the first-line trenches, sent by Pershing to aid in the Liberty loan. Subtitle: Clothes That Make the Man.

Gaumont Graphic No. 6 (April 26).

San Pedro, Cal.—A Day With Jack Tar at One of Uncle Sam's Bib Naval Training Stations.

Washington, D. C.—Service School Opens. Third encampment to give American women a six weeks' course in preparedness, is opened by Secretary Daniels and other officials.

Davis, Cal.—Old "Dobbin" is Doomed. Will the gasoline tractor solve the farm-labor problem? Thousands of farmers meet here to view the latest thing in steel steeds for farm work.

Cincinnati, O.—Queen City Wins Second Place in Loan Drive.—Honor Flag unfurled to mark city's grand total of $24,000,000.

Petaluma, Cal.—Order Your Chicks by Mail. Uncle Sam will deliver them by parcel post, now, providing they can reach their destination within 72 hours.

France.—M. Clemenceau, president of the French Cabinet, and Minister of War Visits the American Front.

New York City—Steamship St. Paul Overturns at Pier.

New York City—20,000 Women March for Loan, Carrying 20,000 Service Flags.

The Evolution of Militarism.

Mutual.

Screen Telegram No. 18 (May 1).

Secretary Baker in France.—American war chief confers with General Foch, new commander of the Allied Armies, on French soil during inspection of American overseas force.

Daniels Meets Mrs. Dewey.—Secretary of the Navy greets widow of the hero of Manila Bay at opening of National Service School for Women at Chevy Chase, near Washington, D. C.

Wilson Attends Funeral.—President of the United States and Mrs. Wilson caught arriving at and leaving service at St. Matthews over body of Don Santiago Aldunate, Chilean Envoy.

McAdoo Inspects Ships.—Secretary of the Treasury addresses ship workers at Beaumont, Tex., and with Governor Hobby of Texas views yards from deck of revenue cutter.

Female High Jumpers.—Girls of New Orleans high schools hold interesting track meet and hang up new feminine records for high jump. Stage thrilling ball game.

Dangles Above Crowd.—Human squirrel performs thrilling feats atop St. Louis skyscraper as part of publicity effort to put over Marine Corps Drive for recruits.

Women Learn Farming.—New York State School Agriculture opens to women. Scenes show scientific methods of feeding calves, milking and churning.

Notables at Ball Game.—Governor Lowden of Illinois and Judge K. M. Landis present at initial game between Chicago and Cubs and Cardinals at home grounds of Chicago team.

Penn Crew Wins Race.—Navy oarsmen beaten by boat length in sensational race on Severn River, skirting the beautiful grounds of the United States Naval Academy, Annapolis.

Screen Telegram No. 19 (May 5).

Americans Under Fire.—U. S. Army officers watch French gunners lay barrage fire on German trenches. Pictures from France show actual bombardment of Huns.

Royalty Visits Camp.—Queen Mary and Princess Mary inspect women's reserve ambulance corps at English camp and pay their respects to patriotic women.

The Unadulterated Hula.—Hawaiian Dancers stage the Hula Hula in its native state. Pretty girls and native musicians carry out traditional ceremony.

Liberty Day Celebrated—President Wilson reviews Washington paraders. Philadelphia celebrates at Liberty Hall. Parades held by patriots in New York and Chicago.

Bombard Rheims Again.—Famous Cathedral of Northern France still target for German guns. Rheims city architect decorated for bravery in saving famous windows.

Glimpse of Hog Island.—First motion pictures of the great American ship building plant erected at Hog Island, Pa. Scenes show great army of men at work.

War Flyer at Baltimore.—Captain Silvio Rosanti of the Italian air forces flies over Maryland metropolis in his Caproni plane dropping patriotic messages on city.

College Athletes Compete.—Men from Eastern universities hold their annual track meet at Franklin Field, the athletic grounds of the University of Pennsylvania.

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313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
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MINUSA
Gold Fibre Screens
The only screen built to the specifications of the theatre in which it is to be used.
You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do!
Write and let us tell you about Minusa screens and send you samples.
Some sections still available to dealers
THE UTMOST IN SCREENS
MINUSA CINÉ SCREEN CO.,
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SCREENS BUILT BY BRAINS

Moving Picture Machine Patents My Specialty
PATENTS
WILLIAM N. MOORE
PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.
Personal Attention Established 25 Years

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

REAL live photoplay manager, who knows the business from A to Z; can produce maximum results from minimum expenditure; arrangement of programs; adaptation of music to the screen; sober, resourceful, reliable. D., care M. P. World, N. Y. City.

MANAGER at liberty, American, twelve years experience, sober, reliable, practical electrician, expert on projection, knows picture business from A to Z, best of references, go anywhere. Address Business Producer, M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

OPEN AIR MOTION PICTURE STUDIOS—Platform, 40x40, with adjoining hall, 50x80. 24 wings, curtains, accessories, Motion Pictures Cameras, etc., 259th St. and Riverdale Ave., N. Y. City. See Brunel, 12 North Broadway, Yonkers, N. Y.

CHEAP climbing roses and wistaria, flowers with vine, cost new three thousand dollars, splendid opportunity for moving picture decorations. Correspondence Solicited, Manager Hotel Muehlebach, Kansas City, Mo.

FOR RENT on reasonable terms an up-to-date, fully equipped film laboratory, ready to start immediately. Nelson, care M. P. World, N. Y. City.

FURNISHINGS of film laboratory for sale consisting of Houseman Duplex Printers, drums, tanks, rewinders, Cooper Hewitt lights, Power's projector, etc., in bulk or separately. Laboratory, care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Moving picture manager to take over moving picture theater, complete; seating 850; rent, $400 monthly; long lease; located in New Jersey in city of 70,000; located on main thoroughfare. Inquire of A. Weinstein, 300 Main Ave., Passaic, N. J.

EQUIPMENT FOR SALE.

BARGAINS—Two Power's 6-A machines complete, either D. C. or A. C. motors. Ship immediately deposit, balance C. O. D. 208 South Market, Canton, Ohio.

FOR SALE VERY CHEAP—Complete equipment 400 seat house, 2 Power's motor driven machines, stage and balcony. Good location, low rent. This theater must be sold—you can run or move it. Sam Miller, Keokuk, Ia.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph; also Film, Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

CAMERAS FOR SALE.

CLOSING out cameras and tripods. Write for low prices. "Jure," $50, fastest lens; "Kinagraph," $60. Ray, 326 Fifth Ave., N. Y. City.

A SPLENDID OPPORTUNITY TO SECURE THE FAMOUS NORTHERN LIGHT. We have on hand some slightly used ones, complete, at $45.00. Equal to new lights at $56.50. Prompt shipment. Special quotations on ten or more lights. Send for the latest list, No. 28, of slightly used and equal to new motion picture cameras. HEADQUARTERS FOR EVERYTHING used in CINEMATOGRAPH AND STILL PHOTOGRAPHY. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn St., Chicago, Ill.

HERE'S THE REAL SNAP OF THE SEASON—200-ft. Davsco M. P. camera—50 M. M. B. & L. Tessar F.3:5, with panoramic tilting head tripod; our price, complete outfit, $125. Write for our wonderful bargain list of slightly used, tested and guaranteed "Movie" cameras. Telegraphic orders shipped same day they are received. Get in touch with us to-day. DAVID STERN COMPANY—in business since 1885—1027R Madison St., Chicago, Ill.

CINEMA CAMERAS, self adjusting tripods—tilts, printers, polishers, perforators, lenses, developing outfits, rewinders, prismaopticons. Expert mechanical repairing. Eberhard Schneider, Second Ave., 14th St., New York.

HERE'S THE REAL SNAP OF THE SEASON—200-ft. Davsco M. P. camera—50 M. M. B. & L. Tessar F.3:5, with panoramic tilting head tripod; our price, complete outfit, $125. Write for our wonderful bargain list of slightly used, tested and guaranteed "Movie" cameras. Telegraphic orders shipped same day they are received. Get in touch with us to-day. DAVID STERN COMPANY—in business since 1885—1027R Madison St., Chicago, Ill.

EQUIPMENT WANTED.

USED MACHINES, FILMS, FANS, ETC.—Anything used for theater; best prices paid. MOVING PICTURE SALES COMPANY, 540 Plymouth Place, Chicago, Ill.

FILMS FOR SALE.

FOR SALE—State rights in our latest production, "Me und Gott, or the Crimson God," the greatest five-reel Anti-German super-production. It is a sure money getter. Will divide states for men with small capital. It is patriotic in nature, and can be booked at any theater. Lobby goes with each print. Write or wire Romayne Super-Film Co., March-Strong Bldg., Release Department, Los Angeles, Cal.

FOR SALE—Posters on all Kriterion subjects; also new prints of one and two-reel comedies, dramas and westerns, Biograph make. FEDERAL FILM CO., 145 West 45th St., N. Y. City.

THEATERS FOR SALE OR RENT.

WANTED—To lease or sell A-1 moving picture show, city of 4,000, will stand investigation, no trifflers. P. O. Box No. 2, Point Pleasant, W. Va.

FOR SALE—Moving picture theater complete; capacity, 850; leather chairs; in city of 70,000 in New Jersey, located on the main thoroughfare, long lease; inquire Adolph Hertz Company, 31 East 10th St., N. Y. City.

MISCELLANEOUS.

OPERATORS anywhere, you can make extra money for yourself and manager. WRITE. Martin, 981-A Union Arcade, Pittsburgh, Pa.

APPROPRIATE GIFTS

Your friends in the moving picture industry will thank you 365 days in the year for any one of our various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Pictur World

makes the ideal gift and will remind the recipient of the thoughtfulness of the donor regularly each week for fifty-two weeks.

Our Other Publications are:

MOTION PICTURE HANDBOOK
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By F. H. RICHARDSON
Price $4.00, postage paid

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By J. H. HALLBERG
Price $2.50, postage paid

TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT
Price $3.00, postage paid

PICTURE THEATRE ADVERTISING
By EPES WINTHROP SARGENT
Price $2.00, postage paid

MODERN THEATRE CONSTRUCTION
By EDWARD BERNARD KINSILA
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SCREEN CRAFT
OR THE MAKING OF A PHOTOPLAY
By LOUIS REEVES HARRISON
Price $2.00, postage paid

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OR YOUR NEAREST BRANCH OFFICE

Schiller Bldg., Chicago, Ill. **Wright & Callender Bldg., Los Angeles, Cal.**

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Lost on Dress Parade (One of the O. Henry Series—Two Parts—Drama).
Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).
The Purple Dress (One of the O. Henry Series—Two Parts—Drama).
The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

The Wooing of Coffee-Cake Kate (One Part).
Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).

JAXON COMEDIES.

(*Seventh Series.*)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(*All Two-Part Comedy-Dramas.*)

Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.
Love of Bob.
Dog vs. Dog.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).
Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).
The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).
Truths on the War in Slang; Scenic (One Part).
Oh, What a Beautiful Dream; Scenic (One Part).
The Ghost; Hocking the Kaiser; Scenic (One Part).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.
Poverty Gulch.
Bashful Buck Bailey.

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 28.

Dolly Does Her Bit (Five Parts—Drama—Diando).
The House of Hate (Episode No. 8—"The Untold Secret"—Two Parts—Drama).
Hey There (One Reel—Comedy—Rolin).
His Busy Day (Two Parts—Comedy—Rolin).
Picturesque Wales — Langollen — and Picture Spots in England (Split Reel—Colored—Travel Picture).
Hearst-Pathe News No. 36 (Topical).
Hearst-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 5.

How Could You, Caroline? (Five Parts—Comedy—Drama—Pathe).
The House of Hate (Episode No. 9—"Poisoned Darts"—Two Parts—Drama—Astra).
Kicked Out (One Reel—Comedy—Rolin).
Our Fighting Ally—The Tank (Topical).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 12.

The Dagger Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 10—Two Parts—Drama—Astra).
The Non Stop Kid (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 1—"Women Mountaineers of England" (One Reel—Government Official War Pictures).
Strange Animals from Many Climes—"The Cranes" (One Reel—Educational—Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 19.

The Mysterious Client (Five Parts—Drama—Astra).
The House of Hate (Episode No. 11—"Haunts of Evil"—Two Parts—Drama—Astra).
Two Gun Gussie (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 2—"Messines and Its Irish Captors" (One Reel—Government Official War Pictures).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Apr. 8—The House of Silence (Five Parts—Drama).
Apr. 15—Unclaimed Goods (Five Parts—Dr.).
Apr. 22—Rich Man, Poor Man (Five Parts—Drama).
Apr. 22—Playing the Game (Five Parts—Dr.).
Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).
May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).
May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Apr. 8—Subjects on Reel: Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.

PARAMOUNT-BURTON HOLMES.

Apr. 8—In Happy Honolulu.
Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

OFFICIAL CALL

Eighth Annual Convention of the Motion Picture Exhibitors' League of America

and

Exposition of the Motion Picture Industry

Boston, Mass., July 13-20, 1918

To All State and Local Organizations of the
Motion Picture Exhibitors' League of America:

BECAUSE the motion picture industry has been singled out by the President of the United States and publicly commended for the service it has rendered in aid of the Government in carrying on the war, and because it has rendered the greatest service of any single industry in the country, it is of the utmost importance not only to the industry as a whole but to the country at large that the annual convention and exposition to be held this summer be the biggest and largest of any convention and exposition in the history of the business.

Shortly after the declaration of war the President called upon the motion picture industry for aid and the aid was promptly given. That aid has been great, but the opportunity exists to make it greater. At the last convention a split occurred in the ranks of the exhibitors which for a time looked as though it might have disastrous effects, but the convention held in Washington last winter partially healed that breach. The time has come when it should be entirely healed in order that the exhibitors of the United States may give the greatest possible measure of service to the Government.

Because of the vastly important work that is ahead of the exhibitors of the United States during the coming year, and because of the great importance of this convention, I call upon all state and local organizations to pay their per capita tax in order that they may be able to elect a full quota of delegates and alternates to this convention.

The exposition this year will be held jointly by the Motion Picture Exhibitors' League of America and the National Association of the Motion Picture industry. During the week of the exposition I earnestly invite all organizations connected with and affiliated with the motion picture industry to hold their annual meetings and conventions. The National Association of the Motion Picture Industry and The Associated Motion Picture Advertisers have already scheduled their conventions for this time.

Because of the facts outlined above, I, Lee A. Ochs, by virtue of the power invested in me, as president of the Motion Picture Exhibitors' League of America, do hereby call the annual convention of said Motion Picture Exhibitors' League of America to be held at the Mechanics' Building in the city of Boston, in the State of Massachusetts, from July 13-20, inclusive, and do hereby designate the Copley Plaza Hotel as the official convention headquarters.

Issued this 2d day of May, 1918.

LEE A. OCHS, President,
Motion Picture Exhibitors' League of America.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 24—No. 21 (Topical)—02979.
May 1—No. 22 (Topical)—02990.
May 8—No. 23 (Topical)—03002.
May 15—No. 24 (Topical)—03013.

L-KO.

Apr. 17—Adventurous Ambrose (Two Parts—Comedy)—02968.
Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.
May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.
May 15—Title Not Reported—03012.

NESTOR.

Apr. 22—The Stolen Keyhole (Comedy)—02977.
Apr 29—It's a Cruel World (Comedy)—02988.
May 6—A Kitchen Hero (Comedy)—03000.
May 13—New York—By Heck (Comedy)—03011.

UNIVERSAL PRODUCTION.

Apr. 8—The Risky Road (Five Parts—Dr.)—02965.
Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.
May 11—The Two-Soul Woman (Five Parts—Drama)—03009.
May 18—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

Apr. 20—Issue No. 67 (Educational)—02970.
Apr. 27—Issue No. 68 (Educational)—02980.
May 4—Issue No. 69 (Educational)—02991.
May 11—Issue No. 70 (Educational)—03003.
May 18—Issue No. 71 (Educational)—03014.

UNIVERSAL SPECIAL FEATURE.

Apr. 27—The Bull's Eye (Episode No. 12, "Burning Sands"—Two Parts—Drama)—02982.
Apr. 27—The Lion's Claws (Episode No. 4, "A Woman's Scream"—Two Parts—Drama)—02983.
Apr. 27—Finley Nature Studies (No. 15, "Wild Bird Pets" and "In and Around Key West, Florida"—Scenic Split Reel)—02984.
Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.
May 3—The Bull's Eye (Episode No. 13—"Sold at Auction"—Two Parts—Drama)—02993.
May 3—The Lion's Claws (Episode No. 5—"The Secret Document"—Two Parts——Drama)—02994.
May 10—The Bull's Eye (Episode No. 4, "The Firing Squad"—Two Parts—Drama)—03005.
May 10—The Lion's Claws (Episode No. 6, "The Dungeon of Terror"—Two Parts—Drama)—03006.
May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.
May 18—The Bull's Eye (Episode No. 15—"The Stained Face"—Two Parts—Dr.)—03016.
May 18—The Lion's Claws (Episode No. 7—Two Parts—Drama)—03017.
May 18—Boy Scouts to the Rescue (No. 5—"Treachery at Sea"—Two Parts)—03018.

UNIVERSAL CURRENT EVENTS.

Apr. 20—Issue No. 49 (Topical).
Apr. 27—Issue No. 50 (Topical)—02981.
May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.
May 17—Issue No. 53 (Topical)—03015.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You? (Comedy)—03010.
May 18—The Dodgers—03020.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.

MUTUAL STAR PRODUCTION.

Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 13—Social Briars (American—Five Parts—Drama)—19-FM-5.

MUTUAL.

Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.
Apr. 3—Screen Telegram (Topical)—10-T-1.
Apr. 7—Screen Telegram (Topical)—11-T-1.
Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts Drama).
Apr. 7—The Danger Game (Six Parts—Drama)
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—The Glorious Adventure (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).
Birds of a Feather (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 1—The Landloper (Yorke—Five Parts—Drama).
Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 7—The Vortex (Five Parts—Drama).
Apr. 7—The Boss of Lazy "Y" (Five Parts—Drama).
Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr. 21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).

TRIANGLE KOMEDY.

Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).
Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 15—The Girl from Beyond (Five Parts—Drama).
Apr. 22—A Bachelor's Children (Five Parts—Drama).
Apr. 29—The Seal of Silence (Five Parts—Drama).
May 6—The Little Runaway (Five Parts—Drama).
May 13—The Triumph of the Weak (Five Parts—Drama).
May 20—The Golden Goal (Five Parts—Dr.).

BIG V COMEDIES.

Apr. 15—Counts and No Accounts.
Apr. 22—Whistles and Windows.
Apr. 29—Flirts and Fakers.
May 6—Laws and Outlaws.
May 13—Spies and Spills.
May 20—Love and Lavallieres.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Apr. 1—Following the Scent.
Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.

VITAGRAPH SERIAL.

"The Woman in the Web."

Apr. 15—Episode No. Two ("The Open Switch"—Two Parts—Drama).
Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).
May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).
May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).
May 20—Episode No. 7—"The Crater of Death"—Two Parts—Drama).

FAVORITE FILM FEATURES.

Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Fox Film Corporation

FOX SPECIAL FEATURES.

Apr. 7—The Bride of Fear (Five Parts—Dr.).
Apr. 14—Western Blood (Five Parts—Comedy-Drama).
Apr. 21—American Buds (Six Parts—Drama).
Apr. 28—Her One Mistake (Five Parts—Dr.).
May 5—Brave and Bold (Five Parts—Drama).
May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).

FOX STANDARD PICTURES.

Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Mar. 31—Back to the Balkans (Half Reel).
Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

Apr. 1—The Red, Red Heart (Five Parts—Drama)—02964.
A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.
(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—The Snapdragon (Five Parts—Drama).
May 27—Rose o' Paradise (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Apr. 8—The Witch Woman (Five Parts—Dr.).
Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).
Apr. 29—Leap to Fame (Five Parts—Drama).
May 6—Masks and Faces (Five Parts—Drama).
May 13—Journey's End (Five Parts—Drama).
May 20—Vengeance (Six Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.
Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).

CENTURY COMEDIES.
1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.
Los Angeles, Cal.

Whose Wife?
The House That Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

COMMONWEALTH PICTURES CORP.
Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.
Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN,
1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.
Longacre Building, New York.

Birth of a Nation.
Intolerance.

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51 East 42d Street, New York.

The City of Purple Dreams.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.

The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).
The Eagle's Eye (Episode No. 4—"Von Rintelen, the Destroyer"—Two Parts—Drama).
The Eagle's Eye (Episode No. 5—"The Strike Breeders"—Two Parts—Drama).
The Eagle's Eye (Episode No. 6—"The Plot Against Organized Labor"—Two Parts Drama).
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).
The Silent Witness.
The Eagle's Eye (Episode No. 9—"The Munition's Campaign"—Two Parts—Drama).
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.

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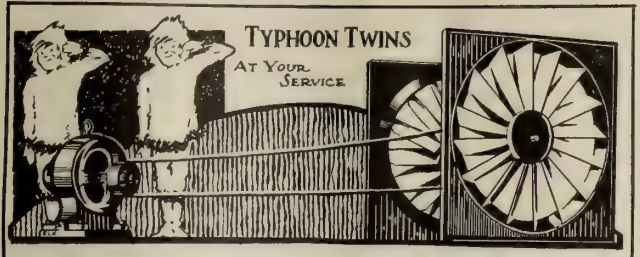

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FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
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A Romance of the Underworld.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

PIEDMONT PICTURES CORP.
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His Daughter Pays.

PIONEER FILM CORP.
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The Still Alarm (Selig Production).

PYRAMID COMEDIES.
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In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
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The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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June—Fred's Fictitious Foundling (two reels).
July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).

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The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

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The Belgian.
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Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

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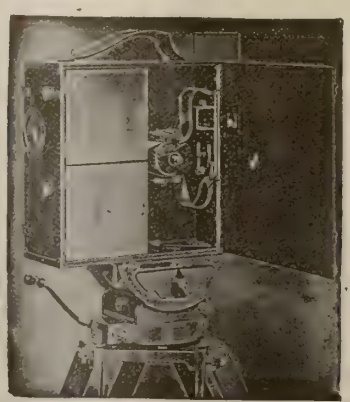

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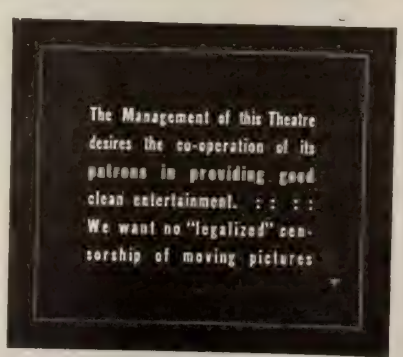
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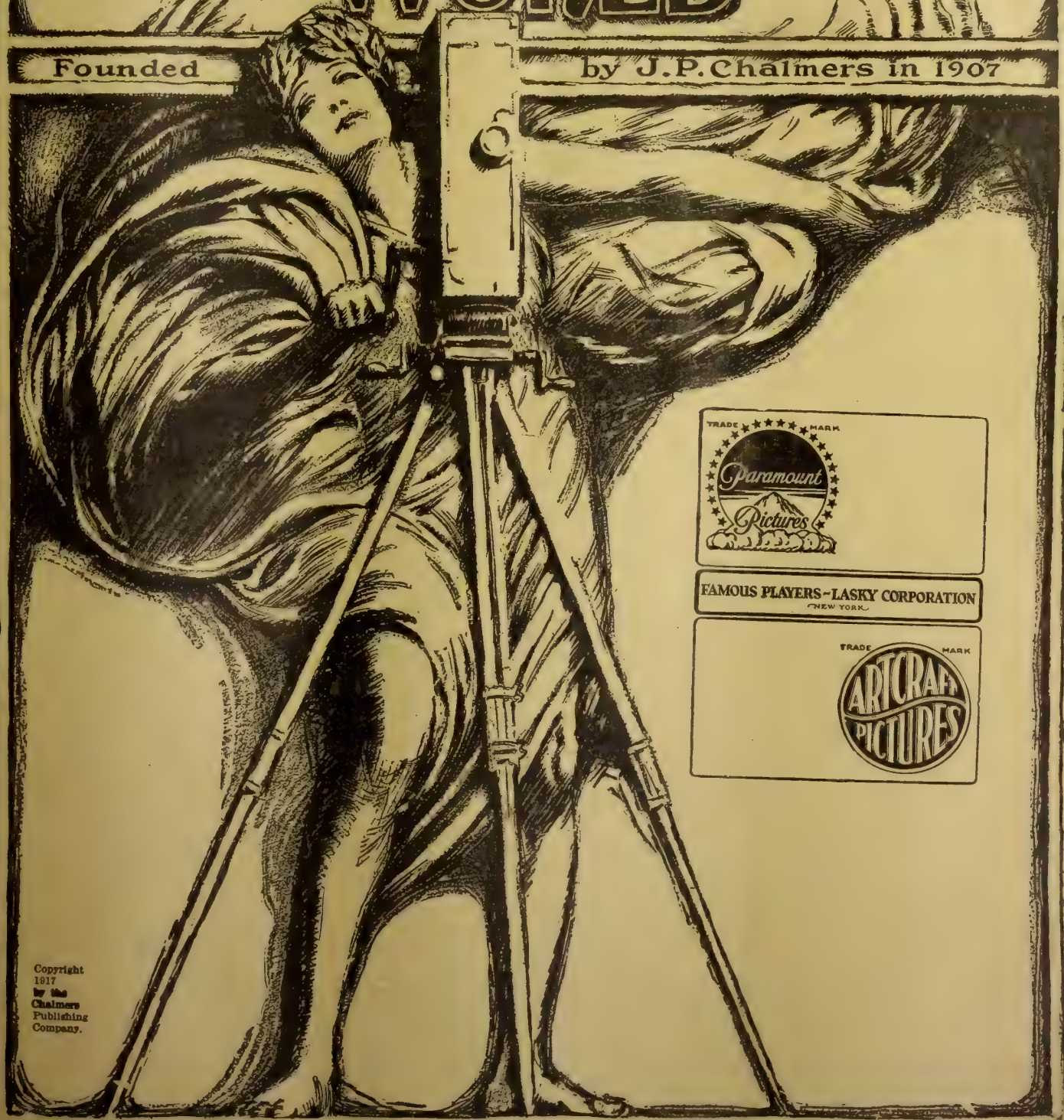

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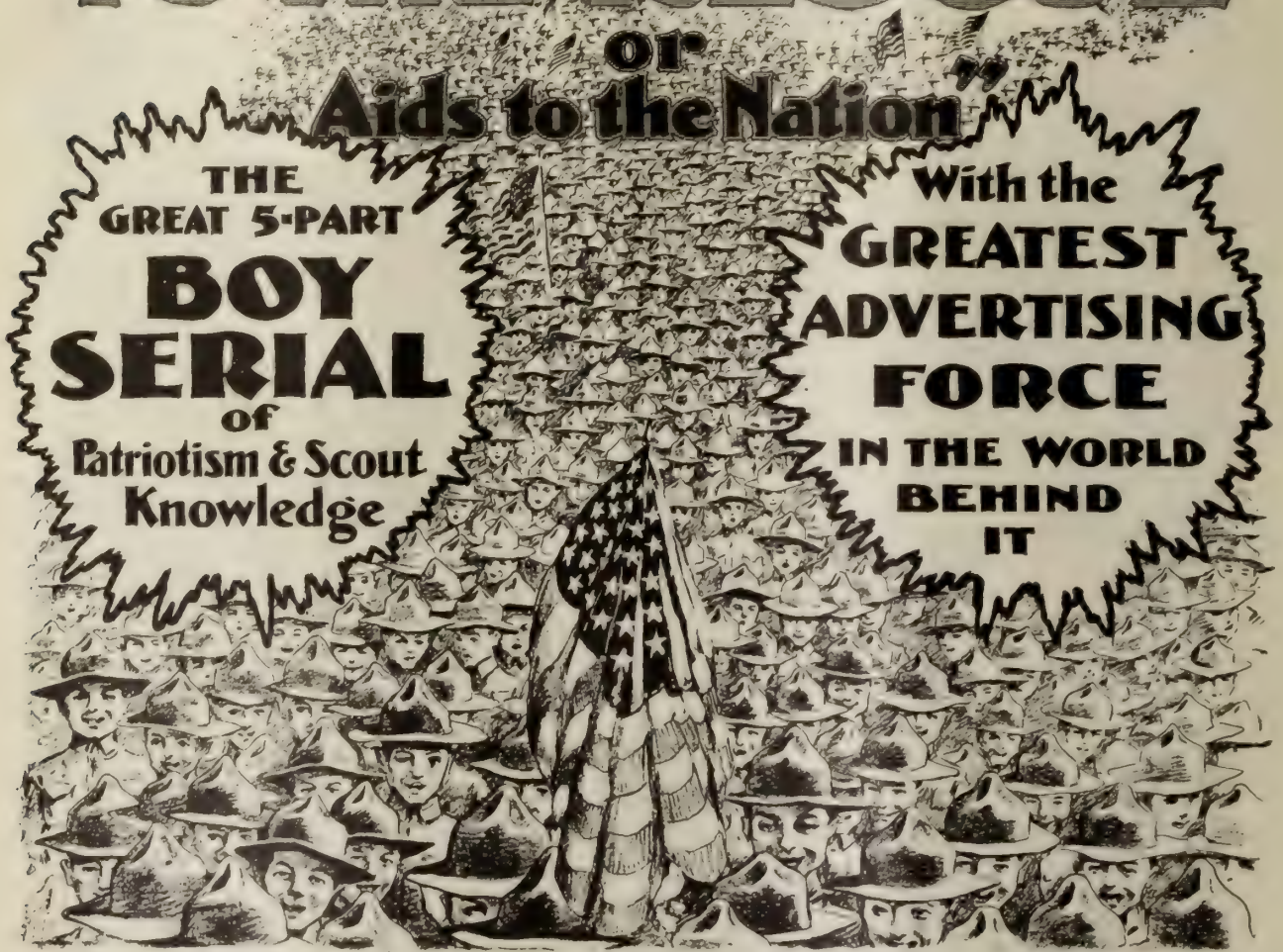

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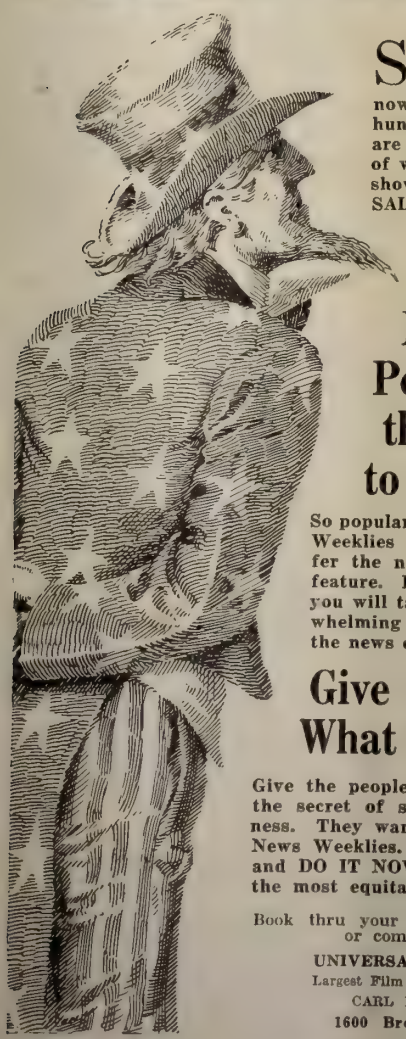

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by Porter Emerson Browne

The famous author of this story—watching his screen production—says: "I feel like the hen that laid an egg and saw it hatch out a Bird of Paradise."

And Lesley Mason, writing in the Exhibitors' Trade Review, replies: "No, it has not hatched out a bird of Paradise"—

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"A Particularly Valuable Picture Right Now—"

SO writes Helen Pollock, daughter of the brilliant dramatist-critic, of Mabel Normand in "Joan of Plattsburg," voicing the opinion of the *New York Telegraph*. And she adds: "It is not only the best Goldwyn picture, but one of the greatest productions ever made for the screen."

"'Joan of Plattsburg' contains a quantity of combined pathos and fantasy that makes it tremendously different from the general run of war pictures," says Peter Milne in *The Motion Picture News*. "This production contains a 'touch' that makes it intensely interesting."

"'Joan of Plattsburg' is meant to typify the American woman's desire to do her share in the great war . . . . . It will win an immediate and hearty response from patriotic picture patrons all over the country." This is the verdict of Edward Weitzel, the keen and cautious critic of *The Moving Picture World*.

"How even the humblest may do something for this country in the world crisis is the theme of 'Joan of Plattsburg'" says Samuel M. Weller, editor of *The New York Review*. "It is a stirring comedy-drama with a fine patriotic background . . . . . Exceptionally fine . . . . . Intensely human . . . . . A complete triumph for Mabel Normand . . . . . The patriotic value of this picture is unusually high."

"As 'Joan of Plattsburg' Mabel Normand has the biggest role of her screen career," says *The New York Dramatic Mirror*. "The very name of this production should prove an inspiration to exhibitors throughout the world."

"A fine thought is behind 'Joan of Plattsdurg'" says Jolo in *Variety*. "It will thrill picture patrons everywhere . . . . . A pretentious production."

George T. Pardy, expressing the verdict of *The Exhibitor's Trade Review*, says: "This picture abounds in spectacular scenes and thrills calculated to arouse patriotic enthusiasm . . . . . It gives every indication of being a valuable box-office attraction."

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Her Newest Picture~

MADGE KENNEDY

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THE FAIR PRETENDER

The Romance of a Beautiful Widow Who Never Had a Husband.

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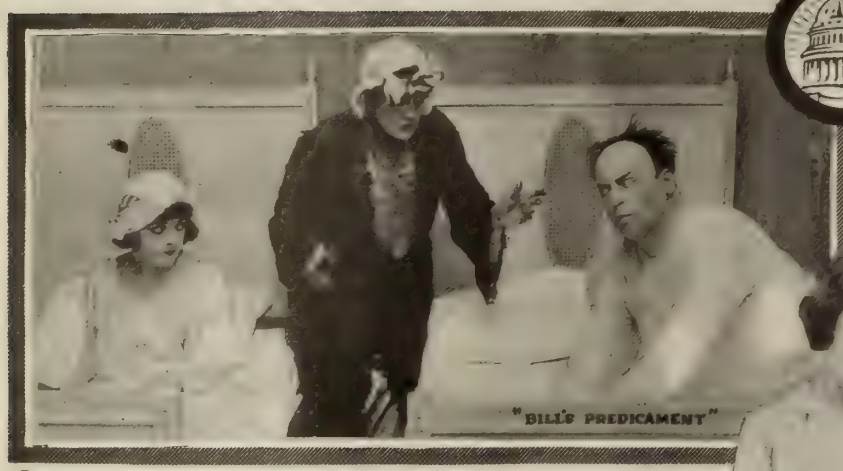

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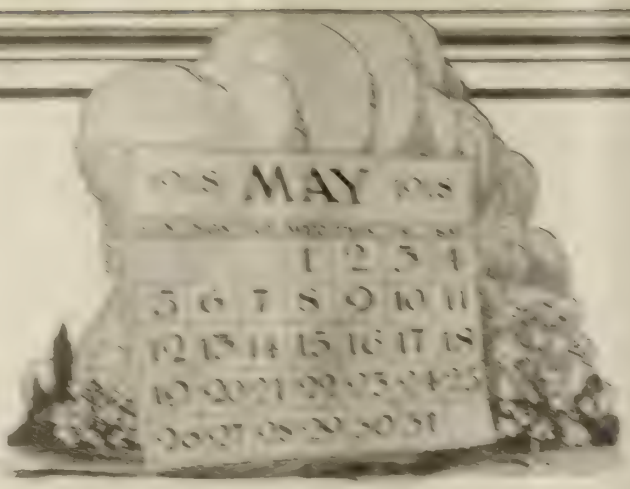

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Paramount Pictures-

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Sessue Hayakawa in "The White Man's Law"
Jack Pickford in "Mile-a-Minute Kendall"
Dorothy Dalton in "The Mating of Marcella"
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for May
In order of their release

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Will your Patrons see them all at your theatre-or is some other house known as *"the best in town"*?

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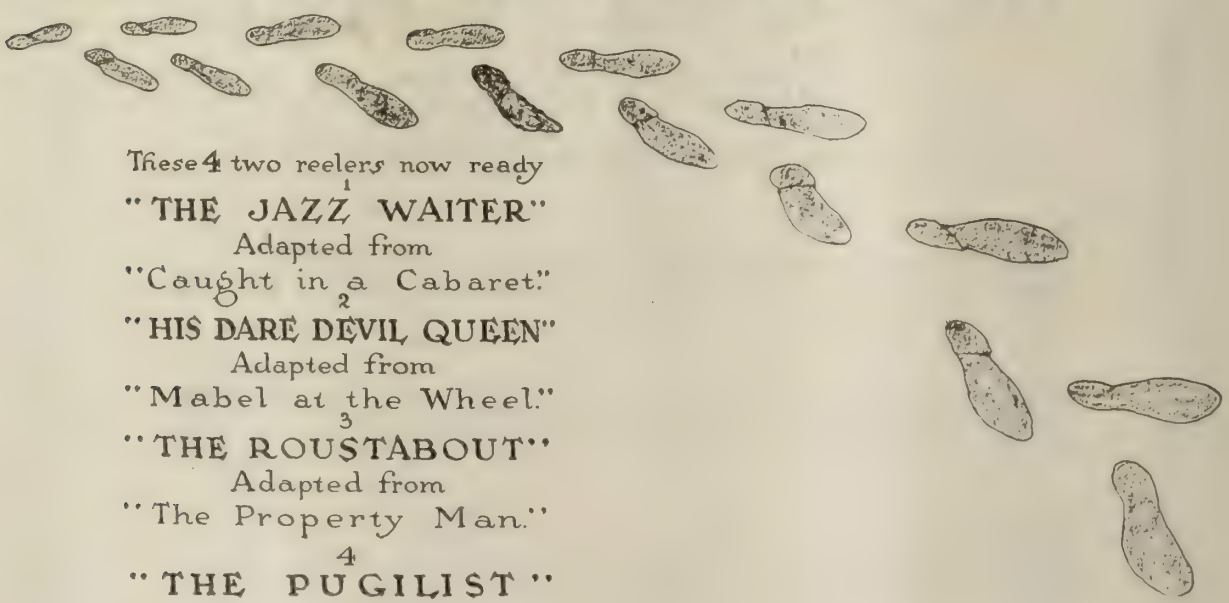

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BESSIE BARRISCALE FEATURES CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

IN

JAMES YOUNG
Director

"Rose o' Paradise"

GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

"And the picture is permeated
with the sovereign art,
transcendent spirit
and exquisite personality
of Bessie Barriscale.
A crystal gem upon liquid gold."

A. F. Gillaspey (Baltimore News)

FORTHCOMING

LOUISE GLAUM

IN

WALLACE WORSLEY
Director

"Shackled"

LAWRENCE McCLOSKEY
Author

NOT a "wronged gal" story.
NOT a "vampire wench" affair.
But the story of a real woman
who scatters to the winds
prejudice, slander calumny,
by the force
of her great, good character!

PARALTA PLAYS, Inc.

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CHARLIE CHAPLIN'S IN TOWN!

You can see him at any General Film Office and book the famous Essanay-Chaplin comedies

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TRY THESE—ONE EACH WEEK

"A NIGHT OUT"	"IN THE PARK"	"THE CHAMPION"
"HIS NEW JOB"	"A WOMAN"	"A JITNEY ELOPEMENT"
"THE TRAMP"	"BY THE SEA"	"WORK"

SNAKEVILLE COMEDIES FIT FOR ANY PROGRAM

Give Your Patrons Fifteen Minutes of Fun

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ESSANAY

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GENERAL FILM COMPANY

Action Stuff—Out Door Adventure—A Live Spot in the Evening's Entertainment

"THE RAIDERS OF SUNSET GAP"

By L. CASE RUSSELL

Another of those stories in which Something Happens. Staged amid the primitive oaks and beeches.

Photographed by HARRY L. KEEPERS

Also Ready:

"THE RETURN OF O'GARRY"—The noted North West Mounted Police hero back to the screen in a new exploit.

"MOUNTAIN LAW"—An exciting adventure in the feud country with a pretty love motive added.

Coming next—another "O'Garry"

"O'GARRY RIDES ALONE"

Produced by

NED FINLEY FILMS, Inc.

New York

NOTE: A new BLUE RIDGE Drama is released every other week, alternating with a general Film western release to insure a weekly schedule of "punch" subjects in 2-reel form.

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EBONY COMEDIES

Real Colored Players

Here is the laugh irresistible—Here are pictures with the spontaneous negro mirth predominant—Here the big novelty card of 1918 for the movie audiences.

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One a Week

You insure your patronage a real A-1 attraction—the Black-Face Act Diverted to the Silent Drama.

A Black Sherlock Holmes
Spying the Spy
The Porters
A Milk Fed Hero
A Busted Romance
Spooks
and more
coming

Produced by EBONY FILM CORPORATION Chicago

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GENERAL FILM COMPANY

THE JUDGE BROWN STORIES

of Boys and the Affairs of Boyhood

There is no offering before the motion picture public today that strikes home like these fine subjects.

Their's is strictly a 100 per cent. amusement value. These pictures sparkle with the quaint humor of juvenile adventure.

No Wonder Exhibitors Clamor for More of the Judge Brown Stories.

New Ones Coming:

Dog vs. Dog	The Case of Bennie
A Boy Built City	Love of Bob.

NOTE.—This illustration is from "I'm a Man," a patriotic subject which is taking all the houses by storm.

Produced by BOY CITY FILM COMPANY Culver City, Cal.

Distributed Exclusively by General Film Company
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GENERAL FILM COMPANY

RANCHO DRAMAS

Two Reels of ACTION

"In the Shadow of the Rockies"
"Where the Sun Sets Red"
"Poverty Gulch"
"Bashful Buck Bailey"
"The Mating of Meg Malloy"

Regular "He-Man" stories of the West that will put the punch into any program. Each subject comprises a concentration of thrills—riding, roping, rescues, combats and the wild romance of humanity untamed.

The RANCHO Dramas are arranged to alternate with other General Film releases of outdoor adventure to provide a reliable weekly release of action films.

Produced by NATIONAL FILM CORPORATION Denver

Distributed Exclusively by General Film Company
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GENERAL FILM COMPANY

"CYNTHIANA"—A Wolfville Tale

By Alfred Henry Lewis

Humor radiates from every one of the Wolfville Tales —the enlivening American humor which pervades the most strenuous of action.

Patricia Palmer and Jack Dill in "Cynthiana"

In These Western Stories Drama and Comedy Mingle with Pleasing Effect

Remember—A Wolfville Tale alternates with an O. Henry story as a weekly two-reel release of high class popular literature.

Every audience will recognize old friends in **Cherokee Hall,** the rough-neck; **Old Man Enright,** philosophical and gray; **Texas Thompson,** one of the best lads in a fracas; **Doc Peets,** the familiar, and **Mrs. Rucker,** the chaperone of Wolfville. They will hail **Cynthiana** and **Tucson Jennie** and all the foremost attractions of the

BROADWAY STAR FEATURES

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America's Ideal—

Abounding Health,
Unaffected Beauty
Youth and Innocence

MARY MILES MINTER

Idol of Millions
of Fans—
Favorite of Discriminating
Audiences

"SOCIAL BRIARS"

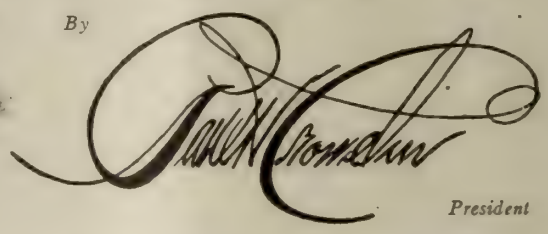
Latest of her profit-sure
productions

Available May 27 at
MUTUAL FILM EXCHANGES
Produced by
AMERICAN FILM COMPANY, INC.

"THERE is a Line—!"

Little Talks with Foreign Buyers—No. 11

By



President

THERE is a line of standard moving picture accessories—the "Fulco" line—that is so complete that the firm who manufacture it, the E. E. Fulton Company, are known as "the department store of the moving picture trade." How would **you** like to be known as the "department store" of YOUR moving picture trade, the dependable man who can supply HIS trade **whatever** the need—carbons as well as films, supplies as well as accessories? Be an exhibitor's service station; it will pay you in increased **film rentals.** All over the earth exhibitors are looking for **service—beyond that of film.** Exchanges that cater to this call cannot fail to benefit by it. That's why so many foreign buyers of World and Paralta films, and our special features, take Speer Carbons from us. Their success with Speer is now history and history will repeat itself when they order the

"FULCO" SPECIALTIES

Enclosed rewinds—Bench rewinds—Lugs—Carbon Savers—Carbon Adapters—Cement—Carrying Cases.

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PAUL H. CROMELIN
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"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons.

READY FOR WORLD SALE *—52* ***World Films*** *a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year; featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features* ***"Whither Thou Goest," "To-day," "Mad Lover," "Inside the Lines," "The Victim," "Man of Bronze," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

Advance Bookings can now be made on

PAY DAY

Released June 1st.

THE newest, most fantastic, most delightful novelty feature ever offered starring the famous

MR. and MRS. SIDNEY

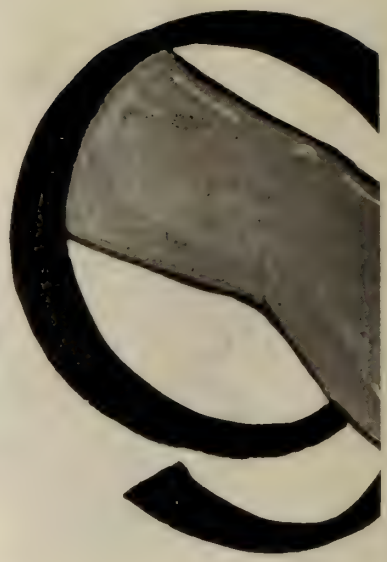
DREW

A daring, diabolical, devilish delight for hot weather especially, furnishing an absolute treat in 5 acts for the millions who follow the Drews.

From the famous play of the same name, but bigger, better and bubbling with fun.

METRO

TOYS OF



The greatest star the screen has ever known has captured the masses and the classes of the entire country

NAZIMOVA

The new sensation

A drama that thrills you to your very soul - an amazing portrayal of all the human emotions.

7 intense acts

From the story by June Mathis, directed by George D. Baker.

SCREEN

Metro Pictures Corporation, *Distributors*

FATE

SCREEN CLASSICS INC

NOVA

of the screen

"You've mine, body and soul"

CLASSICS INC.

Maxwell Karger, *Manager of Productions*

Revelation
smashing records everywhere!

I. H. RUBEN
PRESIDENT
S. BLUMENTHAL
SECRETARY

New Garrick Theatre
(OPERATED BY MILES THEATRE CO.)
OFFICE, 42 SOUTH SEVENTH STREET

PHONE
MAIN 947

MINNEAPOLIS, MINN., May 1st.'18

Metro Pictures Corp.
L.H.Coen, Mgr.
Dear Mr Coen:-

Nazimova in "Revelation" opened to capacity houses Sunday, breaking all records for attendance. After ten o'clock at night 500 people were waiting to get in.

It is with out a doubt the greatest picture ever played in the New Garrick Theatre and we expect and no doubt will break all records for a weeks run business.

Very Respectfully,

NH-JKJ

Julius K. Johnson
Manager

A new triumph—

a different sort of a big success!

FRANCIS X.

BUSHMAN

and BEVERLY

BAYNE

in **CYCLONE HIGGINS D. D.**

Written and directed by William Christy Cabanne in 5 irresponsible disrespectful and absolutely delightful acts.

Released by METRO MAY 13.

MAXWELL KARGER
Manager of Productions

NOW OPEN FOR

FRANK A. KEENEY'S

BIG BOX-OFFICE ATTRACTION

"A ROMANCE

PAUL ARMSTRONG'S
GREAT DRAMA OF NEW YORK LIFE
STARRING

THE LADY BEAUTIFUL OF THE SCREEN

CATHERINE CALVERT

WITH AN ALL-STAR CAST, INCLUDING
DAVID POWELL, EUGENE O'BRIEN,
EDWIN FORSBERG AND SYBIL CARMEN

IN SIX THRILLING PARTS
SUPERVISED AND DIRECTED BY
JAMES KIRKWOOD

FOR PARTICULARS ADDRESS WILLIAM L. SHERRY ROOM 501 GODFREY BLDG., 729 7TH AVE., N.Y.

BOOKINGS

of the UNDERWORLD"

TO BE RELEASED THROUGH THE
WM. L. SHERRY SERVICE
FOR THE U.S. AND CANADA

SEE
- BLACKWELL'S ISLAND
- LITTLE ITALY
- THE BOWERY AFTER DARK
- THE EAST SIDE DANCE HALL
- LIFE IN CHINATOWN
- THE BRIDGE OF SIGHS

KEENEY GENERAL OFFICES, 1493 BROADWAY

RAY C. OWENS, GEN'L M'G'R.

SOL L. LESSER Buys Only Quality Film
He Has Bought the Shorty Hamilton Series

IF You are in doubt, Mr. State Right Buyer, what better recommendation do you need than the above?

THIRD STORY

NOW READY

The Ranger

Preview critics say it is a crackerjack! Shorty, working with the U. S. Secret Service, traps an Alien enemy. Thrilling situations! Rapid action! Natural direction! Perfect photography! Five reels of liquid film fire that only curiosity can quench! And at PRICES THAT BRING YOU REAL PROFIT! The story is

By

W. H. CLIFFORD

whose works are known to every audience in the country! Only a little open territory left! Apply for yours NOW.

The

W. H. CLIFFORD PHOTOPLAY CO.

5817 SANTA MONICA BOULEVARD
LOS ANGELES, CAL.

PATHÉ

R·C

A.H.WOODS Presents

FANNIE WARD

In the adaptation of Michael Morton's great play

THE YELLOW TICKET

Produced by ASTRA

Directed by Wm PARKE

"The Yellow Ticket" is a wonderful box-office attraction. As a stage play it had New York flocking to see it for 400 days. It broke records in all parts of the country... As a motion picture it will be seen by millions where it was seen on the stage by tens of thousands. Book it NOW for a long run. It's worthy of it on its merit

Released June 2nd

PATHÉ

PATHÉ

announces that Mr. S.L. Rothapfel has booked

FANNIE WARD

in the motion picture adaptation of A.H. Woods' famous stage success

THE YELLOW TICKET

for his Rialto Theatre . . As Mr. Rothapfel pays large rental for this picture he thus shows a well-justified appreciation of both its value as a box office attraction and its merit as a production

Released June 2nd

PATHÉ

IRENE CASTLE

The best known, best dressed woman in America, is announced in

THE MYSTERIOUS CLIENT

Story by Chas. Dazey Produced by Astra

Directed by Fred Wright

A cyclonic, swift moving play with an ending that leaves you gasping for breath.

THE FIRE OF ROMANCE!

WILLIAM FOX PRESENTS

THEDA BARA

in a THEDA BARA super-production

UNDER

A story of a battle for love of a woman with no regrets.

Story by GEORGE SCARBOROUGH
Scenario by ADRIAN JOHNSON
Staged by
J. GORDON EDWARDS

THE THRILL OF ADVENTURE!

America's Greatest Emotional Actress
in Her Most Appealing Role

Daughter of Old Glory
Sweetheart of the man who fought for the fla

THE YOKE

A PULSING DRAMA OF THE PHILIPPINES IN THE DAYS OF AGUINALDO

Vibrant with the turmoil of insurrection

STANDARD PICTURES

FOX

FILM CORPORATION

A SCREAM IN THE NIGHT!

PECIAL
NE - A - WEEK

FEATURES
52 - A - YEAR

William Fox presents

Jewel Carmen

in the tremendous mystery drama

CONFESSION

The story of an interrupted honeymoon

BRIDE'S HUSBAND CONVICTED OF MURDER·
BEAUTIFUL WIFE TRAPS SLAYER·
PARDON COMES TOO LATE·
THEN A CRASHING, SURPRISING,
HAPPY CLIMAX!

FOX
FILM CORPORATION

WHO HELD THE KNIFE?

A stirring play of love, mystery, crime and surprises

JEWEL CARMEN
in
CONFESSION

3 other sure-fire attractions
FOX SPECIAL FEATURES
one-a-week 52-a-year

TOM MIX
in
ACE HIGH

A gripping tale of adventure in the service of the Northwest Mounted Police

Written and Staged by Lynn Reynolds

VIRGINIA PEARSON
in
The FIREBRAND

An absorbing drama of love and hate in Russia

Scenario by
E. LLOYD SHELDON
Staged by
EDMUND LAWRENCE

JUNE CAPRICE
in
BLUE-EYED MARY

and her sprightly adventures in love

Story by
FRANCES CROWLEY
Staged by
HARRY MILLARDE

FOX
FILM CORPORATION

William Fox presents Henry Lehrman's

Leaders in Laughter

SUNSHINE COMEDIES

Current release

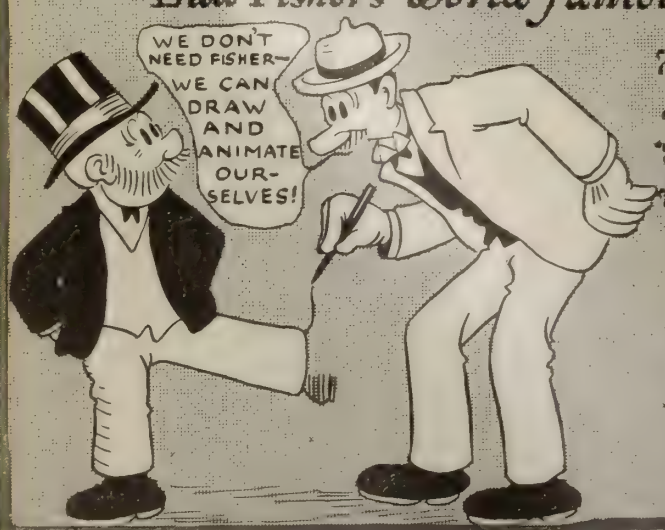
WILD WOMEN and TAME LIONS

Also the joy boys of the films

MUTT and JEFF

Bud Fisher's world famous animated cartoons

Now ready

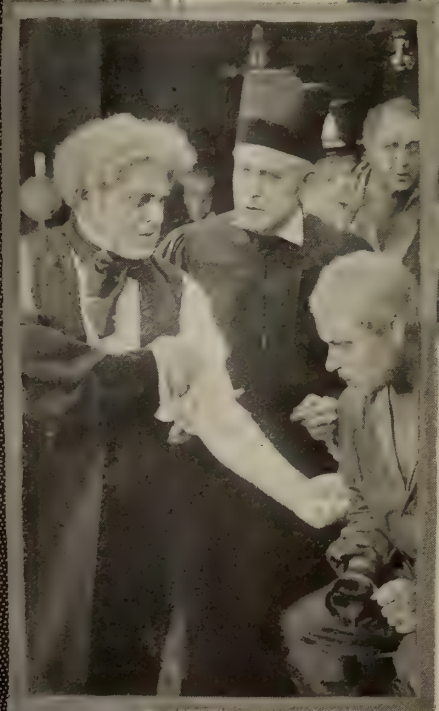


"The Tale of a Pig"
"Hospital Orderlies"
"Tonsorial Artists"
"The Superintendents"
"Helping McAdoo"
"Occultism"
"A Fisherless Cartoon"

FOX

FILM CORPORATION

THE PICTURE OF THE AGE



All other camera achievements pale beside The Fox picturization of Victor Hugo's immortal

LES MISERABLES

As Jean Valjean

WILLIAM FARNUM

Portrays most dramatic figure in screen history.

Dont wait! Wire for it to day!

STANDARD PICTURES

FOX FILM CORPORATION

Important Notice to

VAUDEVILLE ARTISTS
PHOTO PLAY ARTISTS
DRAMATIC ARTISTS
MUSICAL COMEDY ARTISTS
THEATRE OWNERS
THEATRE MANAGERS

THE men and women of our profession have been entrusted with a great responsibility in the American Red Cross War Fund Drive, which opens on May 20th and continues until midnight, May 27th.

Recognizing that our profession is the most potent agency to reach the hearts of the people and stir them to deeds of patriotism and generosity, the managers of this great drive have assigned to us the work of gathering millions from the masses during that week.

We accept the responsibility and hail it as a great opportunity for patriotic service.

Let every man and woman of our profession, every artist and every manager, join hands to send a horde of dollars to supply loving care for our fighting men and to heal the wounded of "No Man's Land."

Let us give generously our own money and our time and labors to collect the money of the millions with whom we come in daily contact.

If we are to measure up to the traditions of our profession and fulfill the trust which President Woodrow Wilson and his fellow officers of the American Red Cross have placed upon us, we must have the united, one hundred percent cooperation of every man and woman of the stage and pictureland.

The Red Cross managers in giving us this opportunity and this responsibility recognized that the greatest efficiency and the greatest sums of money to be collected would result from our unified efforts.

Therefore, the Allied Theatrical and Motion Picture Team was created, and to that team, exclusively, was entrusted the work of raising money from the members of our profession, its allied industries, and the million or more people whom we daily entertain in the theatres of this city.

The Red Cross managers have placed this responsibility upon us and have asked that the men and women of our profession stand unitedly behind our own team.

It has been agreed that the best interests of the great cause for which we are all working will be served if all benefits and all efforts to raise funds through the aid of our profession are handled exclusively by the Allied Theatrical and Motion Picture Team.

We ask all members of our profession, in the interest of efficient work, to adhere strictly to the terms of this agreement. We ask you to give every hour of your time, every ounce of your effort from now until the end of the Drive, so that we may send a message to the President of the United States, and to the hundred million people of this nation, that we are the most powerful agency of the land in carrying on patriotic work, and that we are "One hundred percent essential" in the hour of our country's need.

ALLIED THEATRICAL AND MOTION PICTURE TEAM

KLAW & ERLANGER
COHAN & HARRIS
DAVID BELASCO
CHARLES FROHMAN, Inc.
FLORENZ ZIEGFELD
CHARLES DILLINGHAM
HENRY B. HARRIS ESTATE
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HARRY AIKEN
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MARCUS LOEW
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CARL LAEMMLE
W. W. IRWIN
ALBERT E. SMITH
WALTER E. GREENE
HILLER & WILK
S. L. ROTHAPFEL
ROY AIKEN

EAGLEEYEZING D.W. GRIFFITH'S LATEST PRODUCTION

THE EVENING TELEGRAM—NEW YORK, SUNDAY, MAY 5

"SPIES"

Do you know that down on the shores of Staten Island, overlooking the Lower Bay in New York Harbor, in a deserted hut, desperate and designing men labored secretly night and day manufacturing a torpedo which they proposed to discharge at one of our biggest battle ships as she steamed out of the harbor on the way to Europe in the great war for Humanity and Civilization?

Do you know that not many weeks after the United States entered the war, more than eight hundred naval officers of our beloved country, who had assembled at a Broadway hotel, in New York city, for a banquet, celebrated the occasion by dining directly over a room which had been filled with enough dynamite to blow the entire hotel to smithereens?

Do you know that these and other outrages planned by the unspeakable Boche spies were foiled and circumvented by the United States Secret Service officers who are forever tracking and following the dastardly enemies of our country, who are so thick among us that one

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fact, we have the authority of D. W. Griffith himself that the incident of the Ger
woman spy conducting
village ACTUALLY
whole story which he
"Hearts of the W

8 EVENING PUBLIC LEDGER—PHILADELPHIA, SATURDAY, MAY 4, 1918

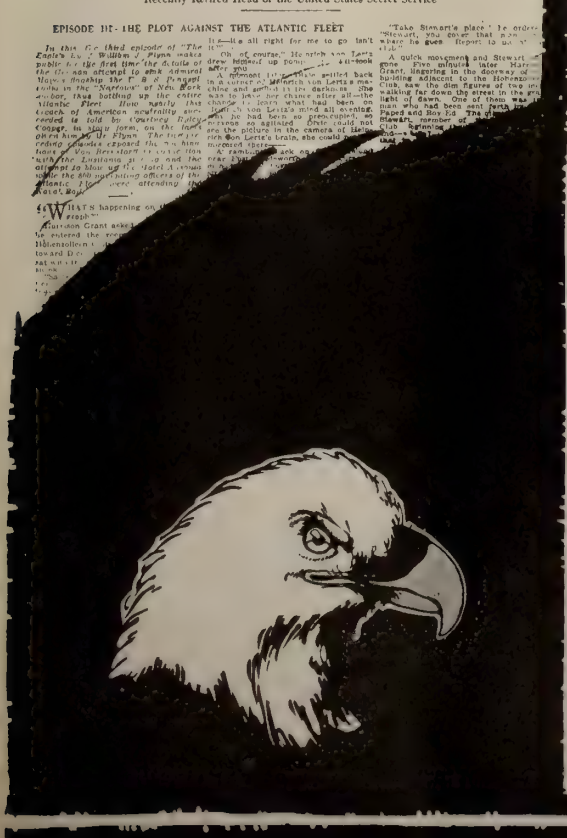
GERMAN SPIES' ATTEMPT TO CRIPPLE U. S. FLEET IN NEW YORK HARBOR UPSET BY "THE EAGLE'S EYE"

Failing in Their Plot to Blow Up the Hotel Ansonia While 800 Navigating Officers Were Attending the Naval Ball, the Teuton Hirelings Under Von Bernstorff's Direction Pushed Alternative Plan

In a Little Shack at a Deserted Spot of Staten Island Mechanics Worked Day and Night to Complete a Wireless-Controlled Torpedo Destined to Sink the U. S. S. Pennsylvania

By WILLIAM J. FLYNN
Recently Retired Head of the United States Secret Service

EPISODE III—THE PLOT AGAINST THE ATLANTIC FLEET



MR. GRIFFITH'S managers publicly admit that the facts pictured in "The Eagle's Eye" have a tremendous appeal.

In advertising his latest production, based on the war, they draw upon the facts pictured in the second and third episodes of "The Eagle's Eye," and set forth, as a most timely and interesting part of his picture, its story of spy activities.

Therein is a difference.

"The Eagle's Eye" is the only motion picture revelation of the facts of the Imperial German Government's spy war IN AMERICA.

It does not show the horrors of war. It does not go to Europe for spy material. It is confined strictly to what the Kaiser's agents did, and tried to do, to American property, to American lives.

It is intimate and personal in its appeal to theatre patrons in every state in the union.

Mr. Griffith's managers, in their advertising, show their conviction that the facts revealed by Chief Flynn in "The Eagle's Eye" are among the most important public documents of the year.

Their judgment is correct.

MR. EXHIBITOR:

Not exactly as an experiment, but **something different**—

We have decided to purchase our advertising space for **your** benefit and to announce the establishment of our

PUBLICITY SERVICE BUREAU

To enable you to make more money out of

ROBERT C. BRUCE
"SCENICS BEAUTIFUL"
DITMARS' ANIMAL PICTURES
E. M. NEWMAN TRAVELOGUES
KATZENJAMMER KIDS
HAPPY HOOLIGANS
GEORGE D. WRIGHT'S
"MEXICO TODAY"

HELP NUMBER ONE

Paper, Press Stories, Cuts and Mats on all of the above

Ask the Exchangeman for "Service Plus." We believe our releases to be "features" and want to help you put them over as "features"—THEN YOU CAN CLEAN UP.

WATCH THIS SPACE FOR HELP NUMBER TWO NEXT WEEK

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

The Man
BEHIND THE
POPULARITY OF
CHRISTIE
COMEDIES
BEST THEATRES
EVERYWHERE
PAY TRIBUTE TO THE ABILITY
of AL.E.CHRISTIE
BY BOOKING THESE CLEAN
SNAPPY COMEDIES REG-
ULARLY EACH WEEK.
HE HAS MADE THEM AN
ESTABLISHED SUCCESS
FEATURING THE YOUTH OF
THE PICTURE WORLD
BOBBY VERNON
BETTY COMPSON
JAY BELASCO
ETHEL LYNNE
"SMILING" BILLY MASON
ELEANOR FIELD
HARRY EDWARDS
DOROTHY DANE
BOOKED THRU FOREMOST
INDEPENDENT EXCHANGES.
CHRISTIE FILM Co.
INCORPORATED
LOS ANGELES
A. E. Christie

Here's a Record for State Rights Sales

Sold to Liberty Distributing Corporation for New York and Booked Immediately in All the Big Loew Theatres

Sold to S. A. Lynch Enterprises
FOR—NORTH CAROLINA, SOUTH CAROLINA, FLORIDA, GEORGIA, ALABAMA, MISSISSIPPI, TENNESSEE, LOUISIANA, ARKANSAS, OKLAHOMA, TEXAS.

Sold to Charles F. Schwerin
FOR—OHIO.

Sold to Civilization Film Corporation
FOR—NEW JERSEY

Sold to Grand Central Film Company
FOR—MISSOURI

SEE **VERA MICHELENA** in the thrilling drama of the Great White Way
"THE DEVIL'S PLAYGROUND"

STAGED BY HARRY McKAE WEBSTER

All territory for these two sure-fire box-office winners will be disposed of at the earliest possible moment.

ATLANTIC DISTRIBUTING CORPORATION

TIMES BLDG. NEW YORK

GEORGE A. ENRIGHT

Foreign Rights Controlled by Robertson-Cole Company, Times Bldg., New York

NOW BOOKING

The Big Special Author's Film Co. Production

The CRUCIBLE of LIFE
WITH
GRACE D'ARMOND
ADAPTED FROM THE GREAT STAGE HIT "FAIRFAX" BY BARTLEY CAMPBELL
Staged by CAPTAIN HARRY LAMBERT

A powerful combination of gripping drama and thrilling spectacular effects.

THE GREAT BACON-BACKER STUDIO'S INITIAL OFFERING

THE MOST SENSATIONAL SOCIETY DRAMA OF THE YEAR

"MEN"

AN EXTRA ATTRACTION OF EXCEPTIONAL BOX OFFICE VALUE

Book through Foursquare Exchanges

EUGENE WALTER'S "JUST A WOMAN" — WITH CHARLOTTE WALKER

THOS. H. INCE'S "THOSE WHO PAY" — WITH BESSIE BARRISCALE

SIDNEY OLCOTT'S "THE BELGIAN" — WITH WALKER WHITESIDE VALENTINE GRANT

THOS. H. INCE'S "THE ZEPPELIN'S LAST RAID" — WITH ENID MARKEY HOWARD HICKMAN

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

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FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
DETROIT	304 Jos. Mack Bldg.
CHICAGO	207 S. Wabash Ave.
DENVER	1735 Welton St.
SEATTLE	2014 Third Ave.
PITTSBURGH	127 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
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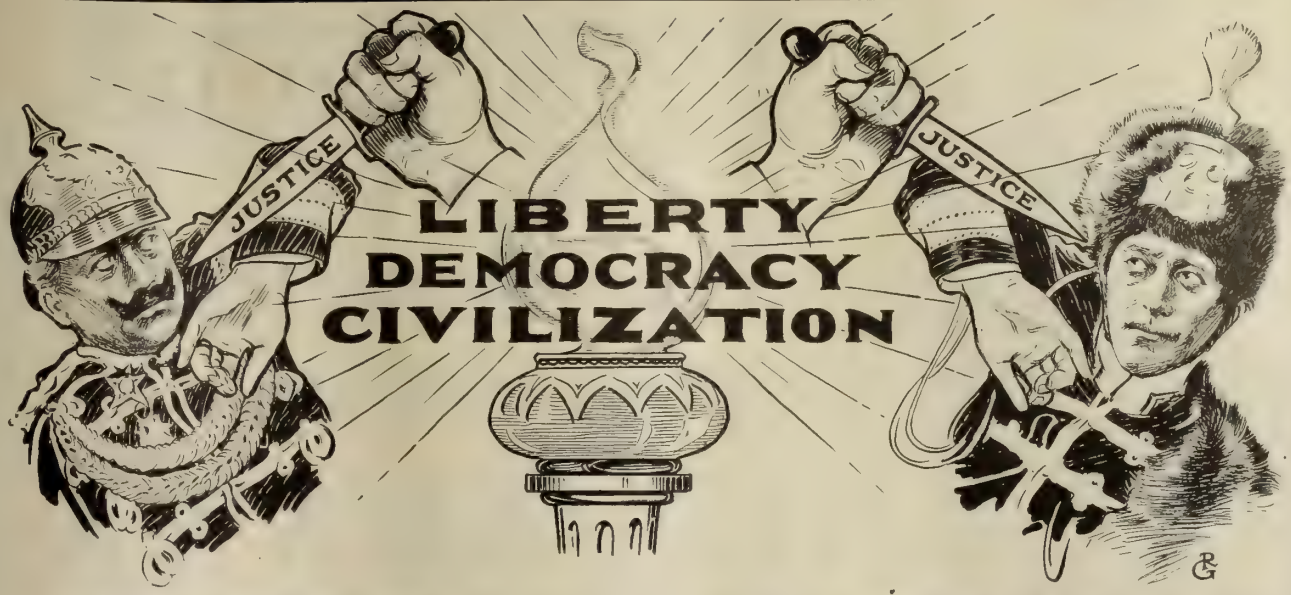

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INDEX TO CONTENTS and ADVERTISERS

TO CONTENTS

Advertising Aids for Busy Managers.....1189
Advertising for Exhibitors.....1133
Alberta Has New Ticket Tax.....1124
Allen Promoted by Famous Players.....1156
Amateur Afternoons at World Studios.....1125
At Leading Picture Theaters.....1120

Bassett, Russell, Veteran Actor, Dead.....1126
Boston Trade Letter.....1176

Canada, Business Conditions in, Favorable..1178
Cauffiel, Daniel, Pleads for Sunday Shows..1118
Censor Ordinance, Proposed Amendment of..1143
Cheer Up, Dr. Crane.....1117
Chicago News Letter.....1143
Cincinnati Operators Win Increase.....1180
Conditions in British Columbia Good.....1155
"Confession" (Fox).....1186
Critical Reviews and Comments.....1185

Daylight Saving a Drawback in Villages..1183
Des Moines Exchanges Have New Heads..1184
Detroit Trade Letter.....1181

Facts and Comments.....1115
First National Takes Larger Quarters.....1153
$5,000 Reward (Bluebird).....1185
Foreign Trade News.....1128
Frederick, Miss, to Release Through Goldwyn.....1153

Gates, Mark, Opens Dayton Theater.....1154
General in Midst of Big Year.....1156
Gerard Film Starts in San Francisco.....1182
Gihbsson, Leif.....1154
Goldwyn Again Signs Mabel Normand.....1126

"Hell Hound of Alaska, The" (W. H. Productions).....1187
"Her Decision" (Triangle).....1186
How It Is Done at the Strand.....1155
"Hypocrites, The" (Cosomofotofilm).....1186
"Hula Hula Dance, The" (W. H. Productions).....1187

"I'm a Man" (General Film).....1187
Indianapolis Exchanges Hit by Ordinance..1126

Lafayette's (Ind.) Luna Theater Opens....1184
List of Current Film Release Dates, 1198, 1200, 1202, 1204

Malitz and Engler Sentenced to Prison.....1123
Manufacturers' Advance Notes.....1160
"Men" (Bacon-Baker).....1187
Metro Engages Pageant Specialist.....1132
Montreal Police Catch Film Thief.....1150
Motion Picture Educator.....1130
Motion Picture Exhibitor, The.....1121
Motion Picture Photography.....1140
"Moonshine" (Paramount-Arbuckle).....1185
Moore, Tom, of Goldwyn.....1146
"Mountain Law" (General Film).....1187
Music for the Picture.....1141
Mutt, Poor, Struts His Brief Hour on Stage..1153
"Mysterious Client, The" (Pathe).....1185

New Canadian Tax Causes Consternation..1124
News of Los Angeles and Vicinity.....1145
Newman, E. M., Goes Abroad.....1144
No Reason for Bitterness Over Publicity....1151
North, Tom, Wins a Real Job.....1154
Northrup, Harry S., Villain.....1149
Northwest Exhibitors Hold Convention.....1121

Ohio Exhibitors Film Exchange Started....1179
Oklahoma Theaters Praised by McAdoo.....1177
Our Weakest Spot.....1116

"P. A." Heads New Rochester Concern...1125
Paralta, Change of Ownership in.....1120
"Peg of the Pirates" (Fox).....1185
Penrose Discusses Censorship with Film Men.....1126
Pershing's Crusaders Screened in New York..1120
Photoplaywright, The.....1136
"Playing the Game" (Paramount).....1186
Projection Department.....1137
Publicity, No Reason for Bitterness Over...1151

Rambles 'Round Filmtown.....1157
Red Cross Founds Operators' School.....1144
Requisite of a Long Run, The.....1118
Richardson Visits Chicago and St. Louis....1147

Sabbatarians Win Battle in Sherbrooke....1152
Sabbath Shows Killed in Birmingham.....1118
St. John Exchange Managers Organized....1123
"Satan's Pawn" (W. H. Productions).....1187
Sennott, N. J., Dinner to, a Big Event.....1152
Sense of Values, A.....1117
Sheldon, James M., in New York.....1152
Sherry to Distribute Keeney Pictures.....1125
Show Business and the Screen.....1116
State Rights Department.....1171

Theatrical Folk Have Own Red Cross Team..1119
"Trail to Yesterday" (Metro).....1187
Trimble Engages Players for New Company..1152
"Triumph of the Weak, The" (Vitagraph)...1185

Unearth Conspiracy to Steal Films.....1150
Universal Institutes Traveling School.....1149

"Vengeance" (World).....1186

"Wolves of the Border" (Triangle).....1187

Yankee Exhibitors Discuss Conditions.....1122

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co.....1206

CHAIR & SEATING MFRS.
Steel Furniture Co.....1196

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1205
Central Theater Supply Co.....1194
Exhibitors' Supply Co.....1195
Hertner Elec. & Mfg. Co.....1194
Northwestern Electric Co.....1203
Porter, B. F.....1195
Swaab, Lewis M.....1194
Typhoon Fan Co.....1203
United Theater Equip. Corp.....1207
Universal Motor Co.....1197

FILM EXCHANGES.
Film Exchange, The.....1194

LENS MFRS.
Gundlach Manhattan Opt. Co.....1205

LOBBY DISPLAYS.
Kraus Mfg. Co.....1193
Newman Mfg. Co.....1193

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1195
Duhem M. P. Co.....1205
Erbograph Co.....1203
Evans Film Mfg. Co.....1196
Gunby Bros.....1195
Rothacker Film Mfg. Co.....1194

MISCELLANEOUS.
Anti-Censorship Slides.....1197
Automatic T. S. & C. R. Co.....1196
Bioscope, The.....1195
Cine-Mundial.....1206
Cinema, The.....1205
Classified Advertisements.....1199
Eastman Kodak Co.....1205
Greater N. Y. Slide Co.....1193
La Cinematografia Italiana.....1193
Moore, Wm. N.....1205
M. P. Directory Co.....1203
M. P. World Circulation Coupon.....1203
National Ticket Co.....1197
Our-Boys-in-France Tobacco Fund.....1194
Red Cross Drive.....1102
Richardson's M. P. Handbook.....1205
Robinson, T. L., & Co.....1196
Screencraft.....1205
Williams, A. F.....1195

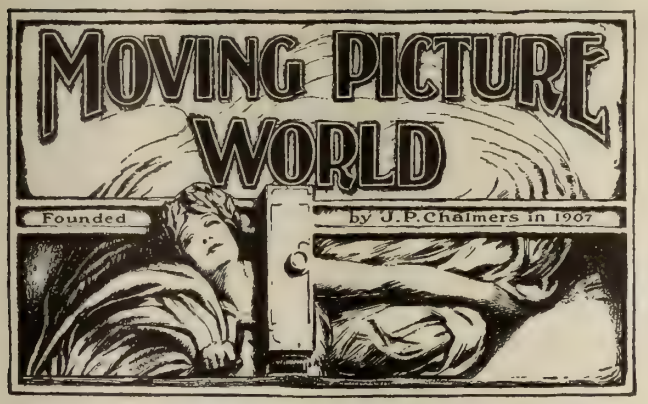
MOVING PICTURE CAMERAS.
Bass Camera Co.....1197
Burke & James, Inc.....1195
G. Gennert.....1206

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1196
Marquette Piano Co.....1196
Seeburg Piano Co.....1196

PROJECTION MCH. MFRS.
De Vry Corp., The.....1203
Enterprise Opt. Mfg. Co.....1196
Power, Nicholas, Co.....1208
Precision Mch. Co.....1201

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1206

MFRS. OF MOVING PICTURES.
Atlantic Distrib. Corp.....1106
Boy City Film Co.....1082
Broadway Star Features.....1084
Christie Film Co.....1105
Commonwealth Pictures Corp.....1113
DeLuxe Pictures.....1112
Ebony Film Corp.....1081
Educational Films Corp. of A.....1104
Ernest Shipman.....1108
Essanay Film Mfg. Co.....1063, 1079
Famous Players-Lasky Corp.....1073-75
First Nat'l Exhibitors Circuit.....1111
Fordart Films, Inc.....1109
Fox Film Corp.....1096-1101
Gaumont Co.....1073
Goldwyn Pictures Corp..Colored Insert, 1071-72
Haworth Pictures Corp.....1110
Inter-Ocean Film Corp.....1086
Jewel Productions, Inc.....1062, 1064-65
Frank Keeney.....1092-93
Metro Pictures Corp.....1087-91
Mutual Film Corp.....1085
National Film Corp.....1083
Ned Finley Films.....1080
Paralta Plays, Inc.....Colored Insert
Pathe Exchange, Inc.....Colored Insert, 1095
Select Pictures Corp.....1168-69
Triangle Distrib. Corp.....1070
Universal Film Mfg. Co.....1066-67
U. S. Exhibitors Book. Corp.....1107
Wharton Releasing Corp.....1103
W. H. Clifford Photoplay Co.....1094
W. H. Productions.....1076-77
W. W. Hodkinson Corp.....1078



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Saturday, May 25, 1918

Facts and Comments

DATES have been set and plans are being perfected for a big convention of the motion picture industry at Boston. To give the event an international flavor it is proposed that representatives of the picture business in other countries be invited to attend, and committees to accomplish this end have been appointed. This is a matter of considerable importance and should have been started earlier, but there ought still to be time to get the thing going so that, if it cannot be finished at the coming convention, the initiative will be sufficiently informative to warrant a full development of the plan. It is none too early to prepare for the events that will come at the conclusion of the World War. Men who have been abroad and have studied commercial conditions warn us that the Central Powers are already working on plans to regain the trade that has been lost by the war and that a form of competition will spring up that will be difficult to combat once peace is declared.

Preparedness to meet the inevitable trade battle should be complete, but it cannot be made so without the fullest co-operation between the manufacturers and distributors of the allied and neutral countries. An international conference at this time would serve to develop the attitude of the trade and to bring together the men whose interests are at stake and upon whom the burden of the fight will fall. Indications now are that the principal struggle will be for the South American market, although neutral European countries and Russia offer great opportunities. German picture interests are now intrenching themselves in such of these neutral countries as they have access to, buying chains of theaters and securing such concessions as can be obtained with a view to establishing a virtual monopoly of the business.

Much can be accomplished at a conference of film men engaged in international trade to meet this menace. That German picture men should destroy the advantage already gained is not to be thought of, but the position Americans have established cannot be held without a fight. So let's have the international conference at Boston.

* * *

WILLIAM FOX, by his energy and devotion to civic duty, has become recognized as the greatest single force in Greater New York when a time comes to enthuse the citizenry on the subject of charity or great patriotic purposes. He has been foremost in two great "drives"—one for the Jewish Charities and the other in aid of funds for the Knights of Columbus. Now he further emphasizes his religious neutrality in accepting command of the forces that will, beyond question, roll up a mighty total to represent the theatrical and motion picture industry in the forthcoming Red Cross "drive."

*

Jew and Gentile, the godly and the unclaimed, do honor to themselves in paying tribute to William Fox for his devotion to a public duty that can add less to his commercial gain than it will to his personal satisfaction. At the Astor lunch, initiating the general movement, Mr. Fox spoke with patriotic fervor and sincerity that left no room for skeptical deductions. He eagerly acknowledged the gratitude he felt toward this country of his adoption that had given him his opportunity for happiness, advancement and wealth.

*

He convincingly declared his purpose in taking up a third campaign in aid of an international charity; he disclaimed any desire for personal aggrandizement; he submitted as his incentive a combination of gratitude to the business that had brought him wealth and love of the country that had given him opportunity. He entered the Red Cross drive to convince the Government at Washington that theatricals and moving pictures were "essentials" under war classification; to aid in rolling up such a sum in Greater New York that the President would be brought to a realization that theatrical interests represented a tremendous share in public life.

*

This "drive" will be a theatrical movement centering only here in Greater New York. The Red Cross officials made no attempt nationally to organize the industries; the local movement now under way would never have been initiated but for Mr. Fox. And with all this Mr. Fox refuses to allow any special praise to be individually his; he seeks only co-ordination and co-operation from the allied industries, root and branch. When the story is told in the total of dollars it is easily believable that May 20 to 27 will not only be a triumph for the Red Cross "drive" but "red letter days" in the commercial well-being of the theatrical and moving picture industries in particular.

Our Weakest Spot

By Louis Reeves Harrison.

WHILE we are all intent on constant improvement there is no need of weeping over sins we have not committed, and reference to our failings should be backed up by more than mere individual opinion, particularly that kind which reasons in vivid and striking terms on premises utterly false. Many a man of vision, who can look out upon the future of moving pictures as upon the stars at night, not accurately measuring the wide field of view, but appreciating its magnitude, has listened with small patience to disparagement of the entire art of production because of certain inferior examples which have appeared on the screen.

Depreciation of that kind sounds like envy.

It may be that the popularity and prosperity of moving pictures have caused discontent and some degree of enmity among those whose mental power is released through other arts of expression, but it is hardly to be expected that the novelist, or the dramatist, can sincerely worship at any other shrine than that he has learned to revere, and it is not impossible that he may come to believe all other arts revolve around his own. He may have a heart alive to the beauties of nature in motion, from the white spray of mountain stream to the ocean's lashing surf, yet he will sneer at their most exquisite portrayal on the screen.

He is bucking against common sense.

It is the truth in such representation, and the beauty behind it, which have made moving pictures so dear to common people. Language is not capable of expressing what the eye can take in at a glance on the screen, and it never will be. This does not mean that literature and the drama, each in the hands of an artist, will not continue to be so many elements of thought and passion, stirring new moods and fresh ideas, quickening the imagination, adding to our instruction and happiness. From those elder sister arts moving pictures have drawn some of the finest material for public edification and entertainment. It means that there is little consideration given the fact that we have not yet come into our own. The art is not to blame for mistakes committed in its name.

It looks as though we lack sense of proportion.

While persistent efforts have been made to create the impression that there is no money in production under war conditions, and it is pointed out that many well organized concerns have passed their dividends, some going out of making pictures entirely, it is hardly too much to say that they might have continued profitably in business had they not indulged in heavy outlay wholly apart from that required by the most costly product. The crucial question of adjusting one part to another has not been given due thought in many cases. In many others this neglect might be readily excused, because expenditure allotment is no easy matter.

But excuses are not reasons.

The popularity of moving pictures is assured, and prosperity can keep pace through vigorous response to a progressive demand for the superior kind. That kind cannot be made by extravagant expenditure in one department of production and parsimony in another, nor by making a grand display of office furniture. Not only by elaboration of the business end, salaries out of accord with service contributed and that terrible handicap, overhead charges, is production overweighed, but it is asked to feed itself where there is little nourishment to be found.

Why not apply ordinary business principles?

In almost any manufacturing industry it is possible to put out substitutions and adulterations for a while and get away with it, but that is a get-rich-quick policy which is bound to react in the end. No dependable brand and lasting success, no matter how cleverly handled at the outset, was ever built up in that way. Honest steel is just as necessary as honest workmanship in shaping the metal. Photoplays that pretend much and promise more at the beginning, only to peter out in nothingness at the end, are not made of honest material. They bring a profit today, with an overbalancing loss tomorrow. That shortsighted policy is not the fault of moving pictures, but of the eager, hurried, wasteful and extravagant concerns making them.

Our weakest spot—is it not lack of vision?

Show Business and the Screen

By Edward Weitzel.

Getting a Line on the Public.

THE best romantic actor in the United States has been traveling about the country for the last two years with the worst play he has ever used—and is making the most money of his career. When first produced in New York the piece was unanimously and deservedly damned by the critics and failed to score a financial success. Although written by a celebrated novelist, it is full of artistic blowholes and rhetorical bunkum, but in the language of the curb, audiences from Maine to California have been eating it up. Plays of exceptional merit produced by the same star have not been received with one-half the amount of public favor.

This is not an unusual phase of the show business.

Among the experienced theatrical men who saw the play during its New York run it is doubtful if one of the number had the slightest suspicion that this stupid looking grub would turn into a golden butterfly on the road. The show business of the screen is quite as difficult to forecast. The local manager may have a safe financial estimate on the sort of pictures that appeal to his patrons. The man who can gauge the taste of the moving picture map of the United States is still unborn.

If he ever occupies an office in Times Square, he will be worth a million dollars a month to the screen business.

Educate the Public.

There is a growing tendency among certain persons connected with the moving picture to limit the range of the screen. They have a decided objection to holding the mirror up to nature except in a very restricted sense, and regard it as good business policy to keep repeating the same class of themes over and over again. Serious subjects are especially objectionable.

Many exhibitors hold this opinion.

Provided the theme be a truthful criticism of life and void of improper material, it is generally the part of wisdom to run it.

The opinion expressed by a spectator is not always a safe guide. It does not always reveal his true feeling in the matter. Some persons are ashamed to admit that they have been deeply impressed by seeing mental anguish depicted on the screen. They may even voice their dislike for all such subjects—and be drawn irresistibly to the theater at the presentation of the next serious drama. Neither is the laughter of the man who is apparently getting more than his money's worth of fun out of a comedy a sure indication of his state of mind. He frequently undergoes a revulsion of feeling, once he has stopped laughing; or is ashamed at being so easily amused and tries to square matters with himself by remarking "I didn't think that picture was very funny."

A more important view of the necessity of educating the public lies in the danger of repeating the same classes of subjects until familiarity breeds the kind of contempt

that expresses itself by keeping away from the box office. The stage has experienced this more times than one during its long career, and the screen is bound to go through the same unpleasant awakening. The task of varying a theater's programs is second to none of the duties that fall on the exhibitor. This is doubly true of the theater that changes its program every day.

At the rate maintained by the screen in utilizing plot material, not to extend its range in every possible direction is the part of folly. Just as the supply of gasoline determines the usefulness of the airships and motor trucks used in the present war, so does the stock of plot material limit the activities of the screen.

The whole world is being searched for new deposits of petroleum. The hunt for moving picture themes should cover the whole field of man's material and spiritual life.

Cheer Up, Dr. Crane!

By Robert C. McElravy.

WE are grievously disappointed in Dr. Frank Crane. We had come to look upon him as a writer to whom one might repair in moments of dejection, well assured that he would pass out a fresh supply of spiritual and moral oxygen. His philosophy of life has always seemed impregnable to the ordinary vicissitudes of this mundane sphere.

But Dr. Crane has failed us miserably, and all because he saw a moving picture he didn't like. Listen to what he says:

> I went to a movie last night. I am mad yet. I was insulted. How did any movie man ever have the audacity to present such a picture? Oh, the photography was all right, the pictures were good. Everything about the affair was excellently gotten up—except the story—and that was cheap, poor, and wholly impossible.

More of this and he then asks, "Why pay Mary Pickford a billion dollars a year, and then get a teamster or plasterer to write the story for fifty cents? For the average movie plot is simply punk. What grudge have movie men against regular authors?"

Why is the average of anything pretty punk, Dr. Crane? Why is the average novel and the average play and the average short story something to cry over?

Why do you expect all moving pictures to be excellent, when you don't expect the same ratio of excellence in anything else?

If we remember rightly, you went to see a play called "Pollyanna" once, and then you came away and wrote many words of praise about it. Pollyanna was the Glad Girl and everybody should go to see her, because she knew how to bear up under inflictions.

How do you suppose Pollyanna would act if she happened to sit through a poor moving picture, Dr. Crane? Would she fly into a passion about it and begin writing unpleasant things for the papers? No, we may be quite sure she would not. This is what Pollyanna would say:

"I'm so glad to have seen this poor little picture. I have heard that some moving pictures were uninteresting, and I am glad I have finally found one of that kind. I am glad the villain is so ugly because that makes the heroine look just that much prettier; I am glad there isn't any idea in the story because now I can listen to the music; I am glad the plot is punk because it makes the scenery so much more attractive!"

That is what your heroine would have said, Dr. Crane, and will you not concede that her attitude is correct?

As for movie men having a grudge against regular authors, tut, tut! What are regular authors, any way? Pictures are being made freely from every available source, they are drawing upon the old masters, like Shakespeare, Dickens, Victor Hugo and others; they are using the modern writing of Maurice Maeterlinck, Rex Beach, Ellis Parker Butler, Gelett Burgess, George Ade, Anna Katherine Green, Harold MacGrath, Irvin S. Cobb, Frances Hodgson Burnett, Harry Leon Wilson and literally scores of others. This isn't holding out on anybody, is it?

Surely, Dr. Crane, it cannot be that *you* have a rejected scenario concealed about your person. If so, you may take comfort in the thought that there are many of us in the same fix. But we must not permit these little disappointments to warp our higher critical faculties. Besides, as you once pointed out, anger and irritation over things engenders food-poisoning and all manner of evils.

Keep a-trying, Dr. Crane; you may land your scenario yet. As for teamsters and plasterers, they at least have driving power and stick-to-it-iveness, which are good qualifications. And barbers, also, we believe you mentioned. Well, who is better equipped for devising hair-raising situations than the barber?

A Sense of Values

By Epes W. Sargent.

EXHIBITORS who assert that their business is going to the demnition bow-wows might, perhaps, grow more optimistic did they cultivate a sense of values. Day after day exhibitors send in programs showing films of varying values. One feature may represent a ten-dollar rental for a cheap reissue and be offered at 10 cents. Another may represent a rental of a hundred dollars, and yet the only thing to distinguish this film from the other is the fact that a fifteen-cent admission is asked. Through this fact alone the public is supposed to be influenced.

So long as this condition prevails it is not possible to realize upon the investment in film rentals. The exhibitor must educate himself to a sense of values and then educate his public. He must make them understand that the more costly film represents something more than a five-cent increase in the admission price. He must make them understand that it is a better story, given a better production. He must so strongly appeal to their imaginations that he can gain more than the increased rental cost. He cannot expect to give a ten-dollar film and a hundred-dollar film the same display and expect the more costly offering to do ten times as well. He must "holler a hundred" for the latter offering or he will lose upon the investment.

The attitude of the public toward a story is largely a reflection of the attitude of the exhibitor. What he praises they accept as good. If he makes the same advertising display for the two subjects the public is apt to appraise them at the same values and stay away on the fifteen-cent days instead of attending in increased numbers. If an exhibitor cannot make more than a ten-dollar noise he should stick to ten-dollar films, but the public demand at present is for something better than the cheap subject, and the exhibitor who would remain in the business must learn to handle the more costly subjects in a manner that will permit him to make a profit.

A film cannot make good for itself, particularly on a one-day showing. The best film is no better than the poorest until its virtues are so extolled that the patrons arrive at a true appreciation of its values. It is no longer possible for pictures, merely as such, to make their own patronage. Audiences must be educated, largely through advertising to a sense of values.

The Requisite of a "Long Run"

CONSIDERABLE hue and cry has been raised recently in behalf of longer runs for pictures. Somebody started it and all the rest of the press agents took it up and now almost every producer is on record as favoring the big idea. Several years ago W. W. Hodkinson first sounded the tocsin for longer runs as against the "daily change" of program. At that time he was running a picture show at Ogden, Utah, and was busy educating his audiences in that town to less frequent changes and making money by the operation. Later he went to the coast as exchange manager for the General Film Company, where he continued his crusade with success. In those days objection was made by the manufacturer who, selling his pictures by the foot, was unable to make as much money from long runs as he did from the daily change because not so many feet were required. Today the same objections do not pertain because film is not sold by the foot and the only requisite to a long run is the quality of the picture.

Good pictures will have long runs, and any manufacturer who finds difficulty in getting long runs for his pictures will have to find some one beside the exhibitor to blame for his failure along those lines. Producers may clamor for longer runs until the cows come home if they do not make pictures good enough to stand a run. The exhibitor knows by experience that few pictures have sufficient box office value to hold on for more than a day and he is wary of taking a chance on a longer booking for any picture, but when pictures with pulling power become the rule the exhibitor will get on the job.

Get quality in your picture; snap, action, pep, call it anything you please, so long as it is the sort of stuff that makes one talk about the picture or desire to see it again. These are the requisites of longer runs.

Daniel Cauffiel Pleads for Sunday Shows

Business Man Whom the Government Has Intrusted with Great Activities Sees Need of Wholesome Diversion for Crowds.

DANIEL CAUFFIEL, the man who brought the huge Government munitions plant to Nashville, is the latest advocate of Sunday moving pictures in Nashville. Mr. Cauffiel, who represents the Government as well as the Du Pont Powder Company, has come out with a statement to the people of Nashville and the city officials expressing his views as to why moving pictures should be permitted in Nashville seven days a week.

Tony Sudekum, president of the Crescent Amusement Company, and one of the leading business men of the city, recently requested that Mr. Cauffiel give an expression regarding the Sunday opening proposition. In reply the following letter was received:

"Replying to your inquiry for my views regarding Sunday entertainment for Nashville since the advent of the powder plant, I feel at ease in expressing them to you. Since one of the leading clergymen of the State has expressed his views on this subject, I do not feel amiss in telling you mine. However, I do not wish to be placed in the attitude of dictating to the city of Nashville what she should do.

"In my past experience in connection with the establishment of plants by the Du Pont Company it has always been a serious problem in caring for the welfare of the men. We have overcome this problem during the week, but on Sunday, away from the plant, the men look for some form of amusement and recreation, as it is the only day they have for pleasure.

"Unless steps are taken immediately to provide amusement for these people on Sunday, conditions are apt to arise here similar to those of other places when plants are first established.

"In my opinion, one of the best things that could be done would be to open the moving picture houses on Sunday, at such hours that would not interfere with church services. This would provide a clean form of amusement to the thousands of strangers already here and the thousands yet to come. It would also tend to keep these people from roaming the streets, which is harmful, both to themselves and the community, as idleness creates more temptations than anything else.

"The majority of these people will come from cities that allow Sunday amusement, and naturally they will expect the same here. It would surely do no harm to the moral welfare of Nashville, as I regard the operators of these houses as high-class gentlemen, who would only allow the most select pictures to be shown.

"Inasmuch as pictures are educative as well as estertaining, I believe that such entertainment would add to the moral effects of the city, much more than having these strangers roaming the streets seeking some place to spend their idle hours."

Sabbath Shows Killed in Birmingham

Small Majority of Votes Decides That Alabama Manufacturing Center Shall Not See Films on Sundays.

DEFEATED by the close vote of 3,098 to 2,807 the city election in Birmingham, on May 6, sounded the deathknell of Sunday moving pictures for the present at least. The election was the outcome of an extended agitation. The shows have been closed, but the moving picture men say not for all time, and that other measures will be taken in an effort to permit the shows to open, even if necessary to run them for charity. The vote was very light.

The uptown districts and the city proper were strongly in favor of Sunday opening, but in the suburban sections, where ministers and others had brought strong pressure to bear against Sunday operation, the vote was in the other direction. A large portion of those who voted in the election were opposed to any kind of theater entertainment. The greatest obstacle in the way of the picture show advocates was that all members of the city commission were opposed to Sunday opening. Politics played a large part in the defeat.

SELECT PROMOTES WOODY TO FIELD MANAGER.

J. S. Woody, who was until recently Pacific Northwest general manager for Select Pictures, with headquarters at Seattle, has just been promoted to field manager. Mr. Woody's promotion is an outcome of the showing he has made in the Seattle territory since the time, only a few months ago, when he took charge of Select's Seattle exchange.

Succeeding Mr. Woody will be H. B. Dobbs. Mr. Dobbs, who is a crack salesman himself, has been with Mr. Woody ever since the latter entered the services of Select.

Mr. Woody's first scene of activity as field manager is the Los Angeles territory, where he is spending ten days in cooperation with Bernard E. Loper, Select's Los Angeles branch manager. A vigorous campaign is now being pushed by Mr. Loper and Mr. Woody in Southern California and Arizona.

STRAND TOPS NEW YORK HOUSES ON LOAN.

According to the figures compiled by the officials of the New York Federal Reserve District, the Strand theater led all other motion picture houses in Greater New York in the amount of Liberty Loan bonds sold in the recent drive. This enviable record was made chiefly through the agency of "My Four Years in Germany," which was shown during the final week of the campaign, the entire gross income from the Gerard picture being converted into bonds.

Following the close of the double run of "My Four Years in Germany" at the Knickerbocker theater and the Strand, the production was shown during the week of May 5 simultaneously at the Crescent theater, Brooklyn, the Academy of Music and the Mount Morris to record crowds.

SELECTIVE DRAFT CALLS SELECT WORKERS.

Ed H. Good of the Pittsburgh branch of Select Pictures Corporation has been called to the colors and has gone to join the National Army at Fort Thomas, Kentucky.

From the home office in New York Austin Keough and Jerome Michael of the legal department have proceeded to Camp Upton within the last few days.

DIRECTORS SUBSCRIBE $322,500 TO LOAN.

The Third Liberty Loan drive among the directors of the Los Angeles Studio, Motion Picture Directors' Association, netted $159,700 from thirty-eight directors. Reports from all the 150 members have not yet been received, but from seventy-five already heard from $322,500 had been subscribed.

Red Cross ball, Hotel Astor, May 25. Auspices Motion Picture Allied Industry for Red Cross Drive.

Theatrical Folk Have Own Red Cross Team

William Fox Heads Vigorous Movement for Energetic Action by the Industry in a Great "Drive" May 20-27

DURING the Red Cross drive, May 20 to 27 inclusive, theatrical interests in general and the moving picture industry in particular will play the usual large part in fulfilling the patriotic purpose of this great charity organization. In Greater New York especially will the work be "boosted" systematically and with promise of unanimous concord to the end that the theatrical fraternity shall have credit in dollars for the efforts that will be untiringly put forth.

The movement was initiated Wednesday, May 8, when more than a score of Greater New York exhibitors assembled at the Astor, upon invitation of William Fox, to partake of a buffet lunch and listen to the general outlines of a plan that had been formulated by their host and a special committee of their fellow showmen. Mr. Fox was very particular at the outset of the earnest and enthusiastic remarks he made to make it unmistakably clear that neither the luncheon or the "drive" to be participated in by the allied theatrical and motion picture industries was "a Fox affair."

For more than an hour Mr. Fox was listened to with intense interest as he set forth in forceful review the things that had been accomplished in behalf of the "drive" up to the moment he was speaking. Punctuating his remarks with an appropriate story, dashing in a few splashes of genuine humor and speaking with a sincerity that carried unquestioning conviction, Mr. Fox held his audience intensely interested and swayed them by the will of his passing moods.

In effect he related how the preliminary details of the Red Cross "drive" had been initiated some three months ago. The responsible head of the Greater New York movement had called upon Mr. Fox to decide as between Jacob Schiff and Morgan J. O'Brien as to which of their teams he wished to serve upon. This was four days previous to the "get-together" luncheon, and Mr. Fox decided that he would prefer to serve upon a team that should represent the amusement interests of the greater city.

No such team had been organized or even suggested until Mr. Fox was called upon for his decision in the Schiff-O'Brien "contest," but forthwith the theatrical movement came into being. Preceding the Astor luncheon Mr. Fox canvassed Messrs. Shubert, Albee, Klaw & Erlanger and Marcus Loew, deciding for himself as to his own interests, and secured from them their hearty promise of co-operation. Then the sub-committee was called to lunch and the "drive" was formally under way.

The Greater New York drive will be conducted under a military system, with generals, colonels and captains responsible for results. Mr. Fox was unanimously selected as captain of the general team, of which the members are: Winthrop Ames, E. F. Albee, David Belasco, R. H. Burnside, William A. Brady, George M. Cohan, Pat Casey, Charles B. Dillingham, A. L. Erlanger, Morris Gest, Alf Hayman, Sam H. Harris, Marc Klaw, Marcus Loew, Lee Shubert, J. J. Shubert, Sam A. Scribner, Winfield R. Sheehan, A. H. Woods and Adolph Zukor.

In this drive W. C. Breed, chairman of the Central Red Cross Committee, has provided that all moneys received through the efforts of the stage, the motion picture theaters and allied industries shall be reported to the credit of the "Allies" team. This includes all benefit performances, subscriptions from individuals or corporations owning theaters; from their employees; all money collected in and about the theaters and from all lines of business directly allied with the theater.

Through this systematic organization only those connected with the Allied Theatrical Team will be permitted to solicit in the theaters and then only when authorized by the committee, and all the speakers will be assigned from this bureau.

The committee appointed controls nearly 1,250 theaters in Greater New York, and aside from the organization of these sub-committees are now being formulated to embrace the theatrical clubs, the costumers, the state organizations, the orchestras, the scenic artists, the property makers, the wig makers, the music publishers and theatrical agencies.

The motion picture section will have John Manheimer, leader of the Manhattan division; William Brandt, leader for Brooklyn, and John J. Wittman, leader for the Bronx. Mr. Fox in making these appointments explained that Queens and Richmond would be considered later, as local conditions made it difficult to decide upon just how the leadership there should be assigned.

It was announced that special cardboard insignia, of half-sheet size, would be supplied exhibitors for display in their lobbies, identifying their house with the "Allies" team. This would put an effectual stop to local demands for "benefits" in aid of any other team than the one showmen are concerned in. Four-Minute Men would be required to speak solely upon the Red Cross during the drive; all money collected in a theatrical building must be credited to the "Allies," and no other team will be allowed to use the theaters or their surroundings for the purpose of collecting funds.

The Van Buren-New York Billposting Company will post all billing matter without charge, and New York printers will furnish paper and printing gratis. Screen players, male or female, who earn more than $100 a week will be expected to make personal appearances at whatever theater shall be assigned them every evening during the drive. The producers will furnish these names to the generals, and these leaders will in turn "book" them on a scheduled plan. Players who decline to appear will be listed among the "missing," while those who give their time and energy to the work will be advertised in appropriate fashion.

On the evening of May 25 there will be given, at the Astor grand ballroom, a gala dance, with tickets at $25 a person. The prettiest girls in theatrical life will be sent into Wall street, and are expected to emerge from their contest with "tired business men" bearing $100,000 at the lowest estimate as the tribute to beauty and patriotic charity.

Governor Whitman will be asked to "lift the lid" on boxing for three nights, and in the hope that he will be so "blind" that he cannot see a series of athletic and glove contests. Madison Square Garden has been reserved in the expectation of cleaning up $75,000 or more in $5 ticket charges.

Saturday, May 18, as a grand opened to the "drive," there will be a parade up Fifth avenue, which is expected to surpass any pageant the famous street has ever carried in all its history of marching hosts. In this parade theatrical and motion picture interests will take an imposing part. To let the world know all that is going to happen in the "Allies" drive Mark Leuscher, general in charge; Harry Reichenbach, J. A. Gove, Willard Holcomb and every publicity man connected with a motion picture or theatrical firm will discharge their battery of mimeographs at the heads of New York daily newspapers.

Headquarters are established and activities are filling every hour of the day at the Subway Central Building, at the junction of Broadway, Seventh avenue and Forty-second street. The telephone number is Bryant 2600. Paste that in your hat! The owners of the Subway Central Building have given the use of the entire second and third floors, and the man who had the advertising privilege in the windows of the second floor has removed his signs and opened the display to the "Allies."

Samuel Goldfish registered the first actual subscription to the team's fund—$1,000. Mr. Goldfish spoke at the luncheon, saying that his business was calling him to California and he was leaving the subscription to represent his personal effort while he was "boosting" the game en route.

Friday noon there was a meeting of trade press representatives at the headquarters of the "Allies," when Mr. Fox delegated to the committee that was later organized, with Sydney Cohen as chairman, the work of mobilizing screen players for the work of making personal appearances at moving picture theaters. Dick Watts was designated as publicity representative of the trade paper committee, and to various papers was assigned the duty of interesting the players in certain specific studios in the patriotic work.

Provision was also made for the calling to the "colors" of all film players who are not specifically allied with any production company; the men and women who may be temporarily out of employment May 20 to 27 or are independently engaged at the time. Sidney Cohen will "route" the players for their "personal appearances," and every man and woman who will volunteer for work in this

patriotic cause is urged to communicate forthwith with Mr. Cohen at the Subway Central Building. Routing begins Thursday, May 17. That means quick action.

Publicity of great value to the players will precede and follow their appearances at the various picture theaters. The daily press is in active co-operation with the "Allies," and the screen player who realizes the importance of publicity will have self-interest to spur him on to a patriotic duty eagerly performed.

There will be an "honor roll" containing the name of every player who appears in the interest of the allied theatrical and motion picture industry's team. By making these appearances players will be entirely free from obligation to tender their services to any other team in the Red Cross drive. They will thus be supporting their own profession in rolling up top-score in the final accounting for all "teams," but will have an "alibi" to free them from any outside demands for their services.

Every player who can be reached, by any means, within "striking distance" of Greater New York will be urged and is invited to accept the opportunity to "do his bit" for the Red Cross. It has been decided to publish a "casualty list" as well as an "honor roll" to also designate by name those players who are "found among the missing." Screen players have their own choice as to the roll upon which their name is to appear.

Change in Ownership of Paralta

DeWolf and Katz and Associates Purchase Interest of Anderson, Kane and Brown.

A DEAL which has been in progress for some time past was consummated on May 7 by John E. DeWolf, Herman Katz and their associates when they bought out the entire interests in Paralta Plays of Carl Anderson, Robert T. Kane and Nat I. Brown. The consummation of this agreement is the result of an amicable understanding between these men, who have been the potent factors in the forming of Paralta Plays and their subsidiary companies.

A complete reorganization has taken place, and the Paralta Pictures Corporation is now in the strong hands of well-known business men, who will continue the making of photoplay offerings of exceptional merit. Robert Brunton, who has been the chief executive at the coast studios, will remain in his capacity of manager of productions. He also will retain his entire staff of directors, whose work has lent much to the excellent quality which has marked all Paralta Plays up to the present time.

Paralta Plays, Inc., made its entrance into the industry during March of last year. At that time there was much speculation as to the quality of the productions of the new organization. A number of photodramas were produced before any were presented to the public. "A Man's Man," with J. Warren Kerrigan as the star, was the first Paralta Play to be released. That was the first of last January. The production was successful. "Madam Who," with Bessie Barriscale, was the second Paralta Play, and established this star in a vehicle far different from any in which she had appeared prior to that time.

About this time Henry B. Walthall was engaged as a star in Paralta Plays, and he made his debut in "His Robe of Honor." Miss Louise Glaum, who is the most recent addition to Paralta's list of stars, achieved a success in "An Alien Enemy," released April 1.

Eighteen productions thus far have been completed by the Paralta organization, and the studios will continue without let-up under the new executive direction. About nine weeks ago Henry B. Walthall was released from his contract to permit him to go with David W. Griffith.

Mr. DeWolf and his associates state, however, that it is their intention to produce in the future still larger, better and stronger plays than the organization has presented in the past. The large, new Paralta studios are now practically completed. In the future the Paralta policy will be to present only strong, human interest stories, enacted by stars directed by the foremost men in the industry.

A few weeks ago the rumor was circulated that Paralta would probably discontinue producing. This rumor is erroneous. Paralta will move steadily forward. Louise Glaum and J. Warren Kerrigan are now at work in the Paralta studios. Bessie Barriscale will return to the studios within ten days, and the executives of Paralta are negotiating at this time with other stars. The policy of the company will remain as before—each player will make eight productions a year, which will be distributed by the W. W. Hodkinson Corporation.

"Pershing's Crusaders" Screened in New York

Bureau of Public Information Releases Seven Reels, Showing Uncle Sam's Boys at Work and at Play.

THE first official war pictures of the American Expeditionary Army in France have just been shown to the trade press in New York. There are seven reels of them, and not an inch of it all but is full of the deepest interest to Americans. How the public will take these motion picture film has been demonstrated in Cincinnati, at the Grand theater, where crowds flocked afternoon and evening for two weeks till it seemed as though everybody in the city wanted to see the boys in camp in France, on the march and in the front trenches.

The first four or five reels deal with activities on this side of the ocean and show life in the cantonments, the Y. M. C. A. houses, Red Cross centers and what the Knights of Columbus and Masons are doing to help the cause. They show something of the size of the undertaking to provide the soldiers with bread and meat for three square meals a day, also how the immense cannon are made, aeroplane work, making of uniforms, training of the ambulance corps, not to forget the scenes on board ship with the Jackies—pictures often artistically photographed and of the most vivid interest to all.

But the last three reels show scenes taken in France, and they, too, are good, clear pictures. Some among audiences will recognize their friends and relatives who happen to be in front. The best scenes of all are the front trench pictures, and they let us see our soldiers actually firing at the Germans and under fire themselves. The first group of captives are shown close by so that we can take stock for ourselves.

The trenches are watery in places, and the dugouts, though necessary for safety, don't look inviting. When a gas shell comes the men have to put on masks, and when the attack has passed a squad goes along and sweeps out the poison fumes with something half-brush, half-shovel. How the soldiers' "slum" is prepared and brought in is shown, and we also get a good idea of some of the different kinds of camouflage.

To miss these pictures and others that are to follow is to miss something that is more valuable than many kinds of education. They are worth making a pilgrimage to see. Any community will be grateful to its exhibitor who gets these pictures for them. H. C. J.

At Leading Picture Theaters

Programs for the Week of May 12 at New York's Principal Motion Picture Houses.

THE RIVOLI.—"Old Wives for New," from the David Graham Phillips' novel, was the picture feature at the Rivoli the week of May 12. Elliott Dexter, Theodore Roberts and Tully Marshall head the cast. Cecil De Mille was the director. A Mutt and Jeff cartoon, the Katzenjammer Kids, a scenic and the Animated Pictorial were also shown.

THE RIALTO.—Madame Petrova in "The Life Mask" was the leading attraction at the Rialto. "Fatty" Arbuckle in "Moonshine" was an added feature. The other screen numbers were a scenic and the Rialto Animated Magazine. Annie Rosner and Emmanuel List were the soloists.

THE STRAND.—Madame Nazimova in "Toys of Fate," a Metro production, was the chief attraction at the Strand. The third installment of the Outing-Chester pictures, James Montgomery Flagg's comedy "The Starter" and the Topical Review completed the picture portion of the program. Irene Audrey and Henry Miller were the soloists.

EIGHTY-FIRST STREET THEATER.—"The Blue Bird" the entire week.

KNICKERBOCKER.—Ninth week of "My Four Years in Germany."

FORTY-FOURTH STREET.—Sixth week of "Hearts of the World."

BROADWAY.—Second week of "The Bride's Awakening."

SEYFFERTITZ TO REMAIN WITH FAMOUS PLAYERS.

Despite announcements to the contrary Gustav Seyffertitz, one of the most valued members of the Lasky Stock Company, will remain with the organization, appearing in Artcraft and Paramount pictures. One rumor was to the effect that Seyffertitz would become a director for David Belasco of stage productions, but while he is entirely capable of this, being an accomplished actor and director, he prefers to continue in the films under the present auspices.

The Motion Picture Exhibitor

Northwest Exhibitors Hold Convention

At Seventh Annual Session Picture Men Discuss Local Problems—William Deeth Elected President.

THE seventh annual convention of the Motion Picture Exhibitors' Corporation of the Northwest opened in Minneapolis Tuesday, May 7. After a short address of welcome by President James G. Gilosky, Governor Burniquist being unable to attend, the meeting got down to business.

In his opening speech President Gilosky flayed those who did much to injure the Northwest organization during the past year by continually criticising its officers without giving credit for the good things done. Mr. Gilosky recalled the work of the organization in fighting unjust legislation at the last session of the Minnesota Legislature and told how three bills that would have been injurious to the industry were shelved and one—the fire marshal's ordinance—which has proved a boon to the exhibitors, was passed.

Mr. Gilosky stated that when the question of withdrawing from the National League was brought before the Executive Committee it agreed to continue the Northwest body's affiliation with the national organization.

Following Mr. Gilosky's address Secretary P. H. Hitchcock proposed sending a telegram to President Wilson and pledging the loyal support of the Northwest body to the nation's executive. This was greeted with cheering, and a motion was carried unanimously.

National President Lee A. Ochs was called upon for a short address, and praised the loyalty of the Northwest exhibitors to the National League. He urged exhibitors to put all of their strength into the organization and pleaded for more unity.

Secretary Hitchcock read letters from several Congressmen and Senators pledging their support to the organization. President Gilosky appointed committees as follows:

Credentials—Dan W. Chamberlain, Mankato, chairman; Thomas Foster, Stanley, Wis.; Dan Eselin, Minneapolis; Archie Miller, Devil's Lake, N. D., and R. C. Gibbs, Huron, S. D.

Resolutions—Joseph Friedman, St. Paul, chairman; H. C. Zander, Rhinelander, Wis.; Dan Eselin, Minneapolis; Anton Gilles, Breckenridge, Minn.

Grievance—Billy B. Watson, Minneapolis, chairman; Fred Upham, Minneapolis; Ed Hinz, Minneapolis; Al Steffes, Minneapolis, and William Watson, Excelsior, Minn.

A motion was made and seconded that exchanges be requested to allow exhibitors 50 per cent. rebate on one-sheets, 5 cents rebate on photographs and slides returned to exchanges in good condition and promptly. The convention was informed that several exchanges had been interviewed about this matter and that a majority of them were willing to concede this point to exhibitors.

Following a recess of an hour for luncheon the resolutions committee reported receiving three resolutions, which were read and two of which were adopted.

The resolution originally drafted by a Los Angeles exhibitors' organization and requesting exchanges holding exhibitors' advance deposits to buy Liberty Bonds with all money in excess of $50 was put into the form of a motion by W. A. Steffes of Minneapolis and seconded by E. F. Hinz, Minneapolis.

S. G. Lebedoff, Liberty theater, Minneapolis, offered a resolution requesting home offices of local exchanges to give local managers more authority in the matter of accepting or rejecting contracts. This met with approval, and was quickly carried.

Mr. Hitchcock's resolution that exchanges be forced to keep moneys given in advance deposits by exhibitors in local banks was the source of considerable debate. On motion of Charles G. Gates, Aberdeen, S. D., which was seconded by Oliver Whaley, Bemidji, Minn., the matter was referred to the legislative committee, to bring the matter before the next session of the Minnesota Legislature should it see fit.

At the morning meeting Thomas Foster of Stanley, Wis., asked permission to have Corporal Arlington, of the Canadian Mounted Rifles, speak on "Germans and America's Battle Ahead." Corporal Arlington's patriotic talk was interrupted repeatedly by outbursts of applause.

Joseph Friedman, St. Paul, spoke on the need of unity within the organization, and asked exhibitors to discuss their troubles with the organization inside the meeting rooms and not in the columns of the trade press.

S. K. Leen, of the Rubey theater, Jamestown, N. D., told of the need of legislation governing advance deposits, C. O. D.'s and return express charges. These subjects were discussed at length, and President Gilosky finally appointed a committee to draw up resolutions on the subject and present same at the morning session, May 8. The committee was made up by Mr. Lee, Billy B. Watson, H. B. Smoots, D. G. Rodgers and Tom Foster.

Chairman Steffes, of the by-laws committee, reported that his committee would be unable to make any complete report until May 8.

In answer to the question brought before the meeting by William Smith of Menomonie, Wis., regarding return express charges, Secretary Hitchcock read from the minutes the action of the previous convention, which voted to have exhibitors take up the matter of return express charges with exchanges individually, as several exchange managers had stated that if return excess charging was eliminated film rental prices would be increased to cover this expense.

David G. Rodgers told exhibitors of various attempts to eliminate the war tax film exchange charge on reels. C. C. Pettijohn of Indianapolis was given opportunity to explain several war tax questions, and in a well-worded speech gave the exhibitors many facts regarding the fifteen cents a reel tax imposed by various exchanges. Mr. Pettijohn stated a committee of exhibitors had presented the matter to Mr. Roper of the Revenue Department at Washington, and was awaiting his decision. Mr. Pettijohn said he saw no reason why the exchanges should impose such a tax.

Mr. Brown of Riceville, Iowa, told the convention that he had never paid tax on films released prior to October 1, 1917, but that he had paid tax on reels released since that date. Mr. Brown stated that the exchanges never canceled any of his service due to his failure to pay war tax. J. E. Sherwood, president of the Wisconsin Exhibitors' League,

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention.....June 3, 4, 5
At Headquarters, 1331 Vine St., Philadelphia

National Exposition Moving Picture League of America at Boston.....Week July 13

also spoke briefly on the subject of the war tax on films.

On the evening of May 7 the exhibitors were guests of the Goldwyn exchange at a private showing at Hotel Radisson, of the Strand theater, Minneapolis, and of the First National Exhibitors' Circuit at a showing of "My Four Years in Germany" at the Metropolitan Opera House.

The officers elected for the coming year were: President, William H. Deeth, Minneapolis; vice-president, Ralph E. Parker, Duluth; secretary, Clyde H. Hitchcock, Minneapolis; treasurer, Dan Eselin, Minneapolis.

Among those who registered at the convention May 7 were:

William Cutter, Breilein circuit, St. Paul; Ralph E. Parker, Sunbeam, Duluth; William Watson, Excelsior; V. E. Haycraft, Madelia; William Abrahamson, Zelda, Duluth; R. T. LaGrille, Duluth; Dan E. Eselin, University, Minneapolis; Thomas Foster, Star, Stanley, Wis.; Billy B. Watson, New Garden, Minneapolis; William Deeth, American, Minneapolis; D. W. Chamberlain, Grand, Mankato; C. H. Hitchcock, Princess, Minneapolis; E. U. Carter, New Garden, St. Paul; Louis Rubenstein, New Arion, Minneapolis; C. G. Branham, Strand, Minneapolis; Olaf Lee, Oak Park, Minneapolis; Edward C. Hinz, Cozy and Alhambra, Minneapolis; Mike Mitchell, Ione, Minneapolis; Joseph Friedman, Park, St. Paul; O. A. Rowe, Blue Mouse, St. Paul; George Granstrom, New Franklin, Minneapolis; S. G. Lebedoff, Liberty, Minneapolis; H. P. Greene, Lake Theaters, Minneapolis; James G. Gilosky, Alhambra, Gem, St. Paul; David G. Rodgers, Minneapolis; Joseph Hopp, Chicago; William S. Smith, Menomonie, Wis.; R. C. Gibbs, Strand, Huron, S. D.; Peter Charrier, Proctor, Minn.; Joseph Cohen, Lagoon, Minneapolis; W. A. Steffes, Northern, Minneapolis; George Clifford, Chicago; Louis Frank, Chicago; W. D. Burford, Aurora, Ill.; H. A. Brink, Grand Rapids, Mich.; C. C. Pettijohn, Indianapolis; Benjamin Blotcky, St. Paul; F. L. Koppleberger, Majestic, LaCrosse; Frank Buckley, Superior; J. L. Martin, New Lyndale, Minneapolis; P. G. Smith, Chicago; Charles Marks, Cozy, St. Paul, Minn.; Fred Upham, Rialto, Minneapolis; Thomas Furniss, Rex and Lyric, Duluth; Lee A. Ochs, Costello, New York City; Perry G. Hayes, Nokomis, Minneapolis; Archie Miller, Grand, Devil's Lake, N. D.; H. C. Zander, Majestic, Rhinelander, Wis.; C. S. Watson, Tryst, St. Paul; Mr. Plummer, Strand, Monticello, Minn.; Herman Jochim, New Pallace, Luverne, Minn.; O. M. Bussewitz, Empress, Turtle Lake, Wis.; W. G. True, Princess, Minneapolis; Miss Henrietta B. Starkey, Star, LeSueur, Minn.; Mrs. Mabel Brinkman, Rex, Bemidji, Minn.; Charles G. Gates, Aberdeen, S. D.; E. G. Anderson, Princess theater, Aberdeen, S. D.; Mr. Howden, Selby, St. Paul; George J. Ehlers, Worthington, Minn.; J. J. Isaacs, Grand Forks, N. D.; S. K. Leen, Ruby, Jamestown, N. D.; J. R. Brown, Minneapolis; Roy E. Ramsell, Lounge, Huron, S. D.; J. E. Sherwood, Madison, Wis.; Anton Gilles, Breckenridge, Minn.; J. G. Bergstrom, Jr., Minneapolis; G. M. Heesen, Osseo, Minn.; F. H. Smith, Menomonie, Wis.; M. A. Brown, Riceville, Iowa; H. B. Smoots, Milo, Little Falls, Minn.; J. G. Shonka, Hopkins, Hopkins, Minn.; F. V. Peterson, Viking, International Falls, Minn.; Oliver Whaley, Elko, Bemidji, Minn.; Thomas E. Hansing, Nokomis, Minneapolis; F. H. Dillon, Dewey, Minneapolis; Otto C. Stelzner, Star, Minneapolis; L. A. Haglund, Sewa City, Iowa.

Yankee Exhibitors Discuss Convention

Boost Horstmann for National President, Plan International Conference and Appoint Committees.

PLANS for the National Motion Picture Exposition, to be held in Boston July 13-20 under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, are fast assuming definite shape. A meeting of 100 members of the Boosters Booming Boston, who are locally in charge of the exposition's plans, was held Tuesday night, May 7, at the Castle Square Hotel, Boston, and many details of the exposition were arranged.

A plan to make the exposition international in scope was approved, and arrangements were at once set on foot to get the leading representatives of the motion picture industry in England, France and Italy to attend an international conference of the industry during the exposition and allied conventions in Boston.

The Boosters launched a red-hot boom for National Treasurer Ernest H. Horstmann as national president. A number of speeches were made in booming Mr. Horstmann, and in his reply he stated that he would run as the candidate of the New England motion picture exhibitors' leagues.

National Executive Secretary Frederick H. Elliott made a strong plea for the amalgamation of all branches of the moving picture industry at the Boston convention. He deplored the plans of the American Exhibitors' Association to hold an independent exposition and convention in Chicago in June. He said that in war times the industry must present a united front to assure the support of the Government. He said that "for the duration of the war at least" the industry should forget its petty internal differences and present itself to President Wilson and the business interests of the United States with a united front. He said he felt sure that in such a case the Boston convention could be assured of the presence of President Woodrow Wilson to address the moving picture interests with a message that would be heard around the world. He said a movement was on foot to "bury the hatchet," and he hoped it would be a success.

The banquet was held at 7 o'clock in one of the large banquet rooms of the hotel. This house is in the heart of Filmland City in Boston. The exhibitors, exchangemen and representatives of the producers gathered shortly after 6 o'clock, and there was a pleasant hour of reunions and handshaking. The banquet opened with a toast to President Woodrow Wilson, "the greatest president of all times."

At the head table were President M. J. Lydon, of the Massachusetts and Rhode Island Leagues; his brother, P. F. Lydon, chairman of the Boston Boosters, who acted as toastmaster; Ernest H. Horstmann, national treasurer; Frederick H. Elliott, New York manager of the exposition and executive secretary of the N. A. M. P. I., and Lesley Mason of New York.

A six-course dinner, which proved appetizing and satisfying, was served. The tables were prettily decorated, and after the dinner a flashlight picture was taken of the gathering.

Lourie Launches Horstmann Boom.

Jacob Lourie, manager of the Modern and Beacon theaters, launched the boom for Mr. Horstmann for president. He said that the Boston men went to the Chicago convention last year full of enthusiasm and conviction that Boston had a claim to the convention. He said they proved their claim and brought back the convention. He said he believed Boston and New England now had a just claim to the national presidency. He said that with the same system and organized work as brought the convention to Boston he felt sure Mr. Horstmann could be landed in the president's chair. Mr. Lourie's boost for Mr. Horstmann was received with loud applause.

President Lydon seconded the nomination of Mr. Horstmann as the Boosters' choice for national president. He said he knew of no man in New England or the country better qualified for this important position. "His election would carry a great honor to this section of the country," he declared. "No man in the industry would work any harder in the interests of the exhibitor. I have known Mr. Horstmann nine years, and I have watched his work in organizing the Massachusetts and Rhode Island exhibitors. He is a big man for a big job."

H. I. Wasserman, former secretary of the Massachusetts branch, called for three cheers for the "next president of the league." They were given with a will.

Calls for a speech brought Mr. Horstmann to his feet. He said he had been with the national league from its founding. National conventions up to the past two years, he said, consisted of a dozen self-appointed men from the different states getting together and doing what they thought for the best interests of the industry.

"The industry faces a crisis today," said the treasurer. "It is vitally important that we get together in the biggest way possible to meet this crisis."

Mr. Horstmann made a strong plea for greater organization work. He said it was a pity there were but 42 paid-up members in the Massachusetts and Rhode Island leagues out of 240 exhibitors in this territory. He said some states had done much better organization work and some not so good. He called attention to the fact that Judge John O'Donnell was nominated for the national presidency at a meeting of the Philadelphia exhibitors by a vote of 121 exhibitors out of a possible 156.

"I want the exhibitors to organize throughout New England," continued the speaker. "It matters little to me whether I am elected national president or not if I can accomplish greater organization among the exhibitors. I will work for a 75 per cent. organization among our New England exhibitors. If I can accomplish this I will have done a great good for the industry. By better organization we will earn the respect of the exchangemen and the producers."

The speaker said a few years ago the exhibitor asked why he should join the league as he "could return to his old occupation at any time." He was not dependent upon the show business. Now he says this condition has changed. The exhibitor has made the show business his business, and is devoting all his time and money to it. It is in his own interest to organize, Mr. Horstmann declared.

"I will stand for national president," said the treasurer. "If elected I will do my best for the league, working 368 days a year, as there is not time enough in the regular 365 to do the work that will have to be done. We know of our high standing with the Government as one of the greatest industries of the country. The President came to us before he went to the press to ask us to take measures toward winning the war. We want to measure up to the standard he has placed for us. We should bring the Massachusetts

and Rhode Island membership up to at least 75 per cent. instead of the present 15 or 20 per cent."

Mason Urges International Conference.

Chairman Lydon called upon Ledley Mason of New York as a representative of the trade press. Mr. Mason said he had found Mr. Horstmann a hard worker in the interests of the national league and believed him a good candidate for president. He spoke of the needs of greater organization work.

Mr. Mason urged the necessity of making the most of the opportunity offered by the war to make the coming Boston gathering an international affair instead of only national. He asked the promoters of the exposition and the heads of the various organizations to extend invitations to representatives of the motion picture industry in England, France and Italy to attend an international conference in Boston as a feature of the gathering. He spoke of the importance of such a conference to the Government, and said it would assure the attendance of President Wilson.

Mr. Mason's plan was approved by a unanimous vote, and the following committee for an international conference was elected: Lesley Mason, Frederick W. Elliott, E. S. Black, of the National Board of Directors and president of the Maine league; Ernest H. Horstmann, President M. J. Lydon, Boston Motion Picture Censor John M. Casey and Joseph Di Pesa, press representative of the exposition.

National Executive Secretary Elliott gave hearty endorsement of the candidacy of Mr. Horstmann for national president. He spoke of Horstmann's hard and consistent work in the interests of the national organization. He said Mr. Horstmann would undoubtedly muster up to the standard of any man who could be secured for national head of the exhibitors' organization.

He told of the postponement, which was necessary, of the New York show, and said it would in no way conflict with the Boston exposition. He endorsed the movement to make the coming Boston gathering an international affair.

"I believe that Frank J. Marion, our commissioner to France and Italy," he said, "should be recalled at that time to tell us of the war conditions as they affect the motion picture industry. The message he would bring us would be a very important one. It would aid in getting President Wilson to the convention."

He spoke of the efforts which had been made to get the American Exhibitors' Association to give up their plan of a convention and exposition in Chicago in June.

"I believe this is no time for separate organizations and it is a time when the Government is demanding centralization and consolidation," said Mr. Elliott. "The President and the Government heads are opposed to wasted efforts, and it will be wasted effort for the film industry to attend a June convention in Chicago and then come to Boston for our national convention in July.

"If moving picture men have any fighting energy they had best use it in helping to win the war. Those of the outside world care nothing for our interior dissensions, and the petty jealousies we may have in our ranks can well wait until after the war.

"William A. Brady is working effectively in getting President Wilson to Boston in July. With complete harmony in our ranks and international representatives here there is little doubt, if conditions are not much more serious than at present, we can get President Wilson to deliver us an address that will ring round the world."

President Lydon took the chair and spoke in behalf of greater organization work in New England. At his request the chairmen of the various committees of the exposition were elected as follows:

Exchangemen, G. K. Robinson; Boston theaters, A. E. Somerby; executive committee, B. H. Cornell and E. R. Gregory; committee of arrangements, Harry Asher; musical program, F. J. Howard; publicity, J. A. Di Pesa; guests, Jacob Lourie; entertainment, Harry F. Campbell; state days, A. S. Black; finance, I. E. Jones; badge, Leon Dadmum; decorations, G. K. Robinson; National Association of the Motion Picture Industry, M. J. Lydon.

Charles S. Miller, of the Boston Post, and John H. Mahoney, representing the city of Boston, made brief speeches.

President Lydon appointed the following committee to work in connection with the Boosters in making the exposition a success: William A. Brady, Lee A. Ochs, A. S. Black, F. S. Elliott, the Moving Picture World and other trade papers.

R. N. H.

St. John Exchange Managers Organize

H. H. McArthur, of Regal Film, Is Elected President—Movement Dominion-Wide.

A MEETING of the exchange managers of St. John, N. B., was held at Bond's restaurant on May 4. The object of the meeting was to form a branch of the Exchange Managers' Protective Association. This will be known as the Exchange Managers' Protective Association of the Maritime Provinces. The following officers were elected:

President, H. H. McArthur, of the Regal Film Company; vice-president, G. A. Margetts, Canadian Universal; secretary-treasurer, R. Romney, Vitagraph; legal adviser, T. P. Regan. The movement is Dominion-wide, and the association tends toward the protection not only of the exchange managers, but also of exhibitors.

The theaters are doing everything in their power to assist in all the government movements, such as the food conservation and production and the Soldiers of the Soil organizing. Slides are shown in nearly every motion picture theater and vaudeville house. Lately the five-minute speakers have been introduced who give these short talks upon war-time subjects. The managers have co-operated with the committee in charge of this in every possible way. It is always the theater managers who are consulted and called upon to give a hand in each new patriotic appeal and they are always most willing.

This last week the Imperial theater has been twice given up to the Y. M. C. A. appeal to raise $100,000 in New Brunswick. Sunday a mass meeting was addressed by the Rev. George Adam and Captain Dingle, who both told of personal experiences at the front.

FILM ORGANIZATION MEETING HELD.

A general meeting of members of the United Motion Picture Industries of Northern California was held during the luncheon hour on May 1 at the Palace Hotel, San Francisco, and considerable business was transacted. Sam H. Levin, a prominent exhibitor, was chosen treasurer to succeed Morris L. Markowitz, and Louis R. Greenfield was added to the Board of Directors. The question of Sunday closing, which has come up in the community to the southward, and which promises to become a State issue when the Legislature meets again, was given considerable attention.

LEAGUE IN OREGON IS OUT OF DEBT.

The Motion Picture Exhibitors' League of Oregon is now operating on a solid footing and is entirely out of debt. This result was obtained by a committee of prominent exhibitors who have been working for several months to liquidate all the obligations of the organization. A recent statement of the League's assets shows it to be the owner of a lot of beautiful furniture and a good-sized bank balance.

Malitz and Engler Sentenced to Prison

President of American Correspondence Film Gets $5,000 Fine and Two Years; Secretary a Year and a Half.

FELIX MALITZ and Gustave Engler, president and secretary respectively of the American Correspondence Film Company of 2 Rector street, New York, convicted Friday, May 3, in the Federal Court, Brooklyn, of smuggling rubber disguised as foodstuffs to Holland for use of the Germans, were sentenced May 5 by Judge Manton.

Malitz got the limit prison sentence under the law, two years, and in addition was fined $5,000, half of the maximum.

Engler was sentenced to a year and six months. The sentences will be served at the Federal Prison, Atlanta, Ga.

Judge Manton denounced the convicts, both of whom are Germans with first citizenship papers. He called them "counterfeit citizens," and said they had come here in the interest of Germany to disseminate propaganda favorable to that country.

WORLD PICTURE USED IN RECRUITING.

One of the recent World-Pictures, "The Cross Bearer," is being used with great success by the Naval Recruiting Bureau, which operates under the direction of the secretary of the navy in the enlistment of naval recruits. The picture is flashed on the screen and is then stopped at some scene showing the brutal treatment of the Belgians by the German invaders, and the speaker conducting the recruiting rally then asks the audience if they wish to have such scenes repeated in America. If they do not they are urged to enlist at once.

New Canadian Tax Causes Consternation

Exchangemen Declare Action of Government Is Worst Blow Ever Dealt to Industry—Contracts Will Be Canceled

THE worst blow ever dealt to the moving picture business in Canada was the action of the federal government, through A. K. McLean, acting minister of finance, in deciding to impose an additional duty of 3 cents a running foot on all moving picture films imported from the United States. The exchanges have been paying 2 cents a foot, or an assessment of 25 per cent., on an arbitrary valuation of $80 a reel of 1,000 feet. The exchanges, exhibitors and patrons have also been paying many other taxes, including a 7½ per cent. Canadian war tax, the American war tax, provincial war tax, heavy provincial license fees for theaters and exchanges and heavy municipal license fees for theater, censorship fees, poster censorship fees, real estate taxes, business taxes, income taxes, and heaven knows what more.

It has been figured that the various taxes and fees which have been paid on films represent a cost equal to the market value of the reels themselves. Now the Canadian Government proposes to add to this imposition by requiring the payment of a duty of 5 cents a foot on all imported "positives." The instant reply from the Canadian film men is that it cannot be done. It is also declared that the increased duty will mean less importation of films, particularly news weeklies and other releases whose working days are numbered. Exchange managers declare that it would not be profitable any longer to bring news reels into the country when such subjects are junked after ninety days at the outside.

Counting duty and war taxes only a Canadian exchange pays out no less than $58 on each reel of 1,000 feet, the government valuation of which is placed at $80. The exchange gets fifteen bookings on an average for each news reel. This means an average of $4 a reel a customer for duty and war taxes alone. How the exchange is going to make any profit on the reel is rather difficult to see.

One Canadian exchange executive has declared that the proposed increase in duty will mean an additional expense to his company of $750 a week, and that the increased revenue secured by the federal government from all exchanges in Canada will amount to $250,000 a year.

Immediately after the announcement at Ottawa by Mr. McLean the film men of Toronto, Montreal and other cities launched a vigorous protest. Lengthy telegrams, to the number of one thousand, were sent to every exhibitor and exchange manager in the country. These wires urged the recipients to wire a protest to their member of Parliament and to have all influential citizens of the locality do so also. These messages were sent out from Toronto, and the result was a flood of telegrams at Ottawa. The Toronto exchange managers retained H. M. Ludwig, a prominent local lawyer, to take up the legal aspects of the situation. The Toronto men have been keeping in close touch with film officials of Montreal in order to obtain co-ordination of effort. The local managers were prepared to send a strong delegation to Ottawa at a moment's notice if necessary.

"It is a terrible imposition," declared James Travis, secretary of the Toronto Exchange Managers' Association, who is also the local Mutual official. "We do not want to pass the additional duty along to the exhibitor as he already is shouldering a severe financial burden. The moving picture business should not be taxed any more than it has been. It has been taxed to the limit all along. The additional duty means that all exchanges may have to cut out a considerable quantity of pictures. We may be compelled to stop importing news weeklies."

Mr. Nathanson, of Regal Films, Limited, declared that film importations into Canada would have to be greatly reduced if the promised increase is made. There was nothing else that could be done. In the meantime he was prevailing upon every film man, exhibitors included, to fight for their rights.

The new duty will undoubtedly bring about the cancellation of all existing contracts for films by exhibitors, as new terms will be necessary. One suggestion was that exhibitors be charged at the rate of 50 cents extra for each booking.

It has also been generally predicted that the increased duty will lead to the abolishment of the 10-cent admission price at all theaters. There were also declarations that the reduction in importations would be so considerable that the expected increase in revenue to the government would not be apparent at all.

It is also pointed out that all Canadian exchanges and exhibitors have been liberal in donating their services and their theaters for the presentation of propaganda films of all kinds and in lending their facilities for war loan, recruiting and patriotic campaigns. Many managers have turned over portions of their receipts for Red Cross and other patriotic purposes.

It is also interesting to note that during the first week in May the Ontario Board of Censors condemned no less than forty different pictures, according to an official announcement. This wholesale banning of releases has also had a depressing effect on the Toronto film men.

Another recent misfortune sustained by a Canadian distributor—the Mutual Film Company of Canada—was the loss by fire of a large shipment of films from St. John, N. B., to Winnipeg, Manitoba. In this case films valued at $4,000 were destroyed in a wreck, and the total recompense secured from the express company under existing regulations amounted to only $50.

On top of the move by the Canadian Government to increase the duty on film imports from 2 cents to 5 cents a lineal foot, making the duty on a reel of 1,000 feet no less than $50, came the presentation of a resolution before the House of Commons at Ottawa, by A. K. McLean, acting minister of finance, requiring a special levy on each reel of film each day that it is used of 15 cents a day.

The exchange managers and others of Montreal, Toronto and other cities went to Ottawa on Wednesday, May 8, to protest against the new assessment as proposed. The film men say that they will stand for an increase of not more than 1 cent a foot in import duty on films and no more. The war excise tax is out of the question entirely.

Alberta Has New Ticket Tax

Exempts Less Than Ten-Cent Admissions and Imposes Heavy Penalty for Violations of Act.

THE deputy provincial secretary for Alberta, E. Trowbridge, has made official announcement regarding the new amusements tax act, which became effective throughout the province on May 1, 1918. The new regulation provides for the following schedule of taxation on admission tickets to theaters and all other places of amusement where a fee is charged for entrance. There is no tax on tickets valued under ten cents:

When the price of admission is from 10 cents to 20 cents inclusive the tax is 1 cent; more than 20 cents, but not more than 75 cents, the tax is 2½ cents; from 75 cents to $1 the tax is 5 cents; from $1 to $2 the tax is 10 cents, and when the price of admission is more than $2 the tax is 25 cents.

Where admission is given by pass or complimentary ticket a tax shall be payable at the highest rate charged for the performance to which admission is granted.

The penalty for obtaining admission to a place of amusement without paying the tax is $50, or six months' imprisonment. The penalty for permitting the admission of a patron without paying the tax is $25 to $200, or imprisonment for six months.

FLORENCE BOLLES WRITES GOLDWYN SCRIPT.

The creator of Madge Kennedy's newest photoplay, "The Fair Pretender," is Florence C. Bolles. Only a few years ago she was among the unknowns, but today she is on her way to the top of the ladder. By reason of her persistence and the presence of genuine ability to write stories for the screen, Miss Bolles proves again that determination must always bring a definite reward.

When she began to create vehicles for stars she met with many setbacks. Rejections came thick and fast, but finally Miss Bolles sold a story to the late Arthur Johnson. More attempts followed, and within a short time her name appeared on the films of several leading companies.

"P. A." Heads New Rochester Concern

Powers-Cameron Film Company Has Ambitious Program, Including Talking Pictures.

NEGOTIATIONS have been completed for the sale of the half-million dollar plant of the Fireproof Film Company, located on Ridgeway avenue, Rochester, N. Y., to the Powers-Cameron Film Company, a million dollar corporation which plans to bring out something new in the motion picture industry.

P. A. Powers, whose fame is linked with the Universal Film Company and Victor Talking Machines, is at the head of the new concern. The new company plans that before long the motion picture public will be witnessing a stereoscopic pictureplay in which the speech of the characters is synchronized with their actions.

It is said that under the new process the characters on the film will stand out from the screen, talking and acting as in every day life. This discovery is said to combine the oldest and the newest ideas of the industry. The principle of the thing is the stereoscope that used to lie on the parlor table of every home. A double film is fed through the projection machine to produce the stereoscopic effect.

The most startling thing about the new film is that it is claimed that the human voice will be produced on the sensitized film exactly as on a phonographic record, and in this discovery it is also said that the voice and the action of the characters will be perfectly synchronized.

The development of this apparatus would be one of the most important events of recent years in the motion picture industry and would certainly mark the crowning achievement of the career of any man now in the business. Pat Powers has had a notable record as producer and a distributor of films and he now intends to devote himself to the manufacturing of the new film.

In the large plant which the Powers-Cameron Film Company has taken over at Rochester, it is predicted many seeming miracles will be performed in the very near future. The new company plans to manufacture more than two hundred million feet of the new film a year, and it is said that the entire output has been contracted for by the Universal people.

With the entire product of the plant disposed of before manufacturing is even begun the company will be free to turn to developing the latest ideas in the motion picture field. In this regard Mr. Powers is said to be planning to spend a fortune on experimental work which may bring other no less wonderful ideas.

The stereoscopic-talking picture is only one of the great possibilities it is hoped to realize in the new plant. There is a hint of a lens, the discovery of a Pacific coast inventor, which is to perform other wonders. It is built up of hundreds of small tapering pieces of glass and its construction is said absolutely to prevent refractions of light rays, the present despair of motion picture photographers. The company is said to have purchased this owner's patents and to also own a film formula that will give a film that will wear twice as long as the present in use, at half the cost.

But perhaps the greatest feat which the new company has in mind is the development of an individual motion picture camera for home use. This has been tried by several companies, but so far there has always been some drawbacks which prevented the public from buying in any large quantities. With some the price has been prohibitive and with others the fault has been that the cameras have not used the standard film. The aim of the new company is to produce a machine using standard film and to sell both the camera and the projection lantern for about $50. Should the company's plans along this line be successful, it would mean that homes would own their own motion picture equipment, even as they now own their own phonographs.

It is understood a large amount of Rochester capital has been invested in the enterprise and that the work of getting the plant in shape will be rushed. Those interested in the enterprise say that they will start to ship film by the first of June.

KLEINMAN RESIGNS FROM LICENSE BUREAU.

James S. Kleinman, attorney for the Department of Licenses of the City of New York for the past three years, owing to the large increase in his private law practice, has tendered his resignation to Commissioner John F. Gilchrist, effective May 1.

During his association with the License Department, Mr. Kleinman had charge of all cases against theatrical booking agents, theaters and motion picture houses. He also assisted in the reviewing of motion pictures about which complaints had been made. During his term of office he was particularly active in the prosecution of cases against unlicensed booking and employment agents, who under the guise of being "managers" attempted to charge a greater commission than that permitted by law.

Sherry to Distribute Keeney Pictures

Exchangeman Will Have Sole Agency for the United States and Canada.

FRANK A. KEENEY, head of the Frank A. Keeney Pictures Corporation, and William L. Sherry, formerly vice president of the Paramount Pictures Corporation and still one of the principal stockholders in that concern, have entered into an agreement whereby Mr. Sherry, through the Sherry Service, is to be the sole distributor of the Keeney Pictures for the United States and Canada. The first release will be "A Romance of the Underworld," a screen adaptation of the well-known play of the same name by Paul Armstrong. It will star Mr. Armstrong's widow, Catherine Calvert, who was also featured in the drama.

The combination between Mr. Keeney and Mr. Sherry would seem to promise a high degree of success for Keeney pictures. Mr. Keeney is a man of wealth with a reputation of never doing anything by halves. Mr. Sherry is a man of broad and intimate experience with the distributing end of the motion picture business. He headed the William L. Sherry Feature Film Company and for years was sole distributor for New York State of the productions of the Famous Players-Lasky Company. Recently he resigned as head of the Purchasing Department of the Paramount Pictures Corporation, in order to be free to carry out some large plans, including the distribution of the Keeney Pictures.

"A Romance of the Underworld" will be released in the near future. Applications for bookings should be made to Mr. Sherry at his temporary office, Room 501, Godfrey Building, 729 Seventh avenue. Mr. Sherry is optimistic over the future of the company. He says experience has taught him that pictures such as Mr. Keeney is producing find a ready market, because they are the kind the people want to see. The next release will be "Marriage," by Guy Bolton. The Keeney forces are now working on a third picture, which has not yet received its title. It is by E. Lloyd Sheldon, who wrote "The Forbidden Path" for Theda Bara. James Kirkwood is directing all of the Keeney productions.

Amateur Afternoons at World Studios

Directors Try Out Screen Aspirants and Find Some Promising Material.

FOR the purpose of getting new faces and new talent in World-Pictures and thereby getting variety in casts, World-Pictures has set aside one afternoon a week at the World studio for the purpose of trying out new material and making selections of people for the smaller roles in new productions.

A comprehensive and successful plan for the selection of these has been inaugurated. On the afternoon the aspirants are gathered in the studio and are there tried out by the directors as to their quickness of perception, their ability to grasp the essentials of a scene and their success in depicting emotions. Those who prove capable along these lines are then given screen tests—that is, they are put through their paces before the camera by the directors. If they show up well when the tests are developed and printed they are hired for some production in which they will fit well.

Recently at one of these try-outs afternoons thirty-five young women were given a trial. Of the thirty-five six developed enough ability to warrant screen tests and of the six two were hired for work in new pictures.

GRADWELL PRESIDENT OF WORLD PICTURES.

Ricord Gradwell, former vice president and general manager of World Pictures, was elected president and general manager of the concern at the annual meeting of the board of directors held last week. Joseph L. Rhinock, former president of World Pictures, has been named chairman of the board of directors. Other officers elected are as follows: Vice President, E. J. Rosenthal; vice president, Lee Shubert; secretary and treasurer, Briton N. Busch. The following were named members of the finance committee; Joseph L. Rhinock, Ricord Gradwell, Milton J. Work, Paul Stamm and E. J. Rosenthal.

Russell Bassett, Veteran Actor, Dead

For Half a Century He Had Played on Stage and for Screen—Active Until the Last.

RUSSELL BASSETT, veteran actor of stage and screen, died at his home, 101 West Eighty-ninth street, New York, on Wednesday, May 8, of hemorrhage of the brain. Mr. Bassett had been in his usual excellent health up to the preceding Saturday. On the day before he had completed his work in the Cavalieri spectacle being staged by the Famous Players at Fort Lee. His last characterization was of a priest. Mr. Bassett leaves a wife and one son, Albert Anthony, both of whom were with him at the end. He was seventy-four years old.

Russell Bassett.

For half a century Russell Bassett played on the stage and for the screen. Born in Milwaukee, at an early age he left there for California. His father had the mining fever. The youngster was raised in Oakland. His first experience before an audience was during his attendance at Brayton College, in that city. His work in dramatic and comedy readings attracted attention. Later the college was transformed into the Dietz Opera House, and singularly enough it fell to Mr. Bassett to open it in "His Last Legs."

Mr. Bassett's first theatrical engagement was at the Old Opera House, Washington street, San Francisco. He was in the original Hooley's stock company of Chicago with James O'Neill and William H. Crane. He played with Edwin Booth, Joseph Jefferson in "Rip Van Winkle," E. A. Sothern, Lester Wallack, Maggie Mitchell, Mrs. John Drew and Joe K. Emmett among others.

On the screen Mr. Bassett played with the Biograph, Edison, Yankee, Pathe, Imp, Reliance and Nestor companies before joining the Famous Players. It was nearly eight years ago when he joined the Nestor company, when its studio was at Staten Island. Later the company was absorbed by the Universal and Mr. Bassett remained with the organization.

About four years ago Mr. Bassett was engaged by the Famous Players, for which company he skillfully interpreted a wide variety of roles. A record of two engagements covering eight years is an unusual one for a screen player. Mr. Bassett will be mourned by a host of friends.

Penrose Discusses Censorship With Film Men

Influence of Ward Leaders on Pennsylvania Censorship Deplored—Meeting Called for May 14.

SENATOR BOIES PENROSE, of Pennsylvania, discussed the evils of a politically controlled state board of censors with a group of film men at a preliminary meeting held in the Senator's offices in Philadelphia on Friday, May 10, and appeared anxious to get down to some basis upon which he could work out plans that would be a betterment to the industry for the future. Matters pertaining to the methods employed by the present board in censoring pictures revealed the fact that most of the reviewing of the film was done by subordinates appointed chiefly through the influences of ward leaders and who had proved themselves incompetent in a great many ways. It also was stated that the members of the board very rarely inspected the films themselves, thereby depending entirely upon the opinions of their subordinates.

Owing to the meeting having originally been set for Saturday, May 12, and later changed to Friday, May 10, the confusion which resulted in the mix-up of the dates brought out only a small percentage of the prominent men in the industry. In addition to the Senator, his political lieutenants Oscar Noll and W. J. Sadlier were there to aid in the conference. It was finally decided to hold the main meeting on Tuesday, May 14, when it was hoped a sufficient number of film men would be present to make a more representative showing.

Goldwyn Again Signs Mabel Normand

Samuel Goldfish, on Eve of Departure for Tour to Coast, Announces Engagement of Player on Long Contract.

SAMUEL GOLDFISH, president of Goldwyn Pictures, departed for California May 9, to be gone several weeks, happy in the knowledge that Mabel Normand will continue as a Goldwyn star for a term of years. Miss Normand's former contract still had quite a time to run, but Goldwyn wished to have this favorite in its productions for an even longer period.

Miss Normand, being contented in her Goldwyn alliance, consented to a new contract of even longer duration than her first one, and now all of the selling agencies of Goldwyn are pleased to know that even bigger productions lie ahead in the future for her under the Goldwyn imprint.

"Miss Normand has borne out every prediction we made for her even before she had made her first Goldwyn production," said Mr. Goldfish. "We predicted that she would surprise her audience of admirers by being a brilliant dramatic actress instead of merely a comedienne. In Goldwyn she has developed a new personality that combines her former graces as a comedienne with dramatic power that we knew she had. I am especially happy that Miss Normand has signed a new contract with Goldwyn for a term of years, for I know that she is once more at the flood tide of popularity in all parts of the world."

Mr. Goldfish goes first to Los Angeles, after which he will visit the principal cities of the west and mid-west. He will see all of the big exhibitors and many of the smaller ones in those sections of the country. It is the fixed policy of the Goldwyn organization to have its offices and executives make frequent trips to visit exhibitors and know at first hand the local conditions under which theaters are operated in all parts of the country.

This is Mr. Goldfish's first trip to the Pacific coast in eighteen months, his last visit there being signalized by the signing of Mae Marsh, as the first Goldwyn star to be announced, and Mabel Normand—the first artists who entered his mind at the time of planning and launching the Goldwyn company.

Indianapolis Exchanges Hit by Ordinance

City Council Rules That No Film Distributor May Be Located in Building Where Public Congregate.

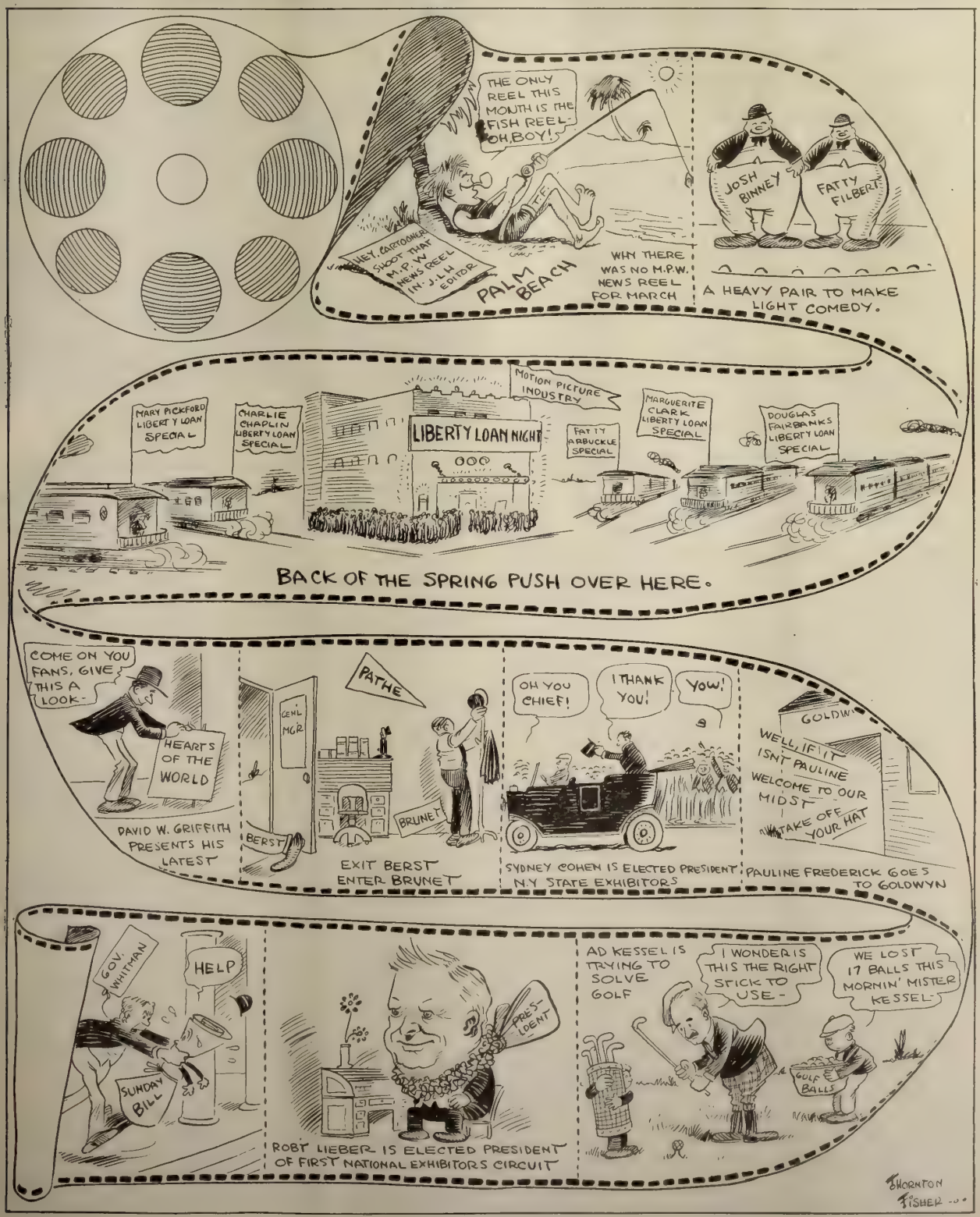
ONE local Indianapolis film exchange will have to change quarters, and it is likely that a few others will have to begin some remodeling and reconstruction work or move from their present locations as a result of the action of the city council at its meeting, May 6, when by a unanimous vote it passed the ordinance regulating the storing, handling and manufacture of motion picture films.

This is the same measure to which Edward G. Sourbier, owner of the Keystone and Palms theaters, and a delegation of film men strenuously objected at a meeting of the finance committee of the council a few weeks ago. The film men said at that time that they were perfectly willing to comply with any reasonable regulations and they submitted an amendment which would make the measure retroactive, but the council apparently paid little attention to their pleas. At least the ordinance was passed as it was originally drawn.

As a result of the passage of the measure, the Mutual Film Corporation will have to move its exchange from the rooms above the Keystone theater. This provision stipulates that no film exchange may maintain headquarters in a building where the public congregates. The Mutual company is the lessee of the rooms above the Keystone theater, owned by Mr. Sourbier.

That section of the ordinance which no doubt will affect other local exchanges says that every owner, proprietor, manager or user of any building now occupied or used for the storage, handling, repair or use of motion picture films or like products, shall within 120 days from the taking effect of this ordinance, remodel, reconstruct, repair or alter such building so as to comply with all the conditions of the ordinance, and such owner, proprietor, manager or occupant, shall not be liable for any of the penalties prescribed in this ordinance until the expiration of 120 days from the taking effect thereof.

MOVING PICTURE WORLD NEWS REEL for APRIL


THE ONLY REEL THIS MOUTH IS THE FISH REEL- OH, BOY!
HEY, CARTOONER SHOOT THAT M.P.W NEWS REEL IN J.L.H EDITOR
PALM BEACH
WHY THERE WAS NO M.P.W. NEWS REEL FOR MARCH
JOSH BINNEY
FATTY FILBERT
A HEAVY PAIR TO MAKE LIGHT COMEDY.
MARY PICKFORD LIBERTY LOAN SPECIAL
CHARLIE CHAPLIN LIBERTY LOAN SPECIAL
MOTION PICTURE INDUSTRY
LIBERTY LOAN NIGHT
FATTY ARBUCKLE SPECIAL
MARGUERITE CLARK LIBERTY LOAN SPECIAL
DOUGLAS FAIRBANKS LIBERTY LOAN SPECIAL
BACK OF THE SPRING PUSH OVER HERE.
COME ON YOU FANS, GIVE THIS A LOOK-
HEARTS OF THE WORLD
DAVID W. GRIFFITH PRESENTS HIS LATEST
PATHE
GEN'L MGR.
BERST
BRUNET
EXIT BERST ENTER BRUNET
OH YOU CHIEF!
I THANK YOU!
YOW!
SYDNEY COHEN IS ELECTED PRESIDENT N.Y. STATE EXHIBITORS
GOLDWYN
WELL IF IT ISN'T PAULINE
WELCOME TO OUR MIDST
TAKE OFF YOUR HAT
PAULINE FREDERICK GOES TO GOLDWYN
GOV. WHITMAN
HELP
SUNDAY BILL
PRESIDENT
ROBT LIEBER IS ELECTED PRESIDENT OF FIRST NATIONAL EXHIBITORS CIRCUIT
AD KESSEL IS TRYING TO SOLVE GOLF
I WONDER IS THIS THE RIGHT STICK TO USE-
WE LOST 17 BALLS THIS MORNIN' MISTER KESSEL-
GOLF BALLS
THORNTON FISHER

Foreign Trade News

Conducted by F. G. ORTEGA.

"Intolerance" in Mexico

An Artistic Outrage Committed by the Local "Owners" of the Picture.

SAYS the "Semana Cinematografica," a weely trade paper published in Mexico City:

With a great deal of surprise we heard from a friend yesterday that the owners of "Intolerance" were already "properly arranging" the picture so that it would be "appreciated" by the Mexican public.

We saw the play after it had been "arranged" by its wise owners, and can find no words strong enough to protest against the artistic outrage that has been perpetrated. The "arrangement" consists in a complete separation of the four themes that had a parallel and logical development in "Intolerance," with the result that the philosophical idea on which Griffith's masterpiece is based has been entirely eliminated.

. . . The picture exhibited now under the name of "Intoltrance" is something very different from Griffith's conception. . . . As films of doubtful origin have been purchased in the past without compunction, so the importers have not hesitated in this case to destroy one of the most powerful photoplays ever produced.

If "Intolerance" does not succeed in Mexico, its failure will not be due to lack of proper appreciation on the part of the public. . . .

Leaving out the artistic question entirely—we presume the man exploiting the film saw a chance of making four rentals out of one and grasped it without giving the matter further thought—how did "Intolerance" get into Mexico?

A representative of the Epoch Producing Corporation, which controls the domestic and foreign rights on the picture, told the writer over the telephone that no copies had been sold to Mexico or any other Latin-American country.

Then, who bought the picture? This would not be hard to find by writing to Mexico.

But, who sold it here?

And why, in the name of common sense, has it not been sent already to all the big Latin-American markets?

Have the producers made up their minds to wait until duped or pirated copies have invaded those territories; or is this particular film similar to good wine, that ripens and its value increases with age?

Cromelin Against Duping Privileges

Claims That the Effect Would Be Harmful to the Whole Industry.

ASKED if he looked with any approval on the recent suggestion to American manufacturers that the privilege to "dupe" their pictures may have to be extended to European buyers because of embargo conditions, president Paul H. Cromelin, of Inter-Ocean Film, replied in the negative.

"The danger of such a practice cannot be too strongly emphasized," says Mr. Cromelin in a statement to the World. "It is very hard to control the duping of prints, once such a course is generally adopted. It is foolish to feel that there are any safeguards for the American manufacturer, for there may be no end to the duping operations, and how can the American manufacturer maintain a secret service force in foreign countries to watch the welfare of his product?

"And suppose illicit dupers of prints were spotted—what manufacturer can go to the expense of engaging legal talent abroad for each separate prosecution? Even if complete embargo comes, the manufacturer with foresight will decline to extend any such privilege to the foreign buyer. The foreign buyer himself loses out by such a practice, because illegally duped prints will constantly drop out to compete with his so-called legally duped ones. Not only that, but there will be a very great difference in the looks of the picture on the screen. Is the buyer going to risk his reputation for all time by showing prints with poor photography in his territory for just a few months?

"In fact, it is this very difference in the appearance of duped and genuine positives on the screen that has heretofore been the legitimate foreign buyer's surest protection. It has been easy for him to locate illicit competitors, because any child could tell a duped positive from a genuine positive. Are foreign buyers going to voluntarily reject this simple means of protection? And going back to the American manufacturer, can he afford to let his reputation for good photography go because an unfortunate shipping condition might arise and prevail for a few months?

"Can he afford, with his big investment in films, to bring the day of the duper and duping back? I think I can answer for most American manufacturers when I say that they would rather not receive a penny from a market for a few months, than sponsor an evil in that market that might well destroy their prospects for all time. I am sure that the average American manufacturer will say: 'If the Government cannot spare space in its ships for my negatives, I will be patriotic enough to lose some money for the time being by totally staying out of that particular market. Under no circumstances will I, to hold that market, allow my pictures to be duped. Rather would I wait until the Government allows me to make shipments again.'"

Norwegian Production of Moving-Picture Films.

According to Ralph A. Boernstein, U. S. vice-consul at Christiania, there exists but one Norwegian film-producing concern—the Christiania Film Co., A/S., of Christiania. This firm has released several small dramas, but it can scarcely be said that its productions thus far would warrant an attempt to exploit them in the United States. The American film of today is so far superior to most foreign productions that they are demanded by the Norwegian public far beyond any films made in this or, in fact, any other European country, and a large percentage of the pictures shown there are of American make.

Norwegian scenic and educational films would probably be acceptable to American releasing companies, though it is stated that little profit is to be derived from pictures of this character, as the releasing companies seldom pay more than 50 cents per foot and usually accept only a small portion of the film.

There are several film-producing companies in Sweden and Denmark, among which are the Swedish Biograph of Stockholm; the Hasselblade Co., of Goteborg; and the Nordick Film Co., of Copenhagen.

Guatemala 'Quake in Pictures.

C. C. Moody, sole agent for The Pryer Pictures, of New York, announces that he is about to release a series of pictures taken in Guatemala after the recent earthquake.

A cameraman of the Pryer company has been in Guatemala since last December and has taken many interesting views in and around the capital and of the volcano that caused the disaster.

As recorded in the daily press, ninety per cent. of the buildings in Guatemala City, including the famous President's palace and the old cathedral, one of the most imposing structures in Central America, were razed to the ground by the seismic convulsions.

The views will be released by Mr. Moody as a series of single-reel scenics and educational subjects.

Among the Exporters.

K. B. Clarendon, head of the K. B. Clarendon Feature Film Company, and who claims to have played with James A. Herne, Richard Mansfield, Andrew Mack and Chauncey Olcott, has a very interesting advertisement in one of the Spanish periodicals published in this town. Part of it reads as follows: ". . . but today that for five dollars a week, and in the space of six short weeks anyone can initiate him-

self into this profitable motion picture art, we cannot understand how those who nobly aspire to a future which will redeem them from the slavery of the office or the hardships of manual labor have not come to us in hundreds." Very enticing. We ourselves are tired of the "slavery of the office" and have had a sneaking suspicion for some time that, with a little practice, we might carve a name for ourselves before the camera. It would not be a bad idea to consult Senor Clarendon, particularly at the small cost of "five dollars a week for six short weeks."

* * *

Probably the first full freight car shipment of American-Made carbons ready for unloading at an "American Port"

A Heavy Load of Light Makers.

for shipment to foreign lands is depicted herewith. The carload consisted of 170,000 Speer Carbons for consignment to Spain, China, Manila, Dutch East Indies, Peru, Chile, Argentine, Uruguay and Paraguay. The Inter-Ocean Film Corporation, through Eugene H. Kaufmann, manager of its export department, made these sales, which have attracted keen interest in the trade.

* * *

Sidney Garrett, president of J. Frank Brockliss, Inc., announces that he will open additional offices on the same floor now occupied by his firm in the Godfrey Building. The new offices are those formerly used by the Bee-Hive Exchange, which is also moving to larger quarters in the same building.

* * *

A picture recently produced in New York is being advertised abroad as owned by the "Sir Johnston Forbes-Robertson Passing of the Third Foor Back Company." This is one of those clear, snappy names, that the foreigners, especially in Latin countries, love to remember.

* * *

The Export & Import Film Co., Inc., has secured the European rights on "The Still Alarm," a picture based on Joseph Arthur's old melodrama and produced by the Pioneer Film Corporation.

* * *

W. H. Productions Company has acquired the world rights —excepting the United States—to "Carmen of the Klondike." All requests for foreign territory should be made direct to that company.

* * *

Inter-Ocean announces the sale of "Mad Lover" with Captain Robert Warwick, and "Today" with Florence Reed, for Great Britain. These features are being handled by Inter-Ocean in foreign markets in behalf of the Pathe Exchange, Inc.

* * *

There is a possibility that B. J. Brandon, manager of the Oceanic Film Corporation, will establish headquarters in New York not later than early fall. The Oceanic has been handling all foreign business for the Mutual Company from Chicago.

News from Foreign Markets.

Julian Ajuria, general manager of the Sociedad General Cinematografica of Argentina, who has been handling Paramount pictures in Argentina and Uruguay, and in Spain and Portugal, will soon arrive in New York according to advices from Buenos Aires. He is at present in Barcelona and it is believed that his firm has already made satisfactory arrangements for the exhibition of "Ajuria's Program" (composed of Paramount, Vitagraph and other American-made pictures) throughout the peninsula.

* * *

An agitation in favor of the censorship of moving pictures is in progress in Mexico. As far as the cinematographic business is concerned, what they need down there are modern copyright laws that will afford real protection to all branches of the industry, and as stringent censorship as possible of the prevailing purchasing methods.

* * *

M. Monat, director and owner of the Monatfilm, through an announcement recently published in the French trade papers, states that he is the sole owner of the rights on "Lest We Forget" for the following countries: France, Switzerland, Spain, Portugal, Belgium, Scandinavia, Egypt, Balkans, Africa, China and Japan. According to the advertisement in question, the deal was closed direct with Count Cippico, of New York.

* * *

Max Glucksman, the Argentinian importer, has just released in Buenos Aires the fifth picture produced by Chaplin under his Mutual contract—"The Immigrant."

* * *

About 70 per cent. of the advertising space carried by the French trade papers that have reached this office in the past month is devoted to American-made photoplays.

* * *

"The Barrier" has just been released on the French market by Pathe Freres.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

35. A man in Venezuela is interested in securing a program of about ten pictures to be renewed every three months. Pictures should be at least four reels long.
36. A firm doing business in Panama wishes to obtain a weekly supply of film on a renting basis.
37. A man in Santiago, Cuba, is in the market for film boxes made of fibre.
38. A Central American exchange controlling some theaters is in the market for films. Their desire is to connect with a reliable American firm and are willing to give guarantees for any representation they may secure.
39. A firm in Cuba is in the market for second-hand film.
40. An exhibitor controlling some theaters in the Azores is interested in securing, on a rental basis, a regular program of American pictures with Portuguese titles.

MONTGOMERY HARD AT WORK IN SPOKANE.

Under the direction of Frank E. Montgomery, general manager of the Titan Feature Photoplay Company, who has just signed a contract with the company for a year, the administration building has been completed.

"We consider ourselves fortunate in getting the regular services of Mr. Montgomery," said J. Don Alexander, president of the company, "for his experience is extensive and he fits best into the work we have outlined for this territory."

Mr. and Mrs. Montgomery have been conducting a school, and the plan is to import stars for the productions.

Among some of Mr. Montgomery's former affiliations are as director with the Selig, 101 Bison, Kalem, New York, Mutual and Universal companies and he has produced more than 500 photoplays.

WILLIAM P. S. EARLE JOINS WORLD PICTURES.

William P. S. Earle has affiliated himself with the directorial staff of World Pictures. He has been assigned to direct Miss Barbara Castleton. Mr. Earle's first World production will be "The Blood of the Trevors," written by Maravene Thompson.

Mr. Earle has had a career in motion pictures of marked variety. After his graduation from Columbia University he devoted himself to writing stories and plays. He then became a cameraman with the Vitagraph company and then commenced to direct feature pictures. Here his versatility became evident and he was assigned such pictures as "Womanhood," "Within the Law," "For the Glory of the Crew," "His Own People," "Who Goes There," and others.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

The Experience Column

Views of Our Readers Who Are Using Motion Pictures in School and Church Work.

IN OUR issue of May 4 we published certain views of a prominent western college moving picture educationalist, a man whose experiences are not only interesting, but will prove helpful to many others. We like the candor of his complaints and publish herewith his complete letter replying to our article above mentioned, believing that all our readers may be benefited by his favorable comments and also as by his criticisms:

I read with much interest the comments provoked by my letter of recent date. If I can read the thing rightly our bone of contention is the term "Educational Film"; hence, with your permission, we will still continue to quarrel—in a pleasant humor however.

I will begin by agreeing with your statement concerning the differentiation between the educational powers of the motion pictures in general and the educational motion picture in particular. I agree "that when an exhibitor uses the word 'Educational' it *ought* surely be within the power of every intelligent person to know just how the term is applied." Now my dear friend it *ought* to be but it *isn't*.

I have never found two writers of education who would define education in the same way. John Doe's idea and Richard Roe's idea of the term "Educational Motion Pictures" are entirely different. Your correspondent does have lists of "Educational Film" as catalogued by the Moving Picture World. I have inspected the entire list as are found in the files we have of your excellent trade magazine. I have gone over the list twice in search for material which we might be able to buy or lease or rent so as to enrich our supply of film and at the same time be assured that the finance committee would not hold up the bill. I am absolutely sure that "Broadway Jones, "Half a Rogue," "The Secret of the Submarine," "One Day," "Aladdin from Broadway"—all of the foregoing taken from your literature group—would be blue penciled, and I would have a mighty hard job convincing our eagle eyed finance committee that these films are "Educational." I am not the fellow to say they are not, but I have a "hunch" I know the verdict of the committee.

While in the public school work two experiences came under my observation which has made me more or less skeptical. I fought the motion picture proposition through. Bought a machine, helped the manual training teacher build the booth, install the machine, and that without a penny from the school board. To convince the non-reconcilable I ordered a film from one of the reputable exchanges in this state. I, myself, was a tyro in the movie game, and trusted to the judgment of the manager to send me a program really worth while. The film came filled with divorcees, an easily tempted young man, a preacher who could not resist the temptation of being "naughty" when he was a thousand miles from the parish; hence, he indulged in a little booze and got cleaned up in a game of "Stud Poker," as I believe the game was called. Now this was what came when I ordered a good, clean educational and entertaining program. I then tried my luck with an exchange bearing the name Educational. Positive assurance was given that all films were properly censored, and were very good for churches and schools. It happened that we were teaching Heinie in our Hun language class, and I thought it would be a good chance for me to show the teachers that even the languages and literature could be supplemented by film. I asked for "The Lorelei." Well it arrived in due time. A fine siren, vampire, homebreaking one-reeler. The teachers had one on me then for sure. Yes, Mr. Jackson, "when an exhibitor uses the term 'Educational' it ought to be within the power of every intelligent person to know just how the term is applied." I agree that I was not exercising a due amount of intelligence when I trusted to the judgment of the two film concerns not named.

Just to keep history straight I will say that my school has ousted German language since, and has instituted a course in citizenship and Government. This experience I mentioned above was long before we thought of any war.

You are right about your correspondent being a fan. He is putting his best licks to add his mite to the good cause. He reads your column the minute the Moving Picture World arrives, and he hopes to see the school people of the state open up their eyes before many more days have lapsed.

He succeeded in getting the motion picture discussed at three district teachers' associations over the state this spring, and has been promised a place on the State Teachers' Association program next fall. Just give us time and we will put the thing across.

In answer to an inquiry we are glad to publish the following letter from the Superintendent of Instruction of Dayton, Ohio. In doing so we congratulate Mr. Frank W. Miller upon the fact that he is using the moving picture in the high schools of his city. We are especially pleased to note that he finds "visual instruction of great benefit." May his experience be a catching one:

Dear Sir.—In reply to your letter of April 25, I will say that we have three moving picture machines. We have one in each of our high school buildings. In each one of our grade schools we have stereopticons in which we use lantern slides. We find visual instruction to be of great benefit both in the moving picture machines and in the stereopticons where slides are used. I do not believe that I could say anything further that would be of interest to you at this time since we do not intend to extend our activities until after the close of the war.

FRANK W. MILLER.

The following letter from Dr. H. M. Ferguson of Morris, Illinois, is brief and to the point. We are somewhat acquainted with the work of this energetic physician, who by means of the moving picture has rescued a church from the verge of the grave and transformed it into a living organization. In spite of some opposition and at his own expense Dr. Ferguson purchased and installed a moving picture equipment, prompted only by the faith that in them lay the secret of renewed life for his church society. We congratulate Dr. Ferguson, and trust that the publication of his letter will bring him the help and encouragement that he desires and deserves:

THE CONGREGATIONAL SOCIETY
Educational and Amusement Bureau
Morris, Ill.

April 29, 1918.

Moving Picture World,

Gentlemen.—We are conducting three showings a week in our church. Making a business as it were of running a movie in the church. However, we do not seem to be "on the map."

We would be very happy to have you make mention of the fact at the proper time and place so that the trade generally will place us on their mailing lists. Direct correspondence to Dr. H. M. Ferguson, 221 West Main street.

Thanking you very much in advance, I am,

Yours truly,
H. M. FERGUSON.

A Bright Idea

E. W. Hammons to Extemporize Filmsically on the Picturesque-Dramatic Side of the Coal Industry.

WE LEARN with interest that Vice-President E. W. Hammons, of the Educational Films Corporation, who has long contemplated the subject of the romance of coal as both picturesque and highly dramatic, has recently enlisted the services of Director Frederick A. Thomson to make a multiple-reeler on this theme.

William Addison Lathrop has been engaged to write the scenario for this production, which will be in seven reels with the tentative title, "The Romance of Coal." The coal country of West Virginia, which incorporates much of the beauty of the Alleghany Mountains, will be used as a background to a human interest story, which has already been submitted and accepted. Miss Caroline Gentry, a native of those regions, has collaborated with Mr. Lathrop in the making of the story.

This subject is of special interest at the present time. Trans-Alleghany mines have been working practically at half-time when they ought to have been speeded up to top-notch production in view of military requirements and next winter's domestic needs. A worse coal famine than last year is predicted unless conditions are remedied.

The reason of the half-time production is car shortage. The cry goes up all over West Virginia: "Give us cars!" Operators have no facilities for storage, and when the regular supply of cars to transport the coal from the mines is interfered with work at the mining camps stop. Then labor is diverted to other industries, and the future of the coal industry is threatened.

The whole allied world is dependent on the normal cycle of continuous mine production, regular, unceasing transportation and the consequent storage of abundant supplies at tidewater and in the vicinity of munition plants. For patriotic and commercial reasons operators and miners are anxious to do their utmost.

Among the gifts of coal to humanity are not only the conventional light, heat and power, but explosives, dyes, chemicals, medicines, preservatives and the myriad products of carbon. "The Romance of Coal" will show incidentally to its story the methods of production, the nature of the economic processes and the life of the working people. Director Thomson, who is now selecting the cast, will go with his company to Charleston, W. Va., late this month,

and with this as his headquarters will pick out the most salient scenes for the picture.

The Sugar-Coated Pill

Herbert F. Sherwood Points to Truths Regarding Informational Films and Suggests Suitable Combinations.

ACCORDING to Herbert F. Sherwood, of the National Board of Review, the word "education" does not suggest anything stirring to the youth who comes in daily contact with it. To him it is like unadulterated quinine. A piece of apple pie has been found in the days antedating sugar-coated pills an excellent camouflage for the administration of quinine. While one may not compare informational pictures with quinine, for they have great entertainment value if suited to the age and interests of the audience, yet combined with the proper amount of the apple sauce of entertainment pictures one may be satisfactorily introduced. The environment and association are favorable; but this is as far as one should go. The leading motion picture theatres of the United States invariably include in their programs a picture which would come under this head. They usually also have a "news" reel. The environment is one of receptiveness. The association is that of entertainment and recreation.

Put into plain language this means a balanced program, including a good story, a comedy, having as chief elements adventure and surprise, and an informational picture **suitable** in subject and artistically and logically prepared. Suitability is the important thing to consider in connection with the whole program. The informational picture should meet this requirement through its timeliness, its general interest for young people and its value in answering a normal inquiry of youth. Logical construction of the picture would involve a sequence of ideas that would carry the mind forward and leave a residuum of information and a sensation of satisfaction. Those pictures which are somewhat technical in their subject and complicated in their ideas should be left to the environment of technical training. That is to say, an exhibition of "educational" pictures should be associated with a place where education is the chief object. Young people should not be invited to "entertainments" which are courses in education.

"Keep on Insisting"

THERE is a well-known saying "Strike the iron while it is hot" that will never lose its wisdom or the timely power of its application. What has this to do with moving pictures? Simply this, that by the continual bringing before the people the highest advantages of the pictures in these the great days of picture popularity we may surely mould them to that permanent shape of durability and service to which they are justly entitled.

We have all lived long enough to know that only those things endure that have the power to serve, that which does not help and serve humanity soon dies. Fads and fancies are all short-lived. Fashions please, but they change and die; nothing lives that ministers only to the physical and temporary, that alone survives that appeals to the mind, soul and spirit. The true picture enthusiast desires to see the pictures so established that they shall live with Time itself. The "Fan" may be satisfied with temporary pleasure and fills a passing want in encouraging the growth of the moving pictures in all popularity, but he does not secure permanence. It is in this relationship that a leading moving picture man, John R. Freuler, former president of the Mutual Film Corporation, says in a most timely and wise manner:

"It is unfortunately true that the moving picture is still largely viewed as merely an amusement, a luxury—almost as a public vice in some quarters. We must insist continually, and never cease reiterating that the moving picture is an instrument of public service as much available to the common good as the Press, the Pulpit or the Lecture Platform. We must keep on insisting until the picture is completely recognized in every quarter. When the picture gets that recognition it will automatically free itself of many parasites of graft and persecution. The vast official recognition given by the Government in calling for the aid of the pictures in all the recent activities connected with every branch of war service is highly important."

The Educational Department of the Moving Picture World makes it a part of its policy to "keep on insisting" that the moving picture is "an instrument of public service" and that nowhere is its public service of more value than in the service of young people and that in endeavoring to procure its recognition "in every quarter" the school authorities must be among the first to acknowledge "this instrument of public service." It argues well for the public service when a man so prominent as Mr. Freuler leads in an open demand for the rightful high place of the picture; it is also a well-known fact that other leading producers share these views. Very recently we have had occasion to attempt to convince the doubtful-minded among school authorities who deceived themselves into supposing that picture producers were only actuated by "commercial purposes," that higher ideas than mere financial gain prompted the policies of the larger and more successful companies. It is most timely to find that it is a picture man who is "insisting" upon the "reiteration" of the "power of service" in the pictures and not some outside philosopher. The best and highest interests and purposes of and for the moving pictures are found within the ranks of the moving picture people, they know the value of the pictures better than anyone else and are the first to wish everyone else to know and benefit by those values.

Official Recognition.

Mr. Freuler calls attention to the "official recognition" which is constantly being given to the valuable and profitable use of the moving pictures. This is true from the President of the United States down. Everywhere, where occasion has arisen for the trial, they have not failed to secure "official recognition," and such recognition has only failed when they have lacked official use. W. H. J.

A Hit in the Cartoon World

Paramount-Bray's 119th Release of Pictograph Has Unusually Amusing Animated Drawing.

MOST of our readers know something about the Bobby Bumps animated cartoons, which appear from time to time on the end of the Paramount-Bray Pictograph. These funny little comedies, in which Bobby and his dog Fido are the central figures, are made by Earl Hurd, and are among the cleanest and most pleasing cartoons for children's programs, as well as being delightful to the adult audience. The particular number to which we refer at this writing appears in the 119th issue of the Pictograph, and is entitled "Bobby Bumps Caught in the Jam."

The trouble starts when Fido tries to catch the cat off her guard so that he can steal her saucer of milk at dinner time, and with the aid of a tiny mouse accomplishes his object. The plan, which the mouse and Fido work out between them, involves the luring of the cat from the saucer by the mouse while Fido takes a few laps and the duplicating of Fido for the mouse while the latter satisfies her thirst. This plan repeated in connection with a jar of jam at a later date fails to arrive at a successful culmination, for while the cook is on the trail of Bobby Fido gets his head caught in the jar, a fact that ends disastrously for all concerned. This is one of the funniest yet.

Interesting Educationals

Which Include Three Travel Subjects, One Zoological and One Sport Subject.

Reviewed by Margaret I. MacDonald.

"Tid-Bits of Travel" (Educational-Newman).

AN ENTERTAINING and informational reel of film is contained in this issue of the Newman travel pictures, which are being released by the Educational Films Corporation of America, and which appeared the week of April 28 at the Rivoli theatre. The first scene shows a quaint water wheel in Japan, followed by a picturesque view of a stream in which gold fish abound, and which are so tame that they take their food from the hand of a pretty Japanese maiden. Then the scene changes to Nara, where we watch schoolboys undergoing strenuous physical training. The narrow streets in the Fifth avenue section of Pekin, China, and also streets in Canton are shown, drawing attention to the modern Chinaman without his queue. The Philippine Islands come next, presenting a group of infants, and, finally, Hawaii with its various types. The latter presents some interesting scenes on the sheep farming industry.

"Picturesque Wales" (Pathe).

The Rivoli presented, during the week of April 28, some beautiful scenes photographed in Wales by the Pathe cameraman. These scenes have been artistically colored, and are indeed a feast to the eye. Llangollen with its picturesque dwellings, including the Abbey of Via de Crucia, will interest the architect as well as other lovers of the beautiful. Then there are delightful pastoral scenes—fish-

ing from quaintly formed boats, and canals which form highways of commerce.

* * *

"Our Egypt of the Southwest" (Educational).

One of the most interesting reels of pictures which come under the educational or informational class consists of scenes taken among the Indians of the Southwest. Here we see the stately Navajos and also the Hopis plying those arts and industries which they have followed for centuries. Pottery making is one of the most attractive of these. The making of the Navajo blankets is also a feature of the picture.

* * *

"Ingenious Insects" (Paramount-Bray).

The 118th release of the Pictograph includes one of the most fascinating insect studies that one could imagine. The "Trap-Door Spider" is the subject of the picture, and close-ups are shown of this remarkable little insect, which not only betrays large intelligence in choosing a place for its home, but also understands the art of camouflage. This spider burrows into the ground in a diagonal fashion, weaving at the bottom of its nest a soft blanket for its bed. It also equips its home with an invisible trap door on the surface of the ground. This will be found not only informational, but entertaining.

* * *

"Rod and Reel Champions" (Paramount-Bray).

An interesting subject appearing in the 119th release of the Pictograph presents a bevy of skilled casters of the bait. Trials of skill have been photographed and the various points which prove the excellence of the feats accomplished, are explained.

All About Our Navy

"Your Fighting Navy at Work and Play" About to Be Released by the Educational Films Corporation of America.

THE good right arm of Uncle Sam's fighting forces—the Navy—will soon be presented by the Educational Films Corporation of America in a series of spectacular motion pictures called "Your Fighting Navy at Work and Play." The pictures, the taking of which has been completed, are now being titled with the co-operation of Lieutenant Henry Reuterdahl of the United States Navy. Mr. Reuterdahl is not only a celebrated marine artist, but also one of the foremost experts on the strength, resources and offensive powers of the world's navies. His contributions to magazines on military and naval preparedness attracted wide attention, and he was brought into the department to help in the patriotic work along with Lieutenant Wells Hawks and other writing experts.

The aim of the pictures is to show the ships and the service as they are today, keyed up to the highest efficiency in the struggle with the submarine and likewise for the naval Armageddon that is bound to come with the German High Sea Fleet before the close of the war. The series will thus be very different from a set of peace-time navy pictures, for every form of fighting activity is illustrated—the mighty guns at work, the battle evolutions of the fleet, the work of the submarines and destroyers, the firing of torpedoes and the building up of smoke screens.

Other units of the series will illustrate the life of the Bluejacket, both afloat and ashore. Kinsfolk of the fighting forces want to know what the boys are doing at work and at play. These films will set forth not only the marvels of disciplined effort, but the recreations of the sailor and the lighter sides of life on shipboard.

Making Ribbon of New Design

Substituting Bird Designs on Ribbons in Place of the Barbarous Custom of Decorating With Dead Birds or Their Plumage.

IN the Universal Screen Magazine No. 72, which will be released on May 24, is a timely subject which is of unusual interest. This deals with the manufacture of ribbon of the latest design, and the copying of designs from bird groups in the Museum of Natural History.

When we see the trouble to which the designer must go to obtain the proper article for the manufacturer, and the time and material consumed in transferring the design to a copper plate previous to actually printing the ribbon, we are not surprised at the high price of these beautiful articles, which combine beauty of color with other attributes. This subject also includes the draping of a ribbon gown, as well as the trimming of a hat.

ITEMS OF INTEREST.

A new exchange has been opened in Syracuse by E. W. Hammons, of the Educational Films Corporation, with A. H. Westfall acting in the capacity of manager. Residents of that district will no doubt be glad to learn of this fact, which will place them in close touch with some of the best educational and semi-educational films on the market.

* * *

The following are longer dramatic pictures for the family and for young people, which have been used successfully for special programs in theatres:

K. E. S. E.—"The Unbelievers," "Ruggles of Red Gap"; Metro—"Breakers Ahead," "The Brass Check," "Lest We Forget"; Mutual—"A Bit of Jade," "Powers That Prey"; Paramount—"Rich Man, Poor Man," "One More American," "Son of Democracy" series, "The Tiger Man," "The Bluebird," "Love Me," "Huck and Tom," "His Majesty, Bunker Bean"; Pathe—"The Naulahka," "The Great Adventure"; Select—"Over There"; Triangle—"Faith Endurin'"; Universal—"Hungry Eyes," "Thieves' Gold," "Fast Company"; Vitagraph—"The Fighting Trail"; National Film Corporation—"Tarzan of the Apes."

* * *

Two pictures of unusual natural history interest were pre-released by the Educational week of May 5 in "The Ice Age," at the Rialto, and "Adaptation," at the strand. Robert C. Bruce, in "The Ice Age," shows how the glacial ice-cap has cut off mountains, sculptured scenery, created lakes and waterfalls, the scenes being laid principally in the Glacier National Park in Montana. The Raymond Ditmars animal picture, "Adaptation," illustrates the extremes of development whereby wild creatures have been fitted for their place on the globe. Both "The Ice Age" and "Adaptation" will be generally released on May 12.

Metro Engages Pageant Specialist

Its President Believes Recruits Drawn from Different Walks of Life Add Value and Variety to Screen Stories.

AN artist and student of modern pageantry has been added to Metro's growing staff of scenario writers, in accordance with the belief of Richard A. Rowland, Metro's president, that the motion picture, the latest of the arts, should receive tribute and aid from all the others.

Louise Rive-King Miller Boyer is the latest acquisition to the colony of scenario writers preparing productions for Metro stars. Mrs. Boyer has studied painting in Paris, and pageantry in America, the latter under the tutelage of Thomas Wood Stevens, who is authority on this new development of artistic and civic life. Mrs. Boyer brings to the screen a sense of pictorial values developed in the arrangement of color, form and mass groupings in the art-processions she has directed, as well as in the study of the world's greatest paintings. She has specialized in decorative design, and her ability in this direction will be fully utilized in the making of Metro pictures.

The stage, the newspaper world, playwriting and civil engineering have contributed to Metro's scenario staff. Luther Reed is the department's civil engineer. The stage is represented by June Mathis and by Katharine Kavanaugh. Albert Shelby Le Vino brings the exact mental habits of the trained newspaperman to the service of the screen. He has had more than fifteen years' experience on the New York Times, New York American and other leading dailies, and is also a prolific writer of articles and short stories.

Charles A. Taylor is the "melodrama king" who presented such thrillers as "From Rags to Riches" and "The White Tigress of Japan," and with heart-dramas like "Yosemite" and "The Queen of the Highway."

Alice Solis in Metro's New York studio has devoted all her attention, since completing her education, to the writing of motion picture plays and technical work such as continuity.

"CUPID" IS ALSO A STAGE HIT.

One of the hits of the New York dramatic season has been scored by little Bonnie Marie, who just previously played the role of Cupid in the Edwin Bower Hesser film spectacle, "The Triumph of Venus." The little girl whose splendid work as Cupid in the photoplay of Olympian deities called forth the highest praise of critics, is now playing in support of Chauncey Olcott in "Once Upon a Time," which has just made its New York premiere.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Sound Sense from Steve.

STEVE FARRAR, of the Casino, El Dorado, Ill., sends in a letter so full of sound sense that we wish we might take it over the country and force every weak-kneed exhibitor in the nation to listen to it and understand. With hundreds of exhibitors with a more or less broad streak of yellow on their hides yelping about bad business and bankruptcy, it is refreshing to get a letter from an exhibitor who knows his business and who knows that bad business is his own fault, because he does not go after it and GET it. Listen to Steve, you of the elastic spines and quaking knees, and take heart again. What Steve has done, you can do.

Just got my M. P. W. this morning and notice that you like my "POLLY" half-page. It was good for this town, and that's what I am after. I still find that the throwaways get me the most money though; they never seem to tire of them. If I have a good picture, that's the cheapest way I can let them know, and it gets results.

When this war thing hit us, a year ago, I knew there was some tough sailing ahead for us, and made my plans then to weather the storm—get the money—and do my bit. I knew the draft would take a lot of my very best patrons, the young fellows who spend it as fast as they make it, and it has; 133 left this morning for camp, but my business is better than ever before. I knew that the folks these boys left behind were going to be lonely, and that I was the man to cheer them up, and I went after them, with the result that I am getting people in my show every night regularly that never came a few months back. Something went out of their lives (their boy) and they just had to have something to take its place, and the screen at the Casino, with soldier boys marching across it, was just what they wanted. I have done my bit by donating the theater free for all kinds of drives, and have donated with both hands to everything that came up. And in making up my programs for the past six months I have not overlooked the comedy end of it; have played a two-reel comedy every night in the week, and always finish the show with the comedy, no matter how sad and grim the feature may be—when they go out, they go with a smile on their faces—a yard long. This war is not going to last always, and when it's over I'm going to do the greatest business I ever did in the town, all my old patrons will come back and I'll have a lot of new ones.

The war tax was another jolt; I first thought I would collect it a penny at a time, but decided that would be confusing to a lot of my patrons, so, on November first, I raised the price to 10 and 15 cents. This was my regular admission after that date, never less than that; the opposition thought they would pull a good one, so announced that their price would remain the same—5 and 10—and they would pay the war tax; my business fell off first three weeks, then it began to climb, and its been climbing ever since. And I have been running in shows for 10 and 20, 15 and 25, and a few at 15 and 30 (got that for The Honor System and Within the Law), and it pleased them and did a big business. The other fellow's 5 and 10 price helps me, for when they come to me and kick on my price, I just tell them I am giving them a show worth all I ask and that if they feel that they cannot pay that for a good show, there is a show right up the street where they can see the same number of reels I show for ten cents, and its the best argument in the world for my show and prices. I am not trying to make them pay high prices; it's up to them. Next week I have two 10 and 20 nights—Douglas Fairbanks one night and a return date on Polly of the Circus. Another thing is that I am not playing any vaudeville; haven't had an act in the house in almost a year, and they don't want it any more; I've convinced them that good pictures is the best show on earth.

As I said before, this war isn't going to last always, and the thing to do is "keep the home fires burning" and the old projector running until the boys come home, then things are going to hum again, and the fellows who have sold out and quit are going to have a severe case of the bellyache. If I don't write or send in anything don't think I've gone back to the farm—I'm just busy, that's all.

And do you notice how Steve fears his opposition? He didn't keep his prices down just because the other fellow did. He minded his own business, stood a falling business for a couple of weeks and now he is more than getting it back in a small town in a part of Illinois that the old-time concert companies used to call "The Graveyard," because so many troupes died there trying to work their way from the more profitable Ohio valley district to the lake regions. And still Steve finds time to go to the dogs, if his business doesn't, for he is trying to raise a champion bulldog in between shows.

Philadelphia Programs.

The Fifty-Sixth Street theater uses an oddly shaped program but four inches wide and nine inches long. It has a good advertising patronage, but something more than the third of each inside page is reserved for the house, and clearly marked off. As this is an eight-pager this gives a page a day to the attractions, but where a title runs more than one day the double space is given to the single title. This is a good idea, for it gives a certain suggestion of importance to the subjects that are held over for a second day, which naturally will help to build business. One objection is that the body type is not easy to read. It is a very slightly ornamental face in monotone, and is not as easily read in bulk as a shaded letter. One of the straight Roman faces would be better. The days are named and dated and the copy is carefully prepared. It is rather above the average.

The Amusement Parlor is a horrible name for a theater, but it may be an inheritance from the penny-in-the-slot parlors that preceded the pictures and too well known to chance a change of name; but even at that we think we would take a chance and change the name anyhow. The program follows general lines, but it is printed in black on brown stock, and the result is far from striking. The black sinks into the brown, and the general effect is not good. Where colored stock is used there should be a careful selection of color, not alone as to color, but shade. A copy on paper slightly off the white for another week looks much better, though the printer has been careless in locking up the front page, and the border work makes the entire page look dirty. A little brushing with benzine would not hurt that border either, the finer lines of which are clogged with ink and dirt.

The Lehigh Palace uses a sheet of white paper, 3½ x 5½, printed on one side only. The days are undated, and you have to look to the top of the bill for information. They shave it pretty close when they announce "The first showing in Central North Philadelphia" of a certain subject. If this is kept up we shall presently be boxing the compass double—once for the section of the town and then for the section of that section, and each house will then be able to claim a premiere, even for commercials.

The Auditorium, Logan, gets out a very neat looking program. There is nothing especially new about it, but it is all well done and attractive without being unduly ornate or expensive. Good taste in types and good press work are generally better than two colors and sloppy work.

The Globe makes the mistake of printing sixty screen cuts in photo-brown in the belief that it will give a photographic effect. Brown is seldom a good color to work on programs, and it does not work well with cuts unless these are fine screen and carefully made ready. Brown and the lighter shades of red should be carefully avoided.

The Fairmount has a 6 by 8, printed the wide way. Green ink is used on white paper, and the ink is not suited to the paper used, or vice versa. At any rate it spreads and looks mussy, and it is not a good policy to use mussy advertising lest the suggestion be created that it advertises a mussy house. There is too much type in the daily boxes and the days are undated.

How Not to Do It.

Here is an excellent example of how not to advertise. It is taken from an Atlanta, Ga., paper, and takes a space slightly larger than four fives. It is one of the primary points of good advertising that

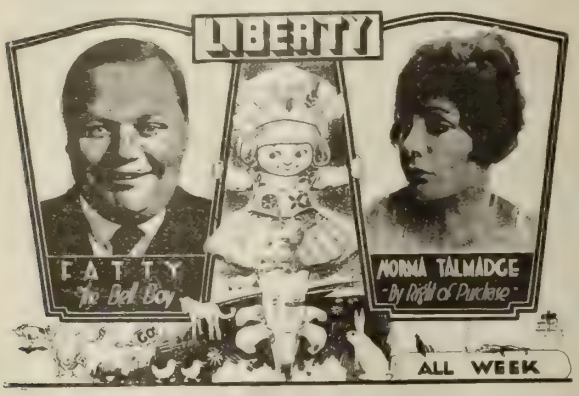
WILLIAM FOX PRESENTS
THEDA BARA
IN
CLEOPATRA
A Wondrous Picture of Old Egypt, the Egypt of the Greeks, the Romans and the Ptolemy. Heavy with the Legends of Antiquity and Rich with the Luxuries and Splendors of its Unbridled Revelry
RIALTO THEATER Com. TOMORROW MATINEE
ALL THIS WEEK MATINEES DAILY
A Theda Bara Super-Production.
Cost $500,000 to Make
30,000 Acting People
3,000 Horses in Battle
Matinee Every Day at 2 30
Lower Floor 50c
Balcony 50c and 25c
It Cost Marc Antony a Kingdom
It Cost New York $2 00 to See
"CLEOPATRA"
NOTE ATLANTA PRICES
Every Night at 8 15
Lower Floor $1 00
Balcony 50c and 75c
Gallery 25c

the three chief points of a theatrical advertisement, in the order of their importance, shall be the house, the attraction and the date. In this advertisement the title is given prominence, but is slightly obscured by a fanciful type, but the house and date are buried in the middle of the advertisement and the date is very clumsily set in for it "Com. tomorrow matinee." An additional line advises that "All this week matinees daily." This might mean that Cleopatra is to be shown for the entire week with daily matinees, but it might mean that daily matinees were to be given this particular week, or that the attraction would be shown at the matinees only. It is very poor phrasing and

still worse display. The house name should be displayed so clearly that it *cannot* be overlooked. The date should be clearly stated as "All this week. Matinees daily", and the name of the attraction should be given in the most readable type possible. The place for pictures is in the line cut, not in the type used for one of the most essential points of the announcement.

Ruff Stuff.

Ralph Ruffner writes that he did not think it necessary to print "Happy Easter" or some similar legend on this advertisement for the Liberty, Portland, Ore., though it was used on Easter Sunday—across the page and down eleven inches. There is very little advertising to the display, but it looks well on the page, and we think it brought as



much business as a thousand words of argument would have done. It is capitally done and it reproduced well, and we don't blame Ruff for feeling proud about it, but we do not think that it overshadows this advertisement for George Beban. We wish we could reproduce this in the original five nines, for it is seldom we have found a better combination of scene cut and text. Of course the photograph had to be right in the

GEORGE BEBAN
3 Days
GO!
ONE MORE AMERICAN
Somehow a Beban story always rings true, because it's human. "One More American" is another gem in his crown. It gets under your hide
LIBERTY

first place, and it is almost impossible to get scene photographs that have a real meaning, but this one does work out well, and the dim background of the steamship (even to the Italian flag at the stern) and the half-suggested Statue of Liberty all form a harmonious whole. The artist has begun where the photograph stops and has completed the suggestion without overshadowing the central figures, and the type is put in as artistically as the art work. No gush; just a few appreciative words that make you say "That's so," and start for the theater either then or later in the engagement. Were we running a prize ad contest we think this would come pretty close to taking first prize.

Two Good Ideas.

F. S. Workman, of the Brainerd, Brainerd, Minn., sends in an idea for a book marker that also carries a matinee scheme that he does not seem to have considered as new as it is. The latter is an offer to the ladies to come in at cut rates at the matinees, and reads:

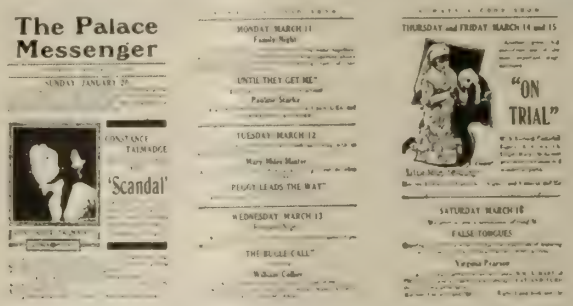
LADIES

Have a Matinee Party—we will admit any party of Six for (Tax Included) 50c at this matinee.

The book marker, which Mr. Workman says he uses as a throwaway with unusually good results, is a strip of fairly stiff paper about 2 by 8½ inches, with about two and a half inches folded over on itself, the turned part showing a cut of the player while the rest of the strip carries the announcement of the play in which the star shown is to appear. This necessitates a double printing, but the effect is much better than where the straight slip is used. We cannot reproduce the slips as they are in brown on brown, but if you send a return envelope to Mr. Workman, we think he will let you have a sample. It works well as a daily program for house use as well as for a throwaway; perhaps better, since they are almost too delicate for the latter use. A throwaway should be more bold. Mr. Workman has been away from the department for some time, but he comes with full hands.

Family Rates.

J. P. Gruwell, of the Palace, Grand Rapids, Wis., sends in some copies of his house program with a request for suggestions. The Palace Messenger is a four-page, 4½ by 7½. The front page is a little too full of type to bring the best results. This advertises the Sunday



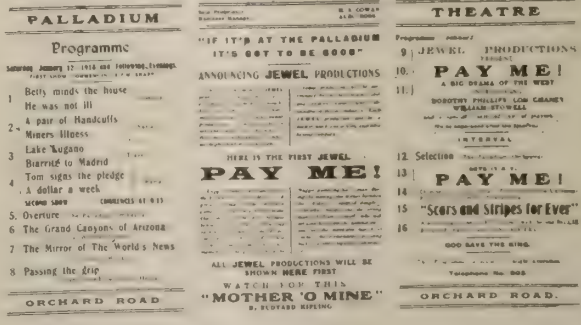
show, but it would be better to carry most of this text inside, even if it is necessary to crowd the space a little, and let the front show a more open appearance. A still better idea would be to keep the front for the excellent house talk now run on the back page, setting this in the same size type as that now used, but writing enough to fill the space or with perhaps an inch at the bottom for the chief feature of the week. Then start the inside page with the Sunday show and run down through the week. One thing we like in the makeup of the program is the flexibility of the announcement. There is not an even division to the page, but the space allotted seems to be governed by the importance of the subject, though generally Thursday is feature day. A thing we do not like so well is the rather weak style of announcement. There is no punch to the statements. We do not mean by this that there is a lack of superlative adjectives; that is not punch. What we do mean is that there seems to be a lack of familiarity with the subjects. The statements are too general. Also there is a certain lack of exactness as, for example, the announcement of William Collier and not William Collier, Jr., in The Bugle Call. On Monday nights the entire family, regardless of numbers, is admitted for a quarter, but it is easier to know who's who in the family in Grand Rapids, Wis., than in Grand Rapids, Mich.

Mr. Arnold's Bereavement.

James A. Arnold, proprietor of the Star theater, Bellingham, Wash., died March 1. Our sincere sympathies are extended his son, J. Lewis Arnold. The senior Arnold was a good showman, and his skill raised the Star to a point of prosperity that we believe his son, bred under his father's instruction, will maintain. We need the good showmen now to hold together the more timid ones who can see naught but failure ahead.

From Singapore.

The Universal press department sends in some programs and throwaways from the Palladium, Singapore Straits Settlements. The program is along the familiar lines of the English program; a six-page folder with pages 4 by 7½. The cut work is badly done, but this seems to be more the fault of the ink and paper than of the printer. The middle page of one side shows a drawn design with the house heading, the other two pages being duplicates of a house advertisement. The inside three pages are printed up with the program. There are two shows, the first, at eight o'clock, consisting of one-reelers and running about an hour. The second show starts at a quarter past nine and offers a five-reel feature, a Universal Weekly (which must be a trifle out of date by the time it reaches India), a scenic and a comedy. All of the night program is made up of Universal material, though this is not always the case. The layout of the program is shown in the cut.



The house uses 2,000 throwaways, 7½ by 18, for each change of bill, and changes twice a week. They are rather closely set. They make a cleanup on Mother 'o' Mine, possibly because of the magic of Kipling's name in the land he placed his best stories in.

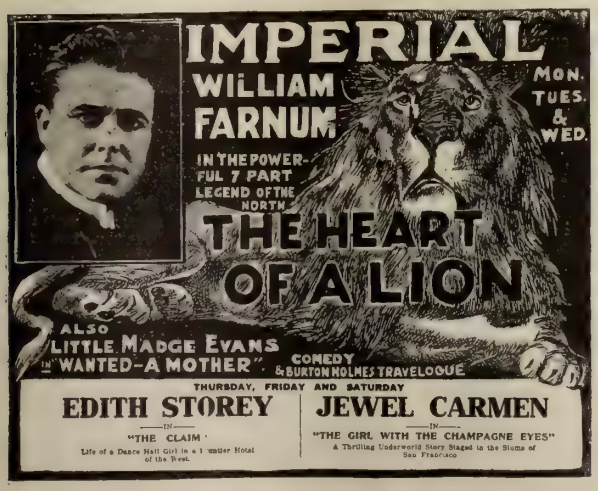
Here's a Curio.

Here is a genuine curiosity. It is a float used by a New York exhibitor. True, he is over in Brooklyn, and we do not really regard Brooklyn as a part of the real New York any more than the Post Office Department does, but it is in Greater New York, and it is hard to find in any part of New York an exhibitor who uses floats or other

evidences of hustle. It was used by D. Schaever, of Fox's Comedy theater, to advertise the Fox Cheating the Public, which, perhaps, accounts for the unusual burst of enterprise. Like most large towns, the New York houses seem to depend upon the crowds rather than intensive advertising, though the large towns will respond just as readily to a street wagon as the smallest hamlet—perhaps even more quickly.

Wasted Space.

This advertisement of the Imperial, Pawtucket, R. I., is a good example of a double waste of the same space. In the first place, the


IMPERIAL
WILLIAM FARNUM
IN THE POWERFUL 7 PART LEGEND OF THE NORTH
THE HEART OF A LION
MON. TUES. & WED.
ALSO LITTLE MADGE EVANS IN "WANTED-A MOTHER"
COMEDY
BURTON HOLMES TRAVELOGUE
THURSDAY, FRIDAY AND SATURDAY
EDITH STOREY
IN "THE CLAIM"
Life of a Dance Hall Girl in a Winter Hotel of the West.
JEWEL CARMEN
IN "THE GIRL WITH THE CHAMPAGNE EYES"
A Thrilling Underworld Story Staged in the Slums of San Francisco

underline stands out so clearly that it kills the drawing, and this, in turn, makes the underline look more desirable than the current offering. Both of the underlines are well and cleanly displayed. The second current feature, a Madge Evans, is almost lost in the lower left-hand corner of the cut. Thirteen reels is entirely too much show to be seen at one time, yet most of the Providence theaters offer double features with single reels.

One for Toronto.

Toronto exhibitors may be all at sea in their newspaper advertising, but the Regent, of that city, gets out an imposing house organ, sixteen pages, 7 by 10 inches, plate paper. It carries a neatly drawn front page frame, not too ornamental, and faulty only in that the name of the organ too much overshadows that of the house, which gets but a fourth the size. Possibly the idea of this is to give the suggestion of an independently printed sheet with the Regent taking the front page for an advertisement, but it is so clearly the house publication that the scheme does not work. It carries a lot of dignified advertising, some miscellany, and sufficient house talk of features and the music; the latter being played up as a house feature, and from the program in the issue sent it would appear that the music was worthy of being featured. Where but a single half-tone is used in an issue of sixteen pages we think that a saving might be effected in the paper without destroying the appearance of the sheet, but it assuredly presents a pretty appearance as it stands.

Doug. Isn't Dead.

Douglas Fairbanks is not dead. This is merely the Saratoga idea of display. I. I. Goldsmith sends it in and asks for comment. The first comment is that we would not let the compositor stick the name of a star in a mourning border. After we got him trained to that we would try and educate him to the belief that "added attraction" is not as important a line by many points as "The Eagle's Eye." That "added attraction" should have gone in a six or eight point letter and the space thus gained could have been used to better the display of the title.

PALACE THEATRE

MONDAY PARAMOUNT-ARTCRAFT
The Highest Paid Star in the Movies

Douglas Fairbanks

—IN—

The Man From Painted Post

A new play of the Usual Excellent Fairbanks Quality

ADDED ATTRACTION
THE EAGLE'S EYE

—WITH—

Marguerite Snow and King Baggot

Every Patriotic American should see this picture
The KAISER'S plan to rule the world

SPECIAL TOMORROW GOLDWYN

MAE MARSH

Star of "Birth of a Nation", "Intolerance" and "Polly of the Circus"
In her most charming success

THE CINDERELLA MAN

(Miss Marsh is supported by Tom Moore)
The present day love story of a rich girl and a poor man
A super-picture in 6 joyous acts

KEYSTONE COMEDY

Read what the New York Times says today of Maeterlinck's Blue Bird which opened at the Rivoli Theatre, New York City yesterday. This wonderful picture will be shown at the Palace Theatre.

As a matter of fact an even better arrangement would have been an eight-point "added attraction" at both the right and left hand sides of the column as:

Added Attraction Added Attraction

THE EAGLE'S EYE

This would have gotten the line from directly about the title (where it crowds the important line) and at the same time would have added to the apparent importance of the announcement. We do not think it good policy to give so much space to the following attraction unless the paper is an evening edition and goes to the homes so late that few are attracted out that night. In such a case it would be better to give a majority of the space to the underline, but we would arrange the larger lines so that they would not suggest that Miss Marsh was to be seen in "The Cinderella Man," a Keystone Comedy. Even the announcement of "six joyous acts" heightens this suggestion. Another curious idea is the last bank, which urges the reader to see "what the New York Times says today of Maeterlinck's Bluebird, which opened at the Rivoli theater, New York City, yesterday," adding that the attraction will be seen later at the Palace. Instead of causing a run on the newsstands for copies of the Times (And why only the Times?) the house might have quoted extracts. Citing but a single paper suggests that the other papers were not so favorable and rouses suspicion. "See what your New York paper today says, etc.," would be far more convincing, even if not all of the notices were as elaborate as that in the Times.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Stage and Screen.

RECENTLY, in a magazine article, David Belasco declaims against certain devices of the screen, never realizing that the screen but duplicates in its own way the artifices of the stage. Mr. Belasco, it would appear, does not wholly approve of the closeup. It is inartistic. We are quite ready to admit that the excessive use of the closeup is not artistic; indeed, in the hands of some directors, it becomes an aggravation. But what is the closeup other than the spotlight on the darkened stage? Of course Mr. Belasco is too artistic a handler of stage tricks to turn out the lights and throw on the spot. That sort of thing belongs to the era of crudity, but there are modern equivalents; the light streaming through a suddenly opened door, the illumination of the moon or, to cite one of the most striking of Mr. Belasco's effects, the withdrawal of the trap to the torture chamber in The Darling of the Gods when the heroine, in the semi-darkness, is dragged to the glare that streams from that unholy apartment. All of these are but the stage equivalent of the closeup, or, more correctly, the closeup is but the screen rendering of the stage device.

In the same way the cut-back finds its duplicate in the sounds off stage. The only difference is that instead of beating with rattans on a leather cushion to suggest a battle, the screen shows the actual battle and gives the courier riding with dispatches instead of using a pair of cocoanut shells on a slab of stone.

Visions are no more than the lengthy asides and tiresome narratives of the early stages of the drama. In place of the "Listen and I will tell you the sad story of my life," the scene fades down and we get the story in action instead of tiresome narrative and more or less faulty elocution.

Getting right down to facts, it would seem that the screen in these matters has the advantage of the stage. There is lacking the magic of the voice, the color and actual presence of the players, but in return we get the greater flexibility of locale, the greater ease of explanation and the greater semblance of reality once the black and white is accepted in place of color.

Each phase of the art has its advantages and its drawbacks. To question the value of any form of literary expression, be it drama, the printed word, or the screen, is to confess to a narrowness of mind, a lack of vision that is far from creditable. It is perhaps natural that the stage should dislike the screen, since the picture theaters have drawn from the patronage of the theaters, but to offer sweeping condemnation of the screen merely because it is not the stage is bigotry and nothing more.

It is to be regretted that Mr. Belasco looks so unfavorably upon the pictures, for with some slight practice he could give us some wonderful productions in which the devices of the screen would be used to their fullest extent, but with an intelligence and restraint upon which few of our present directors display in their work. He very probably would offer some new ideas, and assuredly he would show us something well worth while.

It's a Profession.

Photoplay writing is no longer the toy of the multitude. It is a profession, and to seek to win success without due preparation is merely to waste time and postage. More than this, the intrusion of the boob hurts the chances of the novice writers whose work really does deserve attention, but who are classed with the encumbrances merely because their work is not yet known to the editor. One recent inquiry was typical of the many who are now clogging the market. The writer asked as to the disposal of five stories, which, by his own account, had already been to several markets, and wound up by asking the difference between a cut-back and a cut-in. He was unfamiliar with the simplest terms of the art, yet he was seeking to market his imperfect wares. Another demanded an explanation of the market, declaring that something must be wrong with it since his three scripts had not yet been sold. He knew his stories were good; there must be something wrong with the unappreciative market. With people such as this plying the trade, it is not to be wondered if sometimes editors class all unknown contributors as boobs and refuse to have dealings with any of the class.

Cheapness is no longer a factor in the selection of a story. The majority of the companies will gladly pay in four figures for a five-reel idea, but it must be an idea worth that much money and not merely the unformed plot of an ignorant or untrained writer. There is no opening for the untrained man at present—at least, not until he has emerged from his training period, and this period is sometimes overlong for the impatient.

Make It Heart Interest.

While the theaters report that melodrama seems to have the call over musical comedy and comedy productions, it must be remembered that melodrama is largely a form of heart-interest drama, and that the purely heart interest plays, if they make genuine appeal to sentiment, take even better than drama. It is much the same with the screen. We have entered the second stage of the war. Comedy is now in less demand than the plays offering a greater absorption of interest. The heart-interest play makes the strongest appeal, but since there are so few heart-interest plays and so few directors capable of putting these on, the chief demand is for melodrama. But melodrama must have a well-sustained story. It is not sufficient that the story shall wind up with a big scene. There must be appeal in the opening. And the story must be unusually strong, for it is the misfortune of the photoplay that a production must pass through so many hands that there is a very considerable dilution of the author's ideas before the public is reached, for each man who handles the script intrudes his personality into the story. The average produced photoplay is not unlike a bottle of whiskey which passes through half a dozen dishonest hands before it comes into the possession of the eventual owner. Each temporary custodian takes a strong drink and makes up the loss with water, until the bottle arrives at its desination rather more water than whiskey, yet it is whiskey according to the label, and so whiskey it must be.

Notebooks.

Someone wants to know what is the best binding for a notebook for authors—as though that has much to do with it. The best bound notebook is bound in skin—with some hair on the outside if you have luck, and bone is used to bind over instead of press board. In other words, train your memory and recollection to be your note-book. If you want something to cover white paper, get a strong cloth ("iron cloth," we believe it is called), in preference to leather, which scratches and tears, and finally rots. Leather bindings look better at first, but they don't last. It is better to put on less style and get more service, entirely apart from the question of price.

Full Synopses.

Lieutenant R. Ralston Reed, who used to be one of the old guard before he joined the Medical Reserve Corps, puts the question of detailed synopses very neatly when he says, in commenting upon a recent magazine article, "They want a novel to read, if not to use." They want all of the details, then they will go ahead and do something else, in all probability, but give them the novel to read, if they want it, or, at the least, a long story.

Leaders.

Chaplin calls attention to the comparatively few leaders in his newest film. He can be funny without the aid of the leader writer. What might be termed "caption comedies" are becoming almost too common. Get really humorous action and it will not be necessary to build up with humorous explanations.

Suspense.

Even Griffith, in his new production, taxes suspense too far at one point in Hearts of the World. So clever a trickster as he (and like Belasco he is more the artistic trickster than the artist) has failed to realize that suspense, carried too far, becomes first tiresome and then amusing. This applies most directly to the single situation, but it is almost equally applicable to a situation strong in itself, but which is depended upon to yield suspense out of proportion to its value.

Serials.

Announces a proud writer: "I have a serial with no masked characters, clutching hands, mysterious agencies and that sort of rot. It will hold the interest on the strength of the story alone. To whom shall I send the idea?" We would suggest the junkman as the most likely purchaser in these days of scarce paper, for it is upon the mystery that the serial depends to hold the interest from week to week. You cannot hold interest because the lovely heroine is hanging in mid-air at the end of the chapter. It must be something deeper, and the masked character is the favorite device.

Equitable Release Slips.

Under its new management the World is said to be paying off on releases for the picture rights only instead of taking all rights for the one price. Most release slips are unfair to the author, and yet they must be signed if the money is to be forthcoming.

Hurts Your Chances.

It hurts your chances of being read at all to send the continuity along with the synopsis of your story. This may not seem fair, but since it is so do not send the entire lot with a note to the effect that you are also sending the continuity, though you know it is not now customary. Bow to that custom and hold on to the continuity unless you are asked for it.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

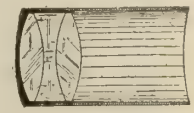
Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The DeVry Portable Motion Picture Projector.

While in Chicago I visited the factory of the DeVry Corporation, where it was my privilege to meet H. A. DeVry, President, and A. E. Gundelach, Sales Manager of the corporation, both of whom have in the past made a very fair imitation of a real talkative clam when it came to sending in information concerning their very excellent portable commercial projector. The DeVry machine was described and illustrated in this Department some years ago, and it is to be hoped that in the future the corporation will keep us better posted with regard to their activities than they have in the past.

The DeVry Portable Projector is contained in a strong, but very light, pressed steel suitcase, seventeen inches square by seven inches deep, covered with imitation leather and lined with asbestos. The compartment containing the motor, the electric wiring and the incandescent source of illumination, is divided from the compartment containing the mechanism and film by an asbestos-lined metal division, the edge of which may be seen in the picture. The source of illumination is a 400-watt Tungsten filament lamp, working through an especially designed optical system consisting of a spherical mirror reflection, placed behind the lamp. The incandescent lamp is what is known as the standard G-30-400 watt bulb. It is about four inches in diameter and its front edge sets almost in contact with a miniature plano convex condenser two inches in diameter. The front side of this condenser

sets 1½ inches from the film. The objective lens is a special type made for the DeVry Corporation. This lens consists of three units—two positives and one negative, all cemented together as is shown in the second illustration. This lens gives a sharp definition and a comparatively large opening, thus making available a maximum percentage of the light delivered through the film by the condenser. In other words, this type of projection lens retains sharpness of definition and at the same time minimizes the loss of light due to the spread of the ray beyond the aperture. The lamp itself is contained in a separate, fireproof metal compartment, which has ventilation direct to the outside air. At the bottom of the lamp compartment is the electric motor, which is of the universal type, hence can be used on either alternating or direct current. Behind the motor, not shown in the illustration, is an opening in the case. On the further end of the motor shaft is a small fan which runs 5,700 revolutions per minute, pumping air up through the lamp compartment, thus dissipating the heat generated by the Tungsten filament illuminant. The motor is belted to the mechanism in the usual way, and has speed regulation sufficient to take care of all reasonable requirements, the regulation being accomplished by means of a field rheostat controlled by a knob on the top of the case.



What corresponds to the upper reel and the take-up reel in a standard projector are on one spindle, the outer reel, which is visible in the illustration, being the one corresponding to the upper reel in a standard projector. There is a simple arrangement by means of which take-up tension may be adjusted to any required value. The path of of the film through the machine may be traced in the illustration.

The large knob on top of the case to the right of the handle is the framing device. The knob on the right hand side near the top is the focusing screw.

The electrical connection is made by means of a motor attachment plug on the back of the case, the same being flush with the side of the case. The mechanism is small, compact, sturdily built and very ingeniously arranged. The frame is of pressed steel, all one piece, including the lens holder. What corresponds to the upper and lower sprockets in the standard projector are provided with double idlers, which gives a maximum grip of the film by the sprocket. The tension is similar to that used in standard projectors, being pivoted, so that the tension on either side is always the same. The aperture plate tracks may be easily replaced when worn.

I have witnessed the projection of a very excellent picture by the DeVry machine under adverse conditions of light. I also saw the machine started running with the lamp burning, the case lifted up, turned upside down, sidewise and in every conceivable position, the machine still grinding away projecting a picture alternately on walls, ceiling and floor. The machine appears to me to be thoroughly practical for the uses for which it is intended. It is not a theater machine, nor are the makers seeking to sell it for use in theaters. It is for the use of traveling salesmen, for use in factories, homes, churches, classrooms and work of that kind. It uses a three-wing shutter. My own opinion is that under ordinary lighting conditions, and with a proper screen, the DeVry will deliver a very acceptable picture up to eight feet wide. This size may be expanded under some conditions to as large as ten feet, with good results. The company prides itself on the simplicity of the mechanism, which contains but four gears, all told, and the fact that it is as nearly fool-proof as any mechanism can be made.

For Our Opticians.

John Griffiths, Ansonia, Connecticut, writes:

Here is a question which I think would bring in some good dope on the optical system without over-burdening your mail. I am attaching my own conclusions in the premises.

The question is what is the cause and effect of the halo around the condenser image at the shutter position?

My own view is that there are several reasons for the cause. It will be observed that it occurs in varying degree while the film is being run, and in lesser degree when there is no film in the machine.

The cause in general may be ascribed to deflected light rays. That is to say they reach the objective lens in a direction which does not coincide with any point on the condenser. For example, suppose a ray from any point of the condenser surface to strike the edge of the aperture plate. If it be not completely obstructed it is deflected from its original course, and will reach the objective as though it came from a point a considerable distance to one side of the condenser. That this actually does occur to a number of rays may be proven by the following simple experiment: Place a screen in the path of the rays, the exact size of the condenser image (and presumably at the aerial image position.—Ed.). The result will be a dark screen with a border of light like a reversed mourn-

ing card, the bright border being the rays reflected from the edge of the aperture plate opening. The reason the rays thus deflected do not confine themselves to the area of the condenser (aerial image.—Ed.) is that because of such deflection they to all intents and purposes emanate from a condenser of much larger diameter than the actuality. The foregoing refers only to rays deflected while there is no film in the machine.

The film itself, however, is a very important factor in deflecting rays of light. In fact in some cases the deflection amounts almost to diffusion, the halo being nearly as bright as the condenser image itself. But all would be well if the revolving shutter could take care of such a wide beam, because the deflected rays, even though they pass through the halo instead of the condenser image, finally reach their correct position on the screen. (Mebby, Friend John, but I'll be Billy-be-gosh-hanged if I see how they do it.—Ed.) Unfortunately, however, these rays reach the screen while the film is moving, thus helping to destroy the definition of the picture, even, in some extreme cases, being strong enough to cause slight travel ghost. This latter would only occur in scenes in which the emulsion causes almost complete diffusion. (Wrong term, John. If there were diffusion there would be no definition. Deflection is the word, I think.—Ed.) There is also another reason for the halo, and one which probably is the worst offender in so far as injury to definition be concerned. I refer now to those rays reflected from the inner surface of the projection lens to the celluloid (back) side of the film, and then back again through the projection lens to the screen. These rays not only help form Mr. Halo, but they pass through the condenser image itself. They carry no definite image, being reflected from a different point upon the film from that through which they first passed. These rays cannot be eliminated, but it is a very simple matter to eliminate the halo by supporting a screen on the lens side of the revolving shutter, and quite close to same, the screen to have an opening of just sufficient size to pass the condenser image. This is preferable to having a small port hole, as the halo rays may be mixed with the regular beam at the port.

I cannot agree with Griffiths that the screen should be located at the revolving shutter plane in all cases, because in only a comparatively few cases are the operators advanced enough to, or able, by reason of mechanical limitations, set their shutters at the plane of the condenser image. In these cases it seems to me the screen should be at the plane of the condenser image. This plane (plane, when used in this sense, means the distance from the lens at which the condenser image is formed) may be determined by projecting the white light to the screen and moving a sheet of black or very dark-colored paper back and forth in the ray until you have a reasonably sharply defined image of the condenser on the paper. I have long advocated the elimination of the halo by stopping down the lens port to the size of the actual beam, and hundreds of operators will remember that when I visited their operating rooms I spoke to them on this point particularly. I think I can see, however, that Griffith's argument is good, and that the plane of the condenser image. This plane (plane, when used in this is not at all impossible that the interposition of a screen, with opening exactly the size of the condenser image, at this point may help materially in sharpening the picture and eliminating tendency to slight travel ghost, though I do not think you need expect anything startling in the latter respect.

Rheostatic Resistance.

Frank J. Keilhock, Kansas City, Kansas, says:

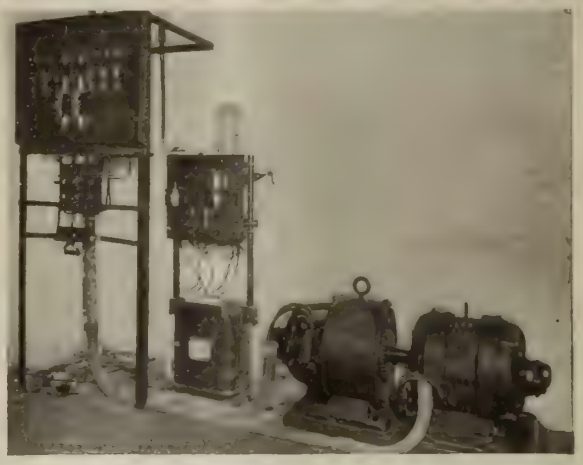
Last time I wrote I was a member of Local Union 170. I now belong to 498, which has been organized, and has about 30 members—100 per cent. strong. Say, Brother Richardson, if a man gets past that Vancouver examination he certainly knows his business. The questions are splendid. One in particular I noticed, viz.: No. 2, under "Electric Branch." Is attached sketch correct for the connection? It is very interesting to me. Local 498 has done its bit toward helping our stricken brothers in Halifax. Good luck to you and to the World. Let the good work go on.

You did well to organize. Hope you men are more progressive than the local across the river in the Big Town. The Kansas City local is about the poorest excuse for an organization I know of anywhere, not even excepting Cincinnati and Memphis. No, brother, your connection is not right. I hope the necessity for telling you so will act as a stimulant to study. And from the connection you made you need to study that particular thing.

Let us examine into the problem named. We have 3 fifty ampere, 110 volt, 2 thirty ampere 110 volt, 3 twenty-five ampere, 110 volt, and 2 fifteen ampere, 110 volt rheostats, all non-adjustable. We are to so connect them, using all the resistances, that we will get approximately 100 amperes from a 220 volt supply. First it is evident that every rheostat must be in series with another rheostat, else it will burn out, the supply being 220 and the rheostats all 110 volt. To do the problem right we would have to take into consideration the fact that the rheostats are presumed to work in series with a projection arc, hence their actual resistance would be such as would deliver the stated amperage working under that condition. See Handbook, pages 29, 30, 31, 32 and 33. But for convenience we will disregard this. Voltage divided by amperes gives ohms, hence a 50 ampere, 110 volt rheostat has (110 divided by 50) 2.2 ohms resistance. The other rheostats have respectively 3.66, 4.4 and 7.33 ohms each. Now, voltage divided by ohms gives amperes. If one 50 ampere rheostat has 2.2 ohms, then three in series will have 6.6 ohms, and 220 volts divided by 6.6 gives 33.33 amperes as the delivery of the three in series. The two 30 ampere ones in series will give us 30 amperes, the two 15s will give 15, and the three 25s will give a little more than 16, so that if we now hitch these various series connections in multiple with each other we shall get about 95 amperes. Possibly if we figured it as it should be figured, first subtracting the estimated arc voltage, we would have the 100. I have only intended to show you how it is done. My best to the men of 498. Glad to know you did your duty by Halifax.

One of the Finest.

New York City prides herself on having the best there is, but the new T. & D. theater in Oakland gives Gotham a close run for her



money. The auditorium is a beauty. Three thousand four hundred of Oakland's citizens may find comfortable seats therein. "Behind the scenes" a 20-h.p. exhaust and a 25-h.p. intake fan controlled by a quarter-h.p. motor-driven Johnson temperature regulating system, all of which attends to the items of ventilation and temperature. An elaborate vacuum cleaning system removes dust and dirt. A twenty-foot picture is projected a distance of 140 feet by two Powers 6-B machines, taking current from a 6¾-k.w. Westinghouse motion picture motor-generator set. There is a Bausch and Lomb dissolver, three Albert speed controls, a spot lamp, flood lamp, a motor-driven rewind and a Westinghouse voltage regulator. A glimpse of the projection current rectifying plant is shown in the illustration.

A Warning.

John Kortiff, New York City, writes:

A few words to warn you not to be too quick to accept a new thing coming on the market; for instance, the new $2,000.00 projector described in Feb. 23 issue. For myself, I cannot see how a double machine (two heads and one lamphouse) can ever replace the two-machine installation. Mr. Robin or the Standard Company will have to show me how even a competent operator could fool the projection master, F. H. Richardson, or even any up-to-date projectionist when running a multiple-reel subject. Most emphatically it would be impossible to switch from one head to the other without a noticeable interval of darkness on the screen, and that won't do at all. Another thing: Does friend Robin expect to run his projector with a Mazda lamp? If not, then how in the name of common sense can he "get by" when projecting say a six-reel subject. Does he claim that he can project six reels without renewing carbons?

As to using a 3.5 to 1 intermittent, I give Mr. Robin full credit for being a progressive, up-to-date man. Certainly this is far better than a slower movement and a step in the correct general direction. It is utter foolishness to set the few added dollars necessary for repairs where the faster movement is used against the immense saving in light and possible lessening of flicker. There is no comparison, and Mr. Porter of the Simplex should know that. (I think you have misunderstood Mr. Porter. He favors the faster movement, but has hesitated because of the howl theater managers would put up when the movement did recommends same set with their White a. c. Special.—Ed.), but only for a. c. Well, it may work with their a. c. carbons, but in general anyone who recommends jack-knife set is full of prunes. I have tried it very thoroughly and have dis-yourself, but you must remember that exhibitors are likely to condemn the machine itself because of the comparatively slight added cost of maintenance, not understanding that they gain ten times the added cost in additional light and improved screen results.—Ed.) I would suggest that you recommend to not last as long as usual. Mr. Porter is of the same opinion as Mr. Robin the use of a long shutter spindle. A few inches of metal won't cost much and may help wonderfully in some cases. I see the Speer company recommends the jack-knife set for their new Alterno carbons (Only a modified jack-knife, lower vertical and upper angled out to meet it. National carded it.

And so did I when I was operating. The new carbons give a much longer arc, however, and it is possible that Speer and the National are right. I have not yet determined that point to my entire satisfaction. As to the speed of intermittent, why I thoroughly agree with you, except that I would like to see all intermittents six to one. As to Mr. Robin's double machine, I have already called the weak points

you name to his attention. The Robin will, however, be made both double and single, and I imagine most sales will be of the single machine. With Robin's shutter possibilities I think the long shutter shaft will not be so necessary. He has several possible shutter positions and one is a once-and-a-half-around to each picture, which is the same as the Edison Super was and the Baird is. It gives a high shutter speed and thus reduces the time lost in cutting across the light the dissolving point of the light ray. With the once-and-a-half-around ray, which is the principal and only reason for setting the shutter at to the picture shutter the effect is practically the same, or maybe even better than is possible with the slower shutter set at the dissolving point.

Projectionist vs. Operator.

It is always hard to overturn an established custom. The man who runs a projection machine has, since the beginning, for some to me un-understandable reason, been called an "operator." Possibly it is because he operates a projector, in which case a locomotive engineer is also an "operator," because he operates a locomotive, and the street car motorman is an operator because he "operates" a motor. As a matter of fact the term operator is distinctly confusing. If a man says to a stranger: "I am an operator," the man is equally entitled to believe he is a telegrapher, motion picture machine operator, operator on vests, operator on pants or any other one of several other callings in life which come under the title "operator."

For these reasons this department objects to the term as applied to the man who projects motion pictures. It is not distinctive. It is not in the least degree descriptive. It is in no degree dignified. It is not appropriate.

What then would we suggest, do you ask? Well, in seeking for a name we shoul dconsider only such as most nearly conform to the above named requirements. It should be distinctive, descriptive, appropriate and dignified. Is such a name available for our purpose? I think so! "Projectionist" measurably fulfills them all. Certainly it is both distinctive and descriptive. Certainly it is appropriate, and to my mind it is at least very much more dignified than the nondescript

This department does not expect to overturn the custom of years. That would be too much to hope for. It does, however, insofar as itself be concerned, propose to adopt the term projectionist in lieu of operator in future. That is our privilege, and we intend to exercise it. We have faith to believe, also, that some of the more advanced unions will see the wisdom of the proposed change and follow us in adopting it. In considering the matter let me suggest to you that there really is considerable in a name. The man who has pride in his profession and wishes to dignify it as such, does not care to be classed indiscriminately with half a dozen other crafts or professions. He wants to be known for exactly what he is, and the man who projects pictures is a PROJECTIONIST.

Current Rectification.

Dawson Springs Auditorium Company, Dawson Springs, Kentucky, writes:

> Our current is being changed from d. c. to a. c., and we would like to know the best equipment necessary for the change. We now have two Power's 6-A projectors, one motor and one hand driven, eight large ceiling fans, ten wall, and one suction fan. Your advice will be highly appreciated.

Your data is not sufficient to enable one to reply with certainty. You should have given cycle of current and price per K. W.; particularly the latter. If your rate per K. W. is low you might be justified in installing a motor-driven 110 volt generator of sufficient capacity to carry all incandescents, fans and other motors, and both projection arcs during the period of change-over. This plan has the advantage that it allows you to retain your present motors (presumably 110 volt d. c.) and to use 110 volt incandescent lamps for lighting, which are standard and preferable to low voltage lamps. On the other hand you will by this plan be obliged to waste wattage equal to projection arc amperage multiplied by about 60. In other words you must waste fully half the energy generated for your projection arc. This is due to the fact that the projection arc will only operate at its best at between 48 and 60 volts, and the line voltage must be broken down to that value through resistance—waste. This will not be so serious if current cost is low, but very serious if it is high. You might also proceed as follows: Get a motor-driven 110-volt generator for incandescent lamps and motors. Then get one of the various motor generator sets made especially for handling projection arcs. Your information is, however, too meager to allow me to give an authorative opinion.

A Sensible Course.

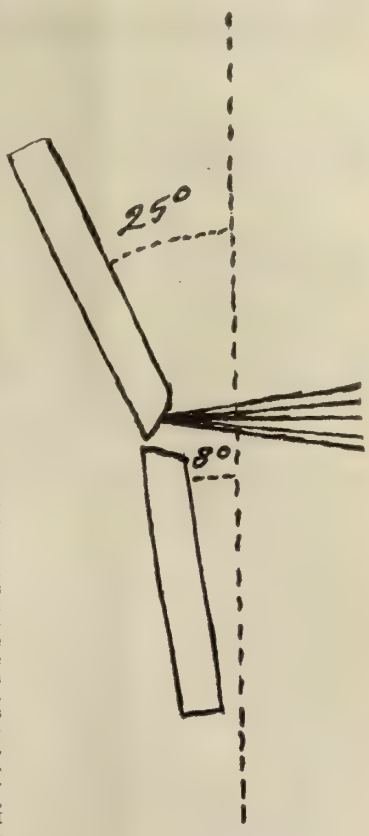
Recently the National Lamp Works started the preparation of a new pamphlet designed to be descriptive of the Mazda lamp for projection. This bulletin, among other things, set forth the possibilities of the lamp for replacement of the electric arc. Usually companies go ahead, get out their bulletins on such things as this, in which their statements may come into direct conflict with the views of this department, only sending us a copy thereof when it is all finished, and then get quite angry when we take issue with their statements as set forth in their new and I'm-very-proud-of-you bulletin baby.

The National, however, exercised common sense, and mailed us a set of proof sheets, asking for comments thereon. Now this did and does not mean that the National is bound to, or will, accept any suggestion or suggestions I may make. But it does mean that the company will know what my views are, and why they are so, and know them in time to make suggested changes if in its wisdom it seems good so to do. If other companies took similar action under similar circumstances it is quite possible there would be less criticism, because there might be less ground for it. This department does NOT like to criticise. It only does so when forced to in line of its duty.

Jack Knife Set.

V. W. Whitchunch, Mare Island, California, of the U. S. N., writes:

> Have read with much interest your various articles on the jack knife carbon set, particularly as applied to the new Speer Alterno. Have not as yet used that carbon, but have and am now using the modified jack knife set. Am using ¾" cored National carbons, pulling 70 amperes. Have the upper set 25° and lower 80° from perpendicular. Sketch illustrates very closely the shape and position of crater. It, I might add, produces a remarkable amount of light. Have been at the projection game five years, but have not heretofore written the department. Perhaps the condenser combination I am using would be of interest: 7½ and 9" plano convex and 7½" E. F. projection lens. 101' 8" projection distance. Get perfectly clean field. Will await comments with much interest.



I have never condemned the modified jack knife set except to say that the straight D. C. set is better, though harder to handle. Granting a higher d. p for the jack knife, or modified jack knife set, I hold it to be utterly impracticable, not to say impossible, to maintain that c. p. at even value as applied to the light received by the condenser. Taking your own set, for instance, as your carbons burn away you must advance the upper as well as feed it. That is inevitable and it is expecting too much, I think, to believe the advancements will always be such as will maintain the crater in fixed position with relation to the condenser. But with the new carbons it may be that the modified set. such as you use, may nevertheless be best. That seems to be the general consensus of opinion, and who am I that I should go against the general experience on a thing I have not myself thoroughly tried out? As to your condensers, why, I cannot agree. I have no chart for 70 amperes, but the proper condensers for 60 (plano convex) is two 6½", with 19½" from center of condenser to film. At a guess I would say your present combination is as close to right as you can get, considering machine limitations. I think, however, an 8½ in front and about 23" from center of condenser to film would be somewhat better. Your arc is a little too far from the condenser, I think, and you know light strength from an open light source decreases inversely with square of distance.

And right here let me remark that the idea that good projection light cannot be had from a. c. is all wrong. Given sufficient amperage it is quite possible to get equal light volume with d. c.; also the a. c. light is ordinarily more penetrating than that from d. c., but has a somewhat harsher tone value. With the new a. c. carbons possibly this latter fault will be modified, and if noise can be eliminated a. c. might become available for projection on a plain but little below that of d. c.

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Handy Formulas for Motion Picture Cameramen.

Although there exists a certain prejudice against the use of the *same developer* for Negative and Positives, the following is capable of yielding most satisfactory results for both, and is recommended for use where the numbers of developing tanks is limited:

Metol-Hydroquinone Developer.

Water	180 gals.
Hydroquinone	8 lbs.
Sodium Sulphite (Anhydrous)	40 lbs.
Sodium Carbonate	22 lbs.
Potassium Bromide	1½ lbs.
Potassium Meta-bisulphite	2 lbs.
Metol	8 ozs.
Citric Acid	10 ozs.

The following is slower in action:

Water	160 gals.
Hydroquinone	8 lbs.
Sodium Sulphite (Anhydrous)	25 lbs.
Sodium Carbonate	25 lbs.
Potassium Bromide	1 lb.

Care must be taken to have temperature 65 degrees to 70 degrees fahr., as hydroquinone does not work well below 65 degrees and is too contrasty at about 70 degrees.

Edinol—Hydro Developer.

For Negatives Only.

Water	160 gals.
Bayer's Acetone Sulphite	6 lbs.
Sodium Sulphite (Anhydrone)	24 lbs.
Bayer's Edinol	2½ lbs.
Hydroquinone	1½ lbs.
Potassium Carbonate	40 lbs.
Potassium Bromide	1 lb.

Note—This is an excellent developer for Negatives, Films or Plates, but not suitable for Positives.

Not the least important factor employed in the manipulation of Motion Picture Films is the

Fixing Bath.

While the ordinary plain "Hypo" seems all that may be desired, yet there are times and conditions where it fails, particularly in hot weather. The following mixture (for all times) on account of its unfailing certainty even under the most trying conditions is recommended:

Mix in the Order Given.

Water	250 gals.
Hyposulphite of Soda (Crystals)	400 lbs.
Sodium Sulphite (Anhydrous)	25 lbs.
Acetic Acid No. 8 (one-half carboy)	50 lbs.
Powdered Alum	1½ lbs.

Note—Remove "Scum" before using. Where mixing facilitates permit it is better to mix the last three ingredients separately in 10 gallons of the water and decant or filter into the hypo after settling.

Toning Prints.

Where Brown or Sepia Tones are desired, care should be taken to somewhat *under-develop* the fully-timed print. This treatment will yield a Black and White picture which (viewed as such) will appear lacking in vigor and contrast; but the subsequent toning will produce the desired strength without crowding out the detail in shadows, which would be the case were the print too strong, or normal strength, in the beginning. In other words, no toning can be accomplished without intensifying the image to a certain extent.

After original development and fixing prints must be thoroughly washed to remove "Hypo" before immersing them in the

Bleaching Bath.

Water	60 gals.
Potassium Ferricyanide (Red Prussiate)	12 lbs.
Ammonium Bromide	12 lbs.

Prints should remain in this solution until the film assumes an even cream-color showing no signs of greyness in the deepest shadows, after which they should be washed (for a few minutes) before being transferred to the toning solution.

Brown Toning.

Water	60 gals
Pure Sodium Sulphide	5 lbs.

Leave prints in this until all trace of the bleach has disappeared from the back of film, after which the prints (and racks) require a prolonged washing to eliminate the Sodium Sulphide, as this chemical proves injurious to everything with which it comes in contact.

Very pleasing effects on sea-scapes and night scenes may be obtained by using the following formula for

Blue-Green Tones.

Water	60 gals.
Citric Acid (crystals)	6 lbs.
Potassium Ferricyanide	1 lb.
Iron and Ammonium Citrate (Brown scales)	1 lb.

No previous bleaching is required for the above, but care should be taken to have prints slightly under strength before subjecting them to this treatment, as it intensifies considerably, especially if left too long in the solution. The blue color becomes more pronounced in the final washing.

Bleaching Solution for Blue and Green Tones.

Bleach.

Water	10 gals.
Ferricyanide of Potassium	4 lbs. 4 oz.
Ammonia, .880	13 oz.

After bleaching, wash, then tone blue in

Water	4 gals.
Ferric Chloride	8 oz.
Hydrochloric Acid	8 oz.

If Green Tones are desired, immerse the Bleached Print in the following:

Water	4 gals.
Ferric Chloride	3 oz.
Vanadium Chloride	3 oz.
Ammonium Chloride	6 oz.
Hydrochloric Acid	8 oz.

No bleaching required for the following:

Red Tones.

Water	4 gals.
Ammonium Carbonate	6 lbs.
Sulphate of copper	8 oz.
Potassium Ferricyanide	16 oz.

Without Bleaching the following may be used for

Grass Green Tones.

Water	3 gals.
Vanadium Chloride	2 oz.
Ferric Chloride	1 oz.
Ferric Oxalate	1 oz.
Potassium Ferricyanide	2 oz.
Oxalic Acid (Saturated Solution)	1 gal.

An almost endless variety of effects may be produced by combining some of the foregoing Tones with the various Tints used in film work (the mixing of the latter should always be done according to the formula given by the dealers in these film dyes).

By bearing in mind that the toning process effects only the deposit of silver (of which the picture is composed) leaving the lightest parts of the image clear; the tint chosen will appear (in all its purity) only in such clear position, while it changes the tone by interposing itself upon the color already produced by toning thus:

By immersing a Blue Toned print in a Yellow Tint, the Blue is converted into Green with Yellow high lights if plunged into Rose or Red. A purple is procured by lighted portions Rose or Red and so on.

"Cash With a Kodak."

"Cash With a Kodak, or Lessons in Magazine Photography," is the title of a very practical booklet that is number ten of the National Efficiency Library. Twelve chapters or "lessons" give many practical and profitable plans for increasing the photographer's income, valuable both to the amateur and the professional. This booklet is not a bulky volume, but we know of one photographer, one of our subscribers, who has made a nice little income during the past year through a plan almost identical with one of the least promising of those given. Review questions are included, together with details of examination and criticisms for the securing of a Letter of Merit and Efficiency. Published by W. Clement Moore, New Egypt, New Jersey. Price, One dollar, postpaid.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

What About Summer Music?

THIS summer should make little difference in the box office receipts of picture theaters throughout the country. What traveling is done must be confined to America or Canada, as the facilities for getting elsewhere are limited. The drain upon the pocketbook of the general public, made by Liberty Loan subscriptions, Red Cross campaigns, Y. M. C. A. funds and Boy Scouts' movement would seem to indicate that the majority of us will have to be contented by a vacation at home this year. Another reason why people will not probably go away is their deep sense of patriotism. Is it right that we should indulge ourselves when every dollar is needed to crush out the menace of autocracy? By these deductions we can safely conclude that people will remain close to their homes this summer or, if outings be arranged, they will be of short duration.

Now, Mr. Exhibitor, if the people of your neighborhood, town or city stay at home what are you going to offer them? Are you inclined to follow the practices of past years and cut down or throw out your orchestra about June 1st on the plea of expecting poor business?

We have never quite understood this prevalent procedure because the theater is the loser in every instance. At a glance it would seem that the exhibitor saves money by releasing his orchestra and cutting his salary list, but that very action brands his house in no uncertain terms of cheapness from the standpoint of the regular patrons.

He lowers the standard of his performance, but does not think of lowering his admission fee. A patron having been regular in attendance during the winter finds that his faithfulness in coming during the time of crowded houses is rewarded by a mediocre show at the same price, when he can obtain a seat without doing violence. Naturally that one will kick and go elsewhere. When autumn comes again he has been weaned away and the theater knows his presence no more.

In talking over this matter with a typical movie man we were informed that the above argument was truly sound, but that nearly everybody of any consequence in his neighborhood went away in the summer and the few that remained could not make any material difference in his cash box if they stayed away entirely.

"Then why not close your theater altogether?" he was asked.

"I can't do that because my opposition house keeps open and, besides, my film bookings would not permit of it," he replied, and proceeding, added "My patrons do not expect as good a show in the summer as they do in the winter. They know what I'm up against and they fully understand that I am not in business for my health."

"Then why not run cheaper pictures?" we queried.

"No, I can't do that because my contracts with the producers give me the sole right to exhibit their output in this district. I am forced through competition to play the best pictures I can get or quit business."

"Do you realize the vital importance of good and suitable music in presenting your pictures?" we asked.

"Well, we get good music from our lady pianist in the summer months. She has been with us for years, and if the theater up the street hadn't put in an orchestra we never would have inaugurated such a bill of expense."

"Does your competitor dismiss his orchestra for the summer months?"

"He sure does. If he didn't we would have to keep ours and lose more money than we do. Orchestras cannot be used in the lean months. The overhead has to be cut somewhere and the music department is the least essential."

Now that you have reached this paragraph we ask you to contain your enthusiasm for the words of wisdom you expect to hear from us and start rereading, beginning at the paragraph "In talking over this matter, etc."

You have reread it—Fine. Now there is only one conclusion to be drawn. This exhibitor doesn't give three hoots for his patrons, winter or summer. He tries to hog the best pictures to draw patronage from the other fellow. In fact he is continually scheming to "get by" with a show at the least possible expense, using his competitor as a criterion, and charge as much as he can, again using his competitor as a criterion. He has no individuality, no initiative, no sense of showmanship, and no humanity.

The best theaters have established a standard performance (due care being given to the music) and conscientiously endeavor to maintain it through the year. They become known for their excellent programs. The public know what to expect and are never disappointed. No doubt the theater loses money in the summer, but the added attendance during the winter months make up for it. Nothing can be gained by losing patrons in the summer whose places are taken by new faces in the winter. Why not keep the old and gain the new?

As we pause to glance over what we have written we inadvertently notice that we are supposed to write about summer music and must needs get to the subject.

Let this summer be epochal for the musician everywhere. Make his hours a bit easier during the hot weather. Get together with him and draft up some plans for the winter. Try out some innovations in the music line. The pit is very hot for the players; why not place them on the stage if you have one. By placing them out of sight you can find out whether your patrons like concealed music or not. The orchestra will be more comfortable and the newness of the idea may commend itself to the audience.

A local singer frequently adds to the drawing power of a theater and, as they are not expensive, it might not be a bad plan to try one out on the summer audience. If she's a hit you can broaden out with better talent as the season progresses.

This year will be unusually good and if anything the orchestra should be enlarged. Why not try the scheme of open-air concerts played by your orchestra? At a given hour each evening, on the green adjacent to your theater, have your orchestra render a big overture, a light opera selection and a popular song, new march, or bright waltz. The entire program should not exceed 30 minutes and could be given as the opening to your performance, which would begin in the theater immediately after the open-air concert.

This advantage of getting the people out can be readily seen, and the publicity angle cannot be overlooked.

By no means cut your orchestra this year. People must be amused, and as the legitimate shows are about to close they will flock to the places of picture amusement. Do your bit by keeping up the depressed spirits of a sorrowing nation.

Music at the Rivoli.

During the week of May 6-13 we dropped into the Rivoli to see what new idea Mr. Rothapfel had started in the line of music. We found the gentleman away and the music suffering for his absence. There is no gainsaying the fact that when "Roxy" is on the job things go with a verve that is not found when he is away.

The overture conducted by Mr. Rapee got nowhere. The motifs were not sharply brought out, and in many instances the music became conglomerate. We cannot blame the orchestra for this, nor the composer. The attacks were poor, but no doubt the heat of the evening had its depressing effect, and we prefer to censure the weather.

The music for the educational, showing the glacier effects in the Rocky Mountains was well selected and beautifully played. The people about us seemed to really enjoy it from every standpoint and their feelings accurately reflected ours. Nothing is so pleasing as a scenic played well and appropriately. The difficulty in fitting this class of picture lies only in the fact that there is little pastorale music to be obtained without considerable research work on the part of the musical director.

The pictorial review received the usual good setting. The Japanese number and the interwoven Allies theme were the outstanding good points, but some one's foot slipped somewhere when a march was played while the "Jackies" were dancing a two-step on the Coney Island beach. The excuse, if there could be such a thing, would be that it was too short a scene to bother with. The fact remains that the playing of a march made the scene ridiculous and caused a ripple of smiles to light the faces of the audience.

The feature, "Mile-a-Minute Kendall," required nothing but light music and it would seem that there could not be any error in the fitting of this light picture, yet after the explosion in the first reel the orchestra played a hurry. It is true that the sound of the explosion threw the household into violent agitation for about three seconds, but the dramatic aspect of the situation seemed paramount. It is not the big situations that need the care in choosing music, because they almost take care of themselves; it is the little detailed effects that require judgment and test the leader's ability. The use of "We Won't Go Home Until Morning" showed bad taste. The dominant emotion of the scene where the mother had waited up all night for her wayward son bespoke maternal affection of the deepest kind and her theme could have been repeated here most effectively. In passing we might say that the use of Romberg's "Mother" proved a worthy theme.

Musical Suggestion Synopsis.

DAGGER WOMAN, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest Chanson Triste—Tschaikowski, Moment Musical Moszkowski, of Nocturne—Krizyzanowski.

Russian music must be used throughout this picture, as the action takes place entirely in Russia. Dramatic music with a few light intermezzos will be useful. La Boheme might be used successfully if led up to by a number not too pronounced in its Russian characteristics. Cue sheets can be obtained from the Pathe exchange.

LITTLE RUNAWAY, THE (Vitagraph—Five Reels)—Theme—Valse Lento. Suggest Kathleen—Berg, Destiny—Baynes, or Heartstrings—Vecsey.

The atmosphere is distinctly Irish. Cue sheets can be obtained from the Vitagraph exchange.

MASKS AND FACES (World—Six Reels—Theme—Andante and dignified. Suggest Dialogue—Meyer-Helmard, Extase—Ganne, or Meditation—Delmas.

The play takes place in the Eighteenth Century and must be flavored strongly with old English airs. Guard against the use of a popular hit number of the present day, and if music of today must be played choose something comparatively unknown. Cue sheets can be obtained from the World exchange.

NINE-TENTHS OF THE LAW (Atlantic Distributing Co.—Six Reels)—Theme unnecessary.

The picture is big in dramatic value and should call forth wonderful music. Note the pastorale effects needed in the fourth reel and the fight a little later. Cue sheets can be obtained.

PAYING HIS DEBTS (Triangle—Five Reels)—Theme—Moderato. Suggest Basket of Roses—Allers, Intermezzo—Heurter, or Legend—Friml.

This is a Western story requiring the usual hurrys for hold-ups, agitatos for ambush and misteriosos for mysteries. Cue sheets can be obtained from the Triangle exchange.

PLAYING THE GAME (Paramount—Five Reels)—Theme—Allegretto. Suggest Serenade—Pierne, or Along Came Another Little Girl, from Jack o' Lantern—Caryll.

The music is light throughout and due care should be used in marking the change from Eastern to Western life. Cue sheets can be obtained from the Paramount exchange.

REASON WHY, THE (Select—Five Reels)—Theme—Andante. Suggest Russian Romance—Friml, To a Star—Leonard, or Hearts Desire—Losey.

The atmosphere is English and the story dramatic. Big stuff needed all the way through. Cue sheets can be obtained from the Select exchange.

SEAL OF SILENCE, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest Romance—Mericanto; Amaranthus—Gilder, or Serenade—Karganoff.

A society drama with a punch to it. The story runs smoothly and needs only a fair selection of dramatic stuff. Cue sheets can be obtained from the Vitagraph exchange.

VENGEANCE (World—Six Reels)—Theme—Moderato and Oriental. Suggest Oriental Love Song—Kiefert, or Less Than the Dust—Woodforde Findin.

The picture deals with the Orient and the atmosphere is distinctly East Indian with the exception of a few hundred feet taken in England. This gives you a big chance for Oriental music and the suggested list may help to add to your library:

Almeh ..... Armand
An Egyptian Love Dance ..... Pryor-Klugescheid
Egyptian Midnight Parade ..... Isenman
Iron Cross, The ..... Isenman
In the Sudan ..... Sebech-Roth
March of the Janizaries ..... Hosmer
Marche Orientale ..... Tavan-Kretschmer
Berceuse ..... Delacour-Kretschmer
Mystic Shrine ..... Cameron
Oriental March ..... Bendix
Salome Dance ..... Tobani
Syrian Patrol ..... Aronson
Shepherd's Serenade, The ..... Laurendeau
Turkish Patrol ..... Michaelis
Brightest Days ..... Michaelis-Rietzel
Uarda ..... Tugginer-Laurendeau
Les Orientales ..... Gauwin
Indian Love Lyrics ..... Woodforde-Finden
In a Persian Garden ..... Lehmann
Among the Arabs ..... Langey
Arabian Nights ..... Mildenberg
Arabian Serenade ..... Langey
Arab's Dream, The ..... Kendall
Bacchanale ..... Saint Saens
Callirhoe ..... Chaminade
Dance of Egyptian Maidens ..... Shelley
Danse Orientale ..... Lubomirsky
Egyptian Dance ..... Friml

ZONGAR (Physical Culture Plays, Inc.—Five Reels)—Theme—Moderato. Suggest Eleanor—Deppon, Roses and Memories—Spector, or "Serenade—Leander.

This is a strong dramatic situation in which you will require misteriosos, dramatic agitatos, hurrys and many dramatic tension numbers. The drummer should watch for dog barking, shots, fore, automobile and aeroplane effects. Cue sheets can be obtained.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Does the title, "The Lost Chord," imply that there is something musically "lost" or incorrect in the composition?

A. By no means. There is a story in connection with this song, in which it is alleged that Sir Arthur Sullivan, while seated at the organ improving, struck a chord wonderfully beautiful. In his enthusiasm of development he proceeded, believing that he would remember the chord, but found on attempting it that he had lost it entirely. For weeks he searched the keys for this chord and was unable to find it.

* * *

Q. The "younger set" in my town have been pretty good patrons of my theater. Occasionally they give a dance and want to use my orchestra at nine o'clock. My closing time is ten-thirty, and because I have refused to let my orchestra off ahead of time they have boycotted my house. What would you suggest doing?

A. Stick to your policy. The man who comes in at nine-thirty and expects to hear the music is entitled to get what he pays for. A little firmness and a good show will bring the young folks back.

Q. Do you consider a harmonium necessary when I have an organ and a piano?

A. No, because you have all the excellent qualities of the harmonium in the organ, besides having a better solo instrument.

* * *

Q. Where can I buy some good silk E violin strings. The ones I've been getting recently have been simply rotten. What is your opinion of a wire E string?

A. Try G. Schirmer, Inc., Three West Forty-third street, New York City. Wire E strings are not good for solo playing but hold up well under a grind.

* * *

Q. I play 'cello; would I have much difficulty in learning to play cello-banjo?

A. It depends entirely upon you; if you are apt you will not have much trouble. Why do you want to handle a banjo when you can play cello?

* * *

Q. Is there a published score for "Lest We Forget," and where can I get it?

A. There is not, but the original mss. score can be obtained from the Rita Jolivat Film Co., 220 West Forty-second street, New York City.

* * *

Q.—"I want to better my position as a leader. What is the best way to go about it?"

A.—"Send us full particulars regarding your qualifications, your past experience, stating what salary you want and any preference you may have, and we will try to find the vacancy for you. There is no charge for this service, unless you desire an answer to your letter, when four cents should be sent to cover postage."

* * *

Q. I am the leader in a fair-sized town and we play the best pictures that are procurable. My boss is an independent, booking wherever he finds the best drawing cards. His usual buy is from a state's right agency. Some of his pictures are direct from New York, after a Broadway run, and I can, after great trouble, procure scores for my orchestra to play, others have cue sheets, while some have no musical suggestions whatever. My position here is a good one with the exception of the tremendous amount of hunting that I am forced to do in order to get some idea of what to play for our shows. What can you suggest to help me?

A. My dear brother, you are contending with the same conditions that prevail all over the country. Producers, especially independent producers, are most careless regarding the needs of the musician. You can do nothing better than you have been doing, but if you will mail us a list of your future releases we can tell you what provision has been made for music on each release. If you will pay the postage incidental to getting them to you we will be glad to see that you are supplied with musical suggestions on each, at the earliest possible moment.

* * *

Q. I see so many references to "Prometheus" music. Who is the composer and what character is it?

A. To answer your last question first, we would say that the music given this title is usually somewhat dramatic. The "Prometheus" by Beethoven is very dramatic, while that of Lizst holds a lighter vein. There have been other composers who have attempted "Prometheus" also. If you need it for pictures we would advise the two mentioned as more adaptable to your needs.

* * *

Q. What instrumentation would you suggest for an airdome picture place?

A. Piano, Violin Conductor, First Violin, Flute, Clarinet, Cornet, Trombone, Drums, 'Cello, Bass, Violins, Second Violins, Viola, Horns, Second Cornet, Second Clarinet, Oboe, Basson and Harp in the order named. If the size of your orchestra desired be only five instruments, take the first four and add Drums; if it be seven or more, take them in order as arranged above.

Jimmy Aubrey and Virginia Clark in the Tom Brett Comedy, "Twin Bedrooms."

Chicago News Letter

by Jas. S. McQuade

Proposed Amendment of Censor Ordinance

If Passed It Will Remove Second Deputy Funkhouser from the Chicago Censor Board.

At a meeting of the Chicago Council held Monday afternoon, May 6, Alderman George M. Maypole, a member of the judiciary committee, introduced an amendment to the present censorship ordinance, which in substance provides:

1. That the entire power of censorship shall be given to the present board.
2. That it takes away all power from the second deputy superintendent of police over the censorship of motion pictures.
3. That a picture may be rejected only by a majority vote of the board.
4. That if a picture is rejected by the board and subsequently a judgment in mandamus is entered by a court, it may be immediately exhibited after such court order. That is, the city would no longer have the right to hold up the exhibition of a picture while the case was pending in the Appellate Court.

At this time it will be instructive to state that when the original censorship ordinance was passed in 1911 it simply prohibited pictures to be shown which were obscene, immoral, etc., but it did not provide for a board of reviewers.

When the police reorganization ordinance was passed in 1914 it provided for a second deputy's office, and among his duties was the censorship of pictures. At the same time the censorship ordinance was amended and Major Funkhouser was made second deputy. He went to the finance committee and asked for an appropriation which would provide for a certain number of men and women to review pictures, as it was impossible for him to review all of them. This collection of men and women has never been constituted as a censor board under an ordinance, and they have simply reviewed pictures and submitted a report to the major, who has disregarded such reports when they did not meet with his personal opinion or judgment.

Alderman Maypole is of the opinion that the amendment will be reported favorably to the city council for passage, and it is the intention to dispose of the amendment prior to the summer vacation of the city council, which will take place some time in July.

The ordinance as amended by Alderman Maypole reads as follows:

Section 1. Sections 1626 and 1627 of the Chicago code of 1911 are hereby amended to read as follows:

Section 1626. The censor of moving pictures in charge and the censors of moving pictures now employed in the department of police shall constitute a board of censors, and shall be charged with the city of censoring moving pictures. Before any permit, as provided in Section 1625, is granted an application in writing shall be made therefor, and the films, plates, rolls and other like apparatus by or from which such picture or series of pictures are produced, or the picture or series of pictures itself is shown or exhibited, shall be deposited with said board of censors together with said application. The said board of censors shall inspect such plates, films, rolls or other like apparatus or the said picture or series of pictures, and shall find whether or not such picture or series of pictures comes within the prohibitory provisions of Section 1627. If a majority of said board decide that such picture or series of pictures is in violation of the prohibitory provisions of Section 1627, they shall so find in writing, specifying the portions of the said picture or series of pictures which are within the prohibitory provisions of said Section 1627. It shall thereupon be the duty of the general superintendent of police to refuse such permit in writing, giving the applicant a copy of the finding of said board of censors; otherwise it shall be his duty to grant such permit. The board of censors shall make its finding, and the general superintendent of police shall grant or refuse such permit within three days after application has been made.

Section 1627. No permit shall be granted for the showing or exhibition of any picture or series of pictures that is immoral or obscene, portrays riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace. Provided that if in case of a refusal of a permit the applicant should have the question of fact whether or not the picture or series of pictures is immoral or obscene, portrays riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace tried by a court of competent jurisdiction and the trial court upon final hearing finds that the picture or series of pictures does not come within the prohibitory provisions of this ordinance the general superintendent of police shall forthwith issue such permit.

Section 2. An ordinance passed July 2, 1914, amending Section 1627, providing for the issuance of special permits, and that portion of Section 1914 of the Chicago code of 1911, as amended December 30, 1912, making it the duty of the second deputy superintendent of police to censor moving pictures are hereby repealed.

American Still Releases Through Mutual.

Samuel S. Hutchinson, president of the American Film Company, Inc., in an interview has stated that his organization has no connection with the Mutual Film Corporation save as the distributing medium for its product, and that the releases of American productions will continue to be made through Mutual. Mr. Hutchinson will soon leave for New York on a short business trip.

For Third Liberty Loan, $842,000.

When Peter J. Schaefer started out to work on the Third Liberty Loan Drive he had a quota of $500,000 to meet, this amount having been fixed for the persons engaged in amusements of all kinds in Chicago. The grand total reached $842,000, and of this sum $300,000 was secured by the Woman's State Relief Committee, of which Mrs. Fifield is chairman.

The women on this committee include many who are or have been prominent in theatrical circles. Among them are Anabell Whitford, Mrs. Mort Singer, Mabel McCane, Mrs. Harry Spingold, Mrs. Harry Powers and Mrs. Sam Levine. Too much praise can scarcely be given these patriotic women for the fine ardor and persistence shown throughout the entire drive period.

Mr. Schaefer was optimistic from the very outset, and predicted that the three-quarter million mark would be reached. The final amount would have been much larger—in fact would have gone over the million mark—had several large distributors and producers in Chicago sent in their subscriptions to Mr. Schaefer, instead of subscribing through other channels.

"The Blue Bird" at Orchestra Hall.

Paramount's Orchestra Hall season for Artcraft productions opened Monday evening, May 6, with the presentation of "The Blue Bird," adapted from the poetic story of Maurice Maeterlinck. The occasion was marked by a splendid attendance of Chicago's foremost citizens, the vast auditorium and all the boxes being filled by a delighted gathering.

The varied and beautiful fairy spectacles woven into the story of the search for the bluebird which confers lasting happiness on him or her who finds it keep the spectator in sweet oblivion of mortal surroundings, and time itself fails to find the tiniest nook amid the wondrous scenes through which the little brother and sister wander. It is really a dream of childhood, blissful and awesome at times, this pictured story of Maeterlinck's fairy fancy.

The accompanying music by the symphony orchestra, under Arthur Dunham's leadership, is in complete harmony with the scenes of the production and the action of the story. Indeed, at times, its influence was so sweet and commanding that one's spirit seemed to be borne on the waves of rapturous sound into the realms of the strange spirits that peopled the screen.

Every child and grown-up should see this picture. It means a new world for the young and a longer lease on life for their elders.

J. Hobart Hutchinson in France.

Samuel S. Hutchinson, president of the American Film Company, received a letter Monday, May 6, from his son, J. Hobart Hutchinson, who is now somewhere in France with the First Army Headquarters regiment, interpreters division. Each of the 3,000 men in this regiment has been selected for special duty and about 60 per cent. of them are college men, J. Hobart Hutchinson being one of these. He has just reached his majority and is proficient in French, which he reads and writes and also speaks fluently. He volunteered for service, and before leaving for France designed and laid out the detention or quarantine camp at Charlotte, N. C. Mr. Hutchinson and his son, Hobart, were in France

in August, 1914, when they visited many important points, Arras among them.

Parkway Reopened as Drury Lane.

The old Parkway theater, Division and North Clark streets, which has been closed for about five months, was reopened as the Drury Lane, Saturday, May 4, under the management of W. H. Riddle. Mr. Riddle is an old theatrical and vaudeville manager, who is also quite familiar with moving picture entertainment. He was much encouraged on the opening night by an overflowing attendance, and feels optimistic over the outlook. "Hearts or Diamonds," William Russell's latest production; a two-reel comedy, and the Drury Lane Screen Telegram formed the program.

Pictures Showing Boys in Illinois.

Luman C. Mann returned from Houston, Texas, Tuesday, May 7, having completed his film "With Luman C. Mann at Camp Logan." He took in all 7,000 feet, 6,000 of which will be released. While climbing on a bathhouse Friday, May 3, in order to secure some pictures, Mr. Mann slipped and fell eight feet, severely breaking his arm in two places, at the elbow, which has handicapped him greatly in finishing the pictures.

He has secured some very unusual views, among them being scenes showing First Lieutenant Marshall Field third, of Battery E, 122d Field Artillery (old First Cavalry), building a box in which to ship his effects "over there"; Colonel Abel Davis being notified that he has been placed in command of the 132d Infantry (old Second); Charles the Great, a trained monkey, interviewing Colonel Sanborn, commander of the 131st (Dandy First), and Lieutenant Charles Plamondon, of the 122d Field Artillery, whose mother and father lost their lives on the Lusitania, conducting inspection at reveille. This film will be released about May 20, through Owl Features, Inc., Chicago.

Off for Minneapolis Convention.

Joseph Hopp and William E. Burford, of this city, and H. A. Brink, of Grand Rapids, left Monday evening, May 6, for Minneapolis to attend the convention of northwestern exhibitors. On a later train C. C. Pettijohn, Frank Rembusch, Jacob Cooper and Louis H. Frank also left for the convention city. Lee Ochs, who arrived in the city Sunday, left the same evening to attend the convention.

"The Unbeliever" Closes at Auditorium.

"The Unbeliever" closed a successful run of seventeen days at the Auditorium Wednesday evening, May 8. This has been a notable run and many thousands of people will treasure up for years to come the stirring scenes and incidents which occurred at the Auditorium in the interest of the Third Liberty Loan. The story and scenes of the picture, of course, will also remain with them for a long time.

"Tarzan of the Apes" Succeeds Gerard Picture.

"My Four Years in Germany," owing to previous booking, will make way for "Tarzan of the Apes" at the Colonial, which will open a two weeks' run Monday, May 13. The Gerard picture will go to the Orpheum theater, on State street, for a week's run.

Lasky Company Returns from Cody, Wyo.

Marshall Neilan and the Lasky company who have been engaged in taking big outdoor scenes for "Jean of the Triple Chevron," at Cody, Wyo., passed through the city, en route to New York, Monday, May 6. The stopover was so brief that there wasn't even time to say "Howdy."

"My Own United States" at Playhouse.

"My Own United States" (Frohman Company) opened at the Playhouse last week and has been well received by a fine attendance. The photoplay critics of the dailies have commended it both for its display of good acting and its strong appeal. For review in this paper see issue of February 2, page 685.

HARRY LEONHARDT IN TOWN.

Harry Leonhardt, the well-known theatrical manager of Los Angeles and of New York for many years past, is making his ninth visit this year to New York. Mr. Leonhardt has the distinction of being one man who has been a pioneer in every evolutionary move that has been made in the amusement world. When the motion picture business started he entered it as a specializing manager and has been with some of the largest features which have been shown throughout the world. He was the western general manager for the Fox interests for a number of years.

In association with Fred A. Miller he is interested in Los Angeles in one of the most palatial theaters on the Pacific coast. It is the Miller theater and is the last word in modernity.

E. M. Newman Goes Abroad

Will Record for the Screen Social, Commercial and Civil Life Under War Conditions.

E. M. NEWMAN, lecturer and producer of the Newman Travel Pictures, is now touring the Allied countries as a commissioner of the Committee on Public Information of the United States Government for the study of industrial and social conditions behind the battle lines. He sailed from an Atlantic port about two weeks ago, with the members of his staff and a flock of motion picture and still cameras—the first of such equipment permitted to leave an American port of embarkation for non-military use in many months. News has just been received of his safe arrival on the other side by Charles Mercer, Mr. Newman's representative at the offices of the Educational Films Corporation of America, 729 Seventh avenue, which releases his pictures.

E. M. Newman.

"I am going abroad," said Mr. Newman on April 24, "to get illustrations of social, commercial and civil life under war conditions in Great Britain, France and Italy, with a view to America profiting by the Allies' experience. I hope particularly to illustrate the conservation of human power that makes possible the release of every able-bodied man to the war with the least disturbance to commerce. During Mr. Newman's absence the Educational Films Corporation of America will continue to release his Travel Pictures. Four of them have already been issued: "The Forbidden Isle," "Our Hawaiian Army," "Tidbits of Travel" and "Our Egypt of the Southwest." There are twenty-six more one-reelers in the forthcoming series, representing the product of seventeen years of travel and exploration.

It will take about five months for Mr. Newman to tour intensively the United Kingdom, France and Italy in the prosecution of his new work. On his return he will get into the lecture harness again, but he promises a general release of the new patriotic pictures by the Educational next winter.

Red Cross Founds Operators' School

Organized for the Benefit of Men Injured in the Service of the United States.

THE Precision Machine Company, Inc., 317 East Thirty-fourth street, New York City, has loaned a Simplex projector to the American Red Cross for its operators' school recently organized by Dr. John C. Farres, director of trade reconstruction for crippled soldiers. The school will occupy the whole of the top floor of the Red Cross building at 211 Fourth avenue, New York, and the instruction will be in charge of James R. Cameron, of the International Operating School, 1931 Broadway, New York City. He will be assisted by C. W. Johnson, chief operator of the Fox circuit of theaters, who has pledged his services in this patriotic work for three nights a week.

The period of instruction will cover six weeks, based upon the expectation that the men taking up the course will devote three hours a day to the work in the school. Upon the successful completion of the course by its soldier students the operators' school division of the Red Cross Institute will obtain license for the men, who will be put to work by the management of the Fox circuit in its theaters.

Mr. Cameron is now negotiating with other large motion picture interests and expects to be able to announce shortly that arrangements have been made for the employment of the graduates in practically all other big circuits of picture houses.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Lasky Studio Suffers $100,000 Loss by Fire

Spectacular Blaze Destroys Section of Big Paramount Plant —Company to Erect Large Building.

THE northeastern section of the great Lasky plant in Hollywood, bounded by Selma, Argyle, Vine streets and Sunset boulevard, was destroyed by a fire of unknown origin on the night of April 30, causing a damage estimated by the film company's officials at about $100,000.

The buildings used by the purchasing department, the stock room, the drapery room, dark stage, used for "vision" pictures, the tinting department, the color room and a large glass stage adjoining were gutted by the wall of flame that burst forth from the color department and ate its way with great rapidity, traveling east and west and destroying everything in its path.

Nearly a score of young women and men employed in the building where the fire first was discovered had a narrow escape. Several hundred telephones in the Hollywood district were put out of service.

So quick was the spread of the flames and so intense the heat developed by them in the first few minutes that hundreds of the Lasky employees who rushed to the scene were driven back in their efforts to fight the flames with their own equipment. The lack of pressure in the water main supplying the studio water lines was blamed by the volunteer fire fighters for the quick spread of the flames.

Employees carried out to safety wardrobes and film valued at more than $100,000, and saved the records and office equipment.

Clyde Ewing, one of the studio employees, who, with Charles Wells, Oliver Shot and William Engle, were stubbornly clinging to a narrow edge of the laboratory building in a successful effort to keep the flames from spreading to it, was caught by a flying loop of a hose and fell thirty feet through a burning skylight. He was saved by his fellow fire fighters and later removed to his home, not seriously injured.

According to the stories of some who were in the special color room at the time, the fire was started by a spark from a crossed wire, which ignited a rack of films and passed into the next building.

The fire was kept from spreading to the film vault and the laboratory, but anticipating the turn of the wind, Studio Manager Milton Hoffman and several assistants ordered the valuable films and chemicals removed to the streets.

At 5:30 the fire was practically out. At that time Jesse L. Lasky announced that work of rebuilding would be started at once. The output of the plant will not be delayed, it was announced. The destroyed buildings will be replaced by a huge three-story concrete structure, housing many departments, to cost $150,000.

Goldstein Is Sentenced to Ten Years

Producer of "The Spirit of '76" Is Sent to the Federal Penitentiary and Fined $5,000.

ROBERT GOLDSTEIN, producer and exhibitor of the film, "The Spirit of '76," who, on April 15, was convicted on two counts of a Federal indictment charging him with violation of the Espionage act, was sentenced by United States District Judge Bledsoe on Monday, April 29, to ten years in the Federal penitentiary at McNeil's Island and to pay a fine of $5,000 on the first count and two years at the same institution on the second count, with no fine. The sentences are to run concurrently.

Notice of an appeal to the United States Circuit Court was given by Goldstein's counsel, and a ten-day stay of execution was allowed by the court for counsel to prepare such an appeal.

When Goldstein stood up to hear the judgment of the court he shook as Judge Bledsoe verbally excoriated him for his unpatriotic conduct. Judge Bledsoe told Goldstein that he had not only lied on the stand when he testified in his own behalf, but that his conduct on that occasion was most despicable. He congratulated the prisoner that he had not committed his treasonable act in some other country where he would not have had the benefit of a trial before a jury of his countrymen.

Judge Bledsoe declared the film was one of the most potent German propagandas of which he had any knowledge, and asserted that he had no doubt it had been presented with that idea in view. It had been a "close case," the court stated, and the question was one largely of intent on the part of Goldstein—whether he wanted to arouse enmity against our ally, England, or whether he was after the almighty dollar, and neglected no effort to gather them in. The jury had found that Goldstein was guilty of a violation of the Espionage act in giving aid and comfort to the enemy, he continued, and in that judgment he was in hearty accord. Unusual pains had been taken by the court to see that the jury was free of prejudice, Judge Bledsoe declared.

The testimony, the court stated, showed that Goldstein had sought to arouse enmity against Great Britain by seeking to prove that one hundred years ago that nation had been guilty of the same class of atrocities as are now charged against the detestible Huns.

In this hour, Judge Bledsoe asserted, he was in favor of a common sense adjudication of our national statutes calculated to shut off our enemies at home. It was not a time for finespun theories, he stated, and judgments based on sentiment, but for a hewing to the line, and this the court proposed to do.

Judge Bledsoe went over the evidence bit by bit, and showed where in his opinion, the verdict of the jury was fully justified.

J. H. Ryckman, in his motion for a new trial, set out a number of grounds. He thought the indictment should have stated how close to Clune's Auditorium were members of the army and navy the night the picture was put on, November 28, 1917; he claimed that as they were all at Fort MacArthur they could not be influenced by the exhibition. Judge Bledsoe brushed that aside as without merit. Another reason argued for a new trial was that the film had not been shown with an orchestra at the Federal Building, the argument being that if there had been good music accompanying the presentation, patriotic people might have become enthusiastic and forgotten all about the vicious scenes in the picture, but that was denied by the court.

The mention of Franz Bopp and Ambassador Von Bernstorff's names were claimed to be prejudicial conduct on the part of the Government, and finally Assistant United States District Attorney Lawson was denounced for some alleged ill-tempered remarks he made in his address to the jury, when he said that the jury ought to "label" Goldstein, and place him either in the traitor or the patriot class. Another reason argued for a new trial was that C. L. Keep, special agent of the Department of Justice, had not been fully cross-examined by counsel for the defense.

The new trial was denied, and a motion in arrest of judgment was also turned down by the court. Then Le Compte Davis, who appeared in behalf of Goldstein for the first time, asked that he be allowed ten days to prepare an appeal to the higher court, and this was granted.

After sentence was imposed, Mr. Davis inquired if his client could be released pending the disposition of the appeal, and the court fixed the bond at $25,000. Goldstein has been in the County Jail since last November, in default of $10,000 bond.

Hayakawa Features to Be Made at Universal City.

The Hayakawa Productions, which are to be released through the Haworth Pictures Corporation, are to be made at the plant of the Universal Company, with which the Haworth company has entered into a leasing arrangement.

The new company's studio manager will be George Stout, who for a number of years served in the same capacity for Mack Sennett.

Mr. Hawkins, manager of the Haworth Pictures Corpora-

tion, said the company will later carry out its intention of erecting a studio.

The principal settings for the first of the Hayakawa Productions already have been built at Universal City.

Clara Kimball Young Raises $80,000 in Bond Drive.

Going "over the top" at a meeting attended by 15,000 persons, Clara Kimball Young, the Select star, won the honors in the first week of the motion picture stars Liberty Bond sales championship contest by disposing of $80,000 worth of securities at the exposition "tank" in Central Park on Saturday night, April 27.

Her efforts bring the total for the tank meetings, conducted exclusively by members of the South's motion picture colony, up to $220,000. This is within $30,000 of the goal originally fixed for these gatherings.

Several large subscriptions were announced by Miss Young's aids, among them one of $20,000 made by the star herself.

Other large subscriptions were: Harry I. Garson, $5,000; Milton Sills, leading man in the Young company, $2,000; Norman Selby (Kid McCoy), $1,000; and "Dad" Kimball, $1,000.

In addition to her original subscriptions Miss Young made the offer to her audience to duplicate any large purchases.

Henry Walthall with Griffith.

Henry Walthall, former Paralta star, has been engaged by D. W. Griffith to appear in his latest war drama.

This new picture will present an entirely different angle, we understand, from "Hearts of the World." It is rumored that Mr. Griffith doesn't intend to have a battle scene in the picture, but will merely use the world war as its background. Many of the scenes will be laid in France, and the cast will have in it the principal stars of "Hearts of the World," including Lillian and Dorothy Gish, Robert Harron and George Fawcett.

Jesse L. Lasky Returns to Los Angeles.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, returned from New York on Monday, April 29. Mr. Lasky is here on his customary six weeks' inspection trip of the big Hollywood plant. Several new stars will shortly commence work on the Lasky lot, including Ethel Clayton, Fred Stone and Shirley Mason.

Paul Conlon Marries Miss Mettler.

Paul (Scoop) Conlon, press representative for Roscoe Arbuckle, has joined the ranks of the benedicts. The bride is Miss Lillian Mettler, from Hollywood. It happened down in San Diego. Of course, Arbuckle was best man and gave the young couple a wedding dinner at the Hotel Del Coronado.

Tod Browning with Universal.

Tod Browning, formerly Griffith director and recently with the Metro Pictures Corporation, has been engaged as director by the Universal Film Manufacturing Company.

George Baker Goes to Hospital.

George D. Baker, production manager at the Metro studios, stricken with appendicitis, was rushed to the Good Samaritan Hospital, where an operation was performed and he is now out of danger.

Kohler Joins Photographic Corps.

Henry Kohler, one of the most experienced men in the Triangle camera department at Culver City, has secured his release from his district board and will enlist in the photographic department of the United States Army.

Naval Band Plays at Kinema.

The United States Naval Reserve Band of Los Angeles is being heard three times daily at the Kinema theatre during the engagement of "The Unbeliever." This band, augmented by its orchestra, is considered one of the best conducted by the United States Navy, and the management of the Kinema feels itself exceedingly fortunate in securing it in conjunction with the big military feature picture.

Gloria Hope with Griffith.

Gloria Hope, who has just finished a picture with the Clara Kimball Young Corporation, has been engaged by D. W. Griffith.

PRICE APPOINTED TRIANGLE REPRESENTATIVE.

C. B. Price has been appointed special representative for the Triangle Distributing Corporation. Dan Michalove succeeds him as New York branch manager.

Tom Moore of Goldwyn

THE popularity of Tom Moore with exhibitors and every class of the motion picture public is being proved daily. There is no surprise in this, in view of his long service on the screen. Cast to play parts for which he is fitted, with stars of the first rank and with everything done to enhance his appeal, it is only natural Tom Moore should "find" himself in "The Cinderella Man," "Dodging a Million," "The Floor Below" and "The Danger Game." Playing a diversity of characters in these successes, Mr. Moore portrays Anthony Quintard in the first named play with precisely the same easy perfection that he assumes the quizzical crookedness of Jimmie Gilpin in "The Danger Game."

Tom Moore.

Because he is a normal, wholesome young man in everyday life, he brings the same qualities to his characterizations. He is not too prepossessing to be real, nor is he without the finesse which marks the experienced artist. He is like some one every one knows and not at all like any one else familiar to the patrons of theaters where motion pictures are shown. Tom Moore is like a thousand young Americans who are not actors. He is a man of today.

Underlying his ease of manner Tom Moore's never failing sense of human nature is responsible for his success. He knows people and can project what he knows because he is one of them. Without being a type he is representative of all types, and is equally at home as a careless man of wealth as he is a denizen of the slums.

Away from his work he is equally appealing. Indifferent to his appearance, he plays golf when he finds the time for recreation or goes on long tramps in the country with a friend who knows more about the woods and fields than the intricacies of make-up or cutting a picture.

A suggestion of Tom Moore's Irish ancestry is ever present in his speech and his blue eyes, aglint with fun. Those who know him best deplore his popularity in the drama of silence because his quaint accent is lost to those who never hear him speak. They go so far as to foresee a career as the rival of any player of Celtic parts the American stage has ever seen should Tom Moore desert the screen for the stage. But as this is not likely, as in view of the demands made on his time by Goldwyn Tom Moore is likely to continue his work in motion pictures for a long time to come.

FRANK WILLEY JOINS Y. M. C. A.

Frank R. Willey, who has been connected with World-Pictures for some time as a news photographer, has resigned his position to accept the position of news photographer for the Y. M. C. A. in Europe. Mr. Willey will take "stills" and motion pictures of the Y. M. C. A. huts and other establishments and the photos he takes will be used in the forthcoming drive for additional funds with which to further the work of this organization.

MARIE DRESSLER DOES LOT OF ADDRESSING.

Marie Dressler has wired the home office of World Pictures as follows: "Finished drive in Sacramento Saturday night. Addressed one hundred forty-nine rallies in twenty-nine days, including seventy-six picture theaters." Miss Dressler resumed last week the making of her comedies, which are to be distributed on the World program.

Richardson Visits Chicago and St. Louis

Projection Expert Finds but Three First-Run Houses in Latter City of Eight Hundred Thousand Population.

CHICAGO, ILL.

OVER in the Windy City by the lakes I spent almost a week in fair imitation of a spinning top and even then was obliged to leave with quite a number of visits unmade. I found the Chicago office force of the Moving Picture World grinding along. If there is any "bacon" they don't bring home it will be through no fault of either Brother McQuade or Neighbor Hinz.

While in the city I called on a number of manufacturers of projection appliances, but inasmuch as those visits were largely given over to the inspection and description of appliances of various kinds their details will be set forth in the Projection Department. Among them were the Enterprise Optical Company, where I met General Manager O. F. Spahr. A. C. Roebuck, president of the company, was at the time confined to his home by a bad case of grippe. At the De Vry Corporation I met Mr. De Vry, president, and Mr. Gundlach, sales manager. Mr. De Vry and his able corps of assistants have worked hard to perfect the De Vry portable projector, which, I understand, is now being marketed under patents owned by the company.

Mr. Hinz and your humble servant took luncheon with Messrs. De Vry and Gundlach. At a table near our own I noticed a large mound of good-to-eat things, behind which showed the top of a familiar looking dome. Further investigation proved the consumer of the viands to be our old friend Carl Laemmle, whose smile and greeting were as cheerful and hearty as ever. Mr. Laemmle was on his way to the coast. I asked him if there was anything of interest for publication concerning his trip, to which he replied: "No, the New York boys got that before I left. Just tell 'em I'm on the job, working hard, and that I am happy." Mr. Laemmle certainly did look happy.

I called at the factory of the Acme Portable Projector Company and had a pleasant visit, full details of which will be set forth in the Projection Department. Out at the American Film Company plant my principal difficulty consisted of breaking loose from the bunch of good fellows who wanted to show me about everything—from the foundation stones to the top bricks in the chimney. At the United Theater Equipment Company's new quarters at 514 South Wabash avenue, E. E. Fulton was discerned in his short sleeves, surrounded by a cloud of dust, carpenters, painters and various loud noises. The United is doing a good business, and will have fine quarters right in the heart of the film district when the storeroom is completed. I was sorry, indeed, to be unable to meet R. H. Fulton, the manager. He was absent at the time of my call, and there was no opportunity for a return visit.

The E. E. Fulton Company has bought back from the United Theater Equipment Company the factory at the northwest corner of Carroll and Kedzie avenues, where the "Fulco" products are made. It was a matter of regret that lack of time prevented my visiting the factory. The buying back of the factory has nothing whatever to do with the connection with the U. T. E. It was simply that the U. T. E. did not care to continue in the manufacturing business. The Fulton boys are still in charge of the United Theater Equipment Corporation office of Chicago, and there is no intention on their part to leave that company.

I did not visit many theaters, but, of course, called on my old friend, Sam Levine, general manager for Jones, Linick & Schaefer. A visit to Chicago would not be complete unless I shook hands with Levine. He is one of the foundation stones of the business in Chicago, and a class A reg'lar feller.

I did visit the Crystal theater on North avenue. This is a new house, seating, so I am told, 2,000 on one floor. The auditorium is somewhat in the form of a triangle, spacious and handsome in appearance. There are several bright-lettered illuminated signs advertising future programs located on the wall not far from the screen, and that is not good practice. At the time of my entry the management was running ("running" is good) what was presumed to be a comedy in which there was a combination of under-camera speed and overprojector speed. The feature film which followed was run too fast, the figures in many instances moving with those queer little ridiculous jerks which are unhuman and almost anything else.

While in Chicago I visited Local Union No. 110, and had a talk with its president, Joseph Armstrong. Stories have been going over the country that Local 110 has again fallen by the wayside, and has committed about every crime imaginable. I did not believe it. I was convinced that, although any man may make a mistake, President Armstrong would not knowingly do or permit to be done a deliberate and intentional wrong.

And now let me take up and discuss the "charges" one at a time. In the first place it had been charged that Local 110 had sought to foist upon Chicago film exchanges an inspection proposition, the plan being that the local would put out an inspector who would see that machines and other equipment were kept in first-class shape and the film properly handled, the expense to be met by the payment of a nominal sum by each exchange weekly. If this scheme were carried out as formulated it would undoubtedly prove to be a good one. That is how it strikes me. I saw several letters addressed by Chicago film exchange managers to Local Union 110 in which the plan was approved. I am, therefore, somewhat at a loss to understand just why or where either the Chicago exchanges or exhibitors had any legitimate kick coming, particularly in view of the fact that Local 110 merely proposed the plan and made no effort to enforce it. It was a proposition advanced by the local for the benefit of all concerned.

The local also proposed to establish a repair department, the shop to adjoin the local offices, and, in fact, being a part thereof. This shop was to have been run by the local and to have been in charge of two of its members. This was, I think, a serious error of judgment. I do not believe the local acted wisely in attempting this, nor do I believe such a plan could or would work out successfully. In my opinion it would simply cause friction and endless trouble for the organization.

I want to reaffirm my confidence in and friendship for Joseph Armstrong, president of Local Union 110, with the notation that his failure to set forth his side of the matter in question was not doing quite the right thing by either Mr. McQuade, myself, or the Moving Picture World.

While in Chicago I attended the opening night performance of D. W. Griffith's "Hearts of the World." The picture itself is a great production, but its presentation left very much to be desired—very much, indeed.

Another objectionable feature was that seats to the rear of an entrance aisle running crosswise of the house were sold at $2 per; the management allowing a crowd of late comers to congregate in this aisle and stand there while waiting their turn to be seated, entirely blocking the view of the screen from those seated back of the aisle, thus causing them to miss several sub-titles and lose the thread of the story. That it was an opening night is no excuse. There was no reduction in the price on that account, I noticed, and we who paid top prices wanted what we paid for.

The name of the chief operator was set forth in the program as Benjamin Turner. If Mr. Turner was in charge the work was small credit to him. Passing up the fact that there were at least half a dozen misframes in the films, and that the picture did not start off in frame, the light was very badly discolored at the bottom five times, and once the picture was very nearly obliterated by what was nearly a lost arc; also at one point the show stopped entirely and the screen was dark for at least a full minute; trouble with the take-up, I learned later.

There could and can be no possible excuse for such utterly punk work as this. Who is responsible I do not know, but the Olympic theater was closed a week or more prior to the opening, hence there was ample time to get all projection apparatus in first-class shape. The party responsible for handing the operators a lot of films for a photoplay of that type containing all those misframes ought to be fired bodily. I don't care who he is. It seems to me the theater management, the operators, and the one responsible for the misframes all have considerable to answer for. When an audience pays $2 for a photoplay it does not expect, and has a perfect right not to expect crude work of the sort we saw in the Olympic that night.

During the last hours of my stay in Chicago I called at

the offices of the Mid-West Theater Supply, the Exhibitors' Supply Company and the Amusement Supply Company just to shake hands, say hello and good-bye. Manager Williams of the first named concern was out, so I missed him. P. W. Plumber, manager of the Amusement Supply Company, was very busy, but stopped long enough to bid us welcome to his city and chat for a few moments on trade conditions in general. The company is doing a good business.

I also called on Mr. Faller, manager of the Bijou Dream, for whom I was operator about ten years ago. The Bijou Dream is on State street in the heart of the downtown section. Manager Faller tells me he runs most of his feature films two weeks. Last year he ran only twenty-three feature pictures, using all the Clara Kimball Young and all the Norma Talmadge productions; also some productions in which Alice Brady was star. His clientele is mostly of women, and Faller tells me that Miss Young and Miss Talmadge are the best pullers, these two being about equal in drawing power with his audiences. It was my intention to call on a number of the Chicago exchanges, but time did not permit.

RANTOUL, URBANA AND CHAMPAIGN.

WHILE in Cleveland I received an S O S call from Walter Johnson, operator at the Home theater, Rantoul, Ill., asking me to stop and address the theater men of Champaign, Urbana and Rantoul. Brother Johnson failed to note the fact that the address would be in Champaign. Always willing to heed the call of distress, I agreed to stop, and clambered down from one of Mr. Pullman's cars when the brakeman called "Rantoul," after the shades of night had fallen, to find a drizzle of rain soaking into everything, myself included.

There was one theater in the town and the rain-soaked sidewalk emitted steam from the friction of my flying footsteps as I sought the parlor of pleasure, the Home theater. Walter Coddington, proprietor, was to have been at the station to meet me, but friend watch stopped on him, or something like that.

The Home theater of Rantoul seats four hundred, and is really a nice little house for the size of the city. Due to the proximity of the Government Aviation Field, Brother Coddington is doing a land-office business. Walter Johnson, operator, is a wide-awake hustler. He has two Power's machines, using A. C. current through Compensarcs. Brother Johnson is putting a good picture on the screen, everything considered. In the morning we went over to Champaign, stopping at Urbana (population 8,000), where I called at the Princess theater, H. S. Freeman, manager; A. L. Spaulding, operator.

The Princess is a pretty house, seating 580. Admission is 5 and 10 cents. The auditorium floor is peculiar in that it is almost flat at the front end, rising at a sharp slope in the rear of the house, thus giving an excellent view of the screen. The operating room is small, but not badly crowded. It might, however, just as well have had two feet additional depth, front to back. A new motor-driven rewind has just been added, but Brother Spaulding has removed the motor because the rewind made too much noise. I told him that which he should already have known—and would have known had he read the Projective Department closely: that if he got some different pulleys and geared down the speed of the rewinder the noise would be done away with and the operation of the rewinder would be much more satisfactory. I also called at the Colonial, but it was closed.

Arriving in Champaign, we went to the place appointed, where the operators and theater managers were supposed to be assembled at 9.30 a. m., only to find an appalling vacancy. It later developed that Brother Johnson had interviewed the president of the local, of which he is a member. The president had promised to notify all operators and managers, but he failed to do so. It was regrettable, but very soon, however, one of the Champaign operators found I was there, and he, together with Brother Johnson, hustled around and got the operators together, though there was no time to get the managers. When they finally got together I was obliged to rush through my address without time to deal with matters comprehensively.

ST. LOUIS, MISSOURI.

THE trip to St. Louis was made primarily to examine into the chronometer balance and cylinder escapement of the Wagner converter, it having been quite some time since I gave that excellent device attention. I notified St. Louis Local Union 143 that I would be in the city, and was promptly informed that arrangements would be made for me to address a meeting of exhibitors, operators and exchange managers. The operators of the City of St. Louis are thoroughly organized, and conditions are, I am told, at least fairly satisfactory. St. Louis is, insofar as applies to the exhibiting end of things, a peculiar proposition. It is pre-eminently the city of the "old-timer." It is difficult for the newcomer to "break in." The old established theaters are those which make money, and they, being for the most part in the hands of ultra-conservatives, improvements are not always readily forthcoming. The St. Louis manager is, however, so Secretary Stone informs me, willing to provide necessary machine repairs, and in most instances, up-to-date projection equipment.

Later, in conversation with exchange men and others, I learned other peculiar things concerning the business in the Queen City of the Mississippi Valley. St. Louis has about 800,000 inhabitants and 84 theaters, 60 per cent. of which are five-cent houses. Out of the 84 there are just three first-run houses. There are sixteen film exchanges. Perhaps you, dear reader, can imagine a condition of that kind, but I couldn't have done so until I had seen St. Louis. A city of 800,000 people with only three first-run theaters, and 60 per cent. of the houses still chasing after nickels and the cheapest possible film service.

In the evening of the first day I dropped in at the Strand theater on Sixth street, being told that that was the best downtown moving picture theater. The Strand is of the storeroom type, though with a high ceiling. Admission to all parts of the house is ten cents. Right up against the screen, at the left, is one of those wretched abominations, a brilliantly illuminated white-faced clock; also the light to illuminate the clock face was smeared over a considerable section of the left-hand wall. In the orchestra pit, for the first thirty minutes I was there, was an organist, with light strewed around promiscuously pretty well all over the front of the organ; also during the first thirty minutes of my stay there was no pianist or violinist, still the lights at their music racks were burning, the rays glaring balefully back into the eyes of the audience from the sheet music. If all that light is necessary, then for the love of heaven get it, but get it intelligently—not in a way to butcher the eyes of the audience and, by reflex action in the eyes of the audience, kill the highlights of the picture.

The projection light was brilliant and well handled; also the picture, at times when a mechanically perfect piece of film went through, was rock steady, showing that the projectors were in A-1 condition. Between the films several slides were run advertising mercantile institutions, etc. I don't know how the rest of the audience felt about it, but I, personally, didn't pay admission to that theater for the privilege of being forced to read a lot of advertisements. The speed of projection was correct. The operating room was fairly well located, of goodly size, had black walls and good observation ports. There were two Simplex machines which have been in use projecting a continuous show twelve hours a day for four years with only one overhauling, which is some record. Of course, the operator has put in some parts himself, but the machines have had only one general overhauling in that time. H. C. Tong and W. E. Cook are the operators. Brother Tong was on duty at the time of my visit. He did not know I was in the theater, and his work during my entire stay (one and one-half hours) was excellent.

At the American theater I witnessed a presentation of "My Four Years in Germany." The American is managed by John S. Sweeney, who is considered as being one of St. Louis's live wire managers. The projection at the American is in charge of J. C. Rafferty, ex-president, and Mr. Klein, president of the St. Louis Motion Picture Operators' Union No. 171. The work was excellent. The light was brilliant and well handled. During the entire presentation there was not one discoloration on the screen.

On Sunday I visited the Orpheum, a vaudeville house, to see the "Immortal Sarah." The first thing on the program was a topical reel, which for fully two hundred feet was run out of frame. The operating room was in the first balcony and I do not believe the operator could see the top of the screen. However, that was no excuse for starting the picture out of frame, and continuing it for all that distance without rectifying the error. As for Mlle. Bernhardt no words of mine could begin to do justice to her performance, when one considers all the circumstances.

Monday, after a visit to the Wagner plant, details of which will appear in the Projection Department, I went out and gave Film Row a hasty "once over," shook hands with the following and talked things over briefly:

Floyd Lewis, manager of the New United Picture Theaters of America (an ambitious name, surely), which said office just at present consists of several large plate-glass windows,

two desks, Mr. Lewis, and one perfectly "scrumptious" stenographer. Doubtless all that remaining vacancy will soon be filled, for friend Lewis is one hustler from Hustleville. He is secretary of the exchange men's organization.

D. E. Boswell, manager of Greater Vitagraph, was absent from the city. W. C. Wiethoff, who introduced himself as assistant manager, greeted us with all the wild enthusiasm of a misanthropic clam. He kept the office railing gate carefully between us, probably so that I would not bite him. We tarried a mighty short tarry.

Paul H. Bush, manager of Goldwyn Distributing Corporation, is one live wire. He is on the job sixty minutes of every working hour. He reports good business.

A. N. Webster, manager of Triangle, is another whoop-er-up boy, reg'lar manager. Also he is an oldtimer. He started with the Pittsburgh Calcium Light Company at 200 Broadway, New York, in 1910, going over to the General Film Company in 1912. While in the Goldwyn office I met George T. Myer, manager of the Shaw theater, a 1,100-seater, situated at Thirty-ninth and Shaw streets. Friend Myer gasoline-buggied me around to the Grand Central Film Company's office, which is located in the Grand Central theater, one of St. Louis' best photoplay theaters. Both the firm company and theater are managed by William Sievers, who is an up-to-date exhibitor.

Chaplin's new comedy, "A Dog's Life," was having its first St. Louis showing in the Grand Central theater that day, and Mr. Myer and I went in and gave it the "once over." It is a good comedy and was well projected by Brother Jack Caruso. The Grand Central theater is spacious, well planned and beautifully decorated; also its auditorium lighting is excellent, or at least it was at the time of my visit, which was presumably the normal condition.

At the General Film I shook hands with Manager H. E. Elder; also I met F. J. Fegan, who is about to supersede Mr. Elder as manager of the St. Louis office, Mr. Elder taking charge of another office. Mr. Fegan has been with the Standard. At the Fox exchange I met Manager D. M. Thomas. Herman Robbins, the Fox general manager, was in the city that day, but I did not see him.

I also met Manager S. Warner of the United Exchange, and Charles J. Werner, manager of the Metro.

At midnight Monday a goodly number of St. Louis operators, a few exhibitors and a few exchange managers gathered at the F. M. A. rooms and for two hours listened attentively to an address on projection. Secretary Lewis of the exchange men's organization came up at the close of my address, shook hands and said: "I am ashamed of the exchange men of this city." He had good reason to be. Every one of them had been notified of and invited to the meeting, some of them two or three times. The exchange man who sits back and howls about damage done to his films, yet is too dead to the world to attend a meeting of that kind is deserving of scant sympathy. RICHARDSON.

Universal Institutes Traveling School

When Mutilated Film Is Returned to Exchange Experienced Operator Takes Up Matter with Offender.

OWNERS of motion picture theaters the operators of which do not appear to take ordinary care in the handling of film are being given personal demonstrations to show the condition in which prints should be when they are returned to the exchanges after having been used in the theaters.

President Carl Laemmle, of the Universal company, recently issued instructions that a traveling school of instruction be inaugurated as an experiment. The order was issued at the suggestion of E. H. Goldstein, general manager of the New York Exchange of Universal. Mr. Goldstein has been making a personal inspection of prints as returned by theaters with the result that he has found many of them to be badly mutilated. The exhibitor has invariably blamed the exchange for mutilation and the exchange has blamed the exhibitor.

As a result of the suggestion of Mr. Goldstein an experienced motion picture operator who received his early film education in the laboratory inspection room has been placed in charge of the New York exchange inspection department.

When the inspection room girls find mutilation of a reel they immediately report the damage to the operator in charge. Through a checking system the operator ascertains the identity of the theater owner from which the mutilated film had most recently been returned.

The next step in the educational program is a call upon the theater owner by the operator, who carries with him the mutilated reel. The ensuing conversation does not take the form of a rebuke from the exchangeman. On the other hand, it is strictly friendly, the head of the inspection department attempting to show the exhibitor the damage done to other exhibitors by the careless handling of the print.

While the plan has only been in force for a short time results already accomplished have justified its inauguration. Apparently every call has resulted in the suggestion by the exhibitor to his operator that better care of the prints be taken and that they be inspected even though the inspection does add a half hour to the working day of the operator.

Nor does the plan necessitate as many personal calls as would appear to be necessary on first consideration. Remarkably few calls have been necessary, as the unconscious mutilators of films have repeated the offence over and over, sometimes not realizing they have done anything out of the ordinary. The damage one careless operator can do may be realized if the house over which he presides over the machines has a daily change of program. If the daily program consists of a feature, a comedy and a scenic, it will be in the power of the operator to mutilate three pictures a day, or twenty-one a week.

Harry S. Northrup, Villain

HARRY S. NORTHRUP, who plays the role of "villain" in Harry I. Garson's latest production, "The Hushed Hour," now nearing completion at the Griffith studio, Hollywood, Cal., says his entree and subsequent career in motion picture crime is entirely up to D. W. Griffith, who gave him his first engagement in pictures eight years ago.

Harry S. Northrup.

"Surprising as it may seem," said Mr. Northrup, "I have never met Mr. Griffith during all these years until on the day I started work at the Griffith studio with Mr. Garson last week. I reminded him then of our first meeting and how he started me out in a villain role. I have been playing these roles ever since."

Mr. Northrup's first work on the stage was with T. Daniel Frawley in "Shenandoah," at the Columbia, San Francisco. A year and a half later he was playing villain for E. H. Sothern at Daly's theater, New York.

Since then Mr. Northrup has created many leading roles in the spoken drama, and has to his credit 209 pictures under the Metro, Vitagraph, Triangle, Famous Players and Fine Arts management. It is said that Mr. Northrup's excellent work in "The Hushed Hour" will add further laurels to his already long list of successes.

GOT THE NOISE IN CALGARY.

The Allen theater, Calgary, put over a good advertising stunt for the presentation of "The Blue Bird." A private trolley car was chartered for a Saturday morning, and through an advertisement in the newspapers children with strong voices were invited to take a ride in the car free of charge. On the sides of the car were long streamers advertising the coming of the feature. "We want some real strong lungs for these trips, and if you cannot make enough noise to suit we will help you out," the management announced. The noise was produced.

SUN PROJECTION MOVES TO CANDLER BUILDING.

The Sun Projection Room has moved to the Candler Building, 220 West Forty-second street, tenth floor. Two projections rooms have been fitted up with latest model Simplex Machines. In connection with the projection theater a special cutting projecting room for cutters and directors has been outfitted with all the necessary cutting tables.

Unearth Conspiracy to Steal Films

Pittsburgh Authorities Make Arrests—Loss of Film Has Been Troubling Exchanges All Over the East.

FOR some time past there has been a consistent amount of film lost in the Pittsburgh exchanges every month. As long ago as last September single reels of weekly subjects and comedies began to find their way out of the exchanges or were lost in transit. There has been, all through the winter, an increasing number of such reels reported lost, with apparently no trace of them left, and every exchangeman in Pittsburgh has been trying to find a remedy for the situation, although there was no way apparently to check up on the losses or discover anybody implicated. Within the past few weeks the loss of more important subjects have been noted by various exchanges. Serials and large features like "The Crisis" have been taken. "The Crisis," which was lost by Harvey Day of the Premier Pictures Company, was a brand new print and was taken from the Exhibitors' Service Company on a Saturday night. The Exhibitors' Company handles the shipment of film to theaters in the vicinity of Pittsburgh, and is known as the messenger service.

With the arrest of three suspects by the local authorities it looks as though a silent investigation, which has been in progress for some weeks, and which was started by the Pathe Company in New York, has culminated in the discovery of a nation-wide conspiracy to steal film from Pittsburgh and other exchange centers and market it in various foreign countries. The investigation, which has just been made public, was centered in Pittsburgh the week of May 1, and the city, county and federal authorities, as well as private detective agencies, which have been brought into the case, are combing the nation for the members of a "ring" of most daring motion picture pirates and thieves.

The net result of their operations is said by the authorities to have netted this clique in the past three months in the neighborhood of a half million dollars from stolen film, which has been sold to agents operating in Mexico, Japan, Cuba, Indo-China and the various Latin-American countries. The extent of their international operations is not known as yet, but from contracts and letters which have been seized it is certain that the thievery in Pittsburgh alone has netted as much as a thousand dollars a week at times.

The greatest secrecy is being maintained by Captain Clyde Edeburn of the Pittsburgh detective bureau concerning the details of the affair, but it is certain from his conversation he regards the matter of the gravest import and is not a "piker" proposition of local interest only. He said that it is bigger than any one would imagine, and that it was international in scope. The band of pirates had agents in every principal city in America and Europe. They dealt in thousands of dollars' worth of stolen film weekly and enormous earnings were had from their illicit dealings. The entire force of detectives is hot on the trail of the ringleader of operations in Pittsburgh, who, after being tipped off, is said to have departed from town hurriedly. It is certain though that he will be apprehended in the near future, as all details are known about him.

A plan had been arranged by the New York Pathe auditor, L. S. Diamond, who has been working on the case from New York for some time, to catch the thieves with the goods by a frame-up turn-over of a certain film. However, the plan failed just at the crucial moment, and the ringleader thus knew of the deal and "ducked." The man who is alleged to have been the ringleader for this district is supposed to be a New Yorker. He has disappeared. Mr. Diamond said that Pathe and all the companies had been losing film continuously through the thieves' operations for some time, and that their method of operating was to advertise in foreign motion picture journals that they could supply various "high-class" films at ridiculously low prices. These films were then procured by the local representatives of the gang and dupes were made or the originals shipped where this was impossible. He said that it had become a most lucrative source of income.

The first arrest was made by city detectives. The man seized was William Keefe, commonly known as "Doc," who has worked in the inspection and shipping departments of Pathe and World and several other concerns. It is said it was with Keefe that the plan heretofore referred to had been arranged. A man giving the name of "Jack" Haupt was later taken into custody in a suite of fashionably appointed rooms at a downtown hotel. Later on a woman of twenty-one years, whose home is supposed to be Johnstown, and who was used, it is said, as a decoy or "bait" by the band, was arrested. In a hotel in the city a trunk was seized which contained an almost complete copy of the series of "Pearl of the Army." It is alleged that letters were found showing that arrangements were complete for shipping it to a foreign country.

The trio arrested are presumed to be the tools of the gang which has benefited to so great an extent by these depredations. They were given a hearing before Magistrate Sweeney this morning (Friday), and the girl, who gave her name as Clara Mowry of Johnstown, was discharged for lack of evidence apparently; but Keefe and Haupt were held over for conspiracy to steal films. They will be given a hearing shortly.

It is said that another tangent has been discovered in the work of the thieves. They are now being investigated on the charge of luring girls by tempting offers to "star" them in the pictures, etc. This angle is being given attention by the federal authorities. It is hoped by the local exchangemen that the investigation and climax will cause the loss of films to cease permanently in the district. Many more arrests are looked for shortly, and it is said that some surprising developments may be expected, both in the personnel of the gang and the extent of their local operations.

Montreal Police Catch Film Thief

Complaints Had Been Made That $25,000 of Local Motion Picture Property Had Been Stolen in April.

FILMS valued at $25,000 were stolen from the projection rooms of various Montreal theaters from time to time during the month of April, and the repeated thefts became a sensation in local film circles. Frequent reports of the thefts led the Montreal police to place a number of detectives on the case, with the result that Albert Petaux, 2007 Ontario street, was arrested in the projection room of the Passe Temps theater. A search of his home later revealed the presence of eleven reels of recent releases, which he had stolen. Other reels were recovered elsewhere, and a complete projection machine, which had been stolen from the Eagle Machine Company, was also recovered.

In court Petaux pleaded guilty to the charge of stealing the reels; but when it became known that the prosecution of the prisoner would necessitate the holding of the exhibits in court for an indefinite period President Ouimet of the Specialty Film Import, Limited, Pathe distributors, requested Judge Choquet to release the prisoner on suspended sentence. This was done, and Petaux gained his freedom.

Petaux's plan was to represent himself as a salesman of Regal Films, Limited, thereby gaining access to all parts of a theater. Among the moving picture theaters victimized were the Imperial, Francais, Maple Leaf and Passe Temps. The man entered the projection room of each of these theaters and while the projection operator was busily engaged in his work walked out with any box of reels that was handy.

While Detectives Laberge and Pelletier were visiting several picture houses on Saturday, April 27, they learned that the suspected man was at the Passe Temps. When they arrived on the scene he was in the act of making a get-away with more films fr m the theater. He was arraigned on Monday, April 29, but was soon free because Mr. Ouimet preferred to have the use of the stolen films than press prosecution. Possibly the worst feature of the robberies was the confusion caused by the disappearance of the films during performances.

MISS GENTRY MEETS COAL OPERATORS.

Miss Caroline Gentry, co-author with William Addison Lathrop, of "The Romance of Coal," which the Educational Films Corporation of America is producing, was the guest on May 8 of the coal operators' convention held at Charleston, West Va. The meeting of the heads of the West Virginia coal associations was called by Governor John J. Cornwell with the idea not only of considering present problems, but of forming plans to extend and enlarge the export coal trade, particularly with South America, after the restoration of peace.

At a special meeting of the coal men Miss Gentry told them of the progress being made with her motion picture spectacle. She stated that Director Frederick A. Thomson would begin active work on it the second week in May and that his company expected to visit Charleston later in the month. A score of invitations to picturize famous coal camps were received by Miss Gentry at the conclusion of her talk, and these will be turned over to Mr. Thomson who, with the aid of panoramic views, will make his selection.

No Reason For Bitterness Over Publicity

By Nat S. Stronge

Head of Press Department Says Both Sides in Controversy Should Co-operate with Idea of Correcting Evils

JUSTIN FAIR'S story, under the caption "What Most Interests Movie Fans," as printed in the April 27 issue of the Moving Picture World, apparently has stirred up a hornet's nest. It certainly has created a controversy between the motion picture editors of daily newspapers on one side and the publicity directors and their assistants of the film companies on the other.

There is no reason for a continuance of the bitterness that has been injected into this controversy if individuals on both sides will view the problems and difficulties with an idea of correcting them rather than from a critical standpoint.

The publicity directors of the motion picture corporations have much with which to contend. Notwithstanding these difficulties, if their work is not of a high calibre and of value to the motion picture editors throughout the country it is largely their own fault. As one of the tribe of film publicity men I am at liberty to say that the great majority of us are simply jobholders, taking orders from the heads of our companies and executing these orders without protest if we know them to be wrong.

During my experience in the film industry I know of few publicity directors who have had the temerity to go counter to the orders of the heads of the companies by which they were employed. If those orders as transmitted were ridiculous from a publicity standpoint they were obeyed nevertheless. Very often it was a question of either obey them or resign. As a rule the men in charge of the destinies of the film companies have not wanted suggestions for the betterment of business if those suggestions ran counter to their personal aggrandizement.

The poor quality of publicity emanating from film companies is the fault of both the heads of those companies and of the publicity directors. The latter must share in the blame if they fear to lead their employers into the proper and prosperous channels. Failing to do this they become merely jobholders.

The hornet's nest stirred up by the present controversy is caused by a misunderstanding on the part of the newspaper men and the refusal of the publicity directors to look upon the matter from an impersonal stand.

The story by Mr. Fair, as it appeared in the April 27 issue of the Moving Picture World, was eminently just. He arrayed his facts from his experience as a moving picture editor on a daily newspaper.

Mr. Fair acknowledged that about half of the letters that came to his desk were requests for information regarding the private lives of popular screen players. To run his department successfully it was his duty to attempt to give satisfactory replies to those letters.

Had Mr. Fair investigated he would have learned that the publicity directors of film companies object strenuously to telling very much regarding the private lives of the players, and have orders not to do so. It is not good publicity. The reason is simple. The great majority of the female film stars are married. Some of them have families. They usually are screened as fair young maidens, and to tell the public that these fair young maidens are mothers with growing children might kill a great deal of their popularity. The same applies to the male film stars. They stand in the same position as matinee idols. A large part of their following consists of young women, who would lose interest in a male star if they knew that he was married and the father of a family.

Mr. Fair calls attention to the fact that many of the letters from fans ask for the home address of the players. This information will not be given by the film companies, as they realize that their stars are entitled to some home life and that the privacy of their homes should be guarded.

Finally Mr. Fair gives a list of questions, in the answers to which he estimates 40,000 people in Greater Newark are interested. As Mr. Fair apparently has made a careful study of the entire subject he should be acquainted with his field. Any film company publicity man who failed to realize this and who failed, in so far as he was able, to give Mr. Fair stories along the lines he desired certainly was not fulfilling his duties as a motion picture publicity director.

The next story in the controversy, "The Trouble With the Film Columnists," which appeared in the May 4 issue of the World, and which was written by a motion picture press agent, in my opinion, was uncalled for, ill-advised and was of such a nature as to cause a felling of bitterness between motion picture publicity directors on one side and the men responsible for the motion picture departments of the daily newspapers on the other.

This motion picture press agent, whoever he may be, shows ignorance of conditions when he says, "If the worst came to the worst and the film columnists cut us out altogether I feel certain that we could still wiggle along and produce pictures and sell them at good prices to the exhibitors."

For the information of the gentleman I desire to say that the film industry would face a crisis if every daily newspaper decided to do away with its motion picture department. The industry would lose the daily power of suggestion now being placed before millions of people, and with the loss of this power of suggestion the motion picture theaters would lose hundreds of thousands of dollars in box office receipts.

If this motion picture press agent, writing anonymously, had taken the trouble to go into the matter as I purpose doing and explaining some of the difficulties of being a motion picture publicity man there would have been no occasion for the third story, which appeared in the May 18 issue of the Moving Picture World, and which was written by the managing editor of a daily newspaper in the Middle West.

I am sorry to see that this managing editor measures all of us with the same stick as he uses on the writer of the anonymous communication. There are some publicity men in the business who make every effort to be of real assistance to the motion picture editor. Their efforts, to be sure, are limited by numerous office regulations, and these regulations are so confining that it may look to the motion picture editors as if the publicity men deliberately refuse to be of assistance.

The managing editor certainly makes several pertinent comments. He also makes some mistakes. The first mistake he makes is that the average publicity director pounds out a tremendous amount of copy for the inspection of the boss, attempting to show quantity instead of quality. The boss seldom sees any story until after it appears in print.

The charge, however, by the managing editor that the average publicity director devotes his energy toward securing a showing in the newspapers and trade magazines that fall directly under the eye of his employer is true. Some of my compatriots may try to deny this statement, but if they are honest with themselves they will neglect the denial.

He also charges the publicity directors with lack of discrimination regarding the different newspapers. To an outsider this would appear to be true. To those of us that have had charge of publicity departments there are reasons why it cannot be otherwise. I will give those reasons later.

In charging the publicity directors with a failure to realize that the public is demanding more dignified, sensible, honest reading matter concerning motion pictures the managing editor contradicts himself by earlier acknowledging that there are several different varieties of a reading public. He says that the reading public has no desire to know what make of automobile a screen star drives. Previously he had said that we show lack of discrimination regarding the different stories desired by newspapers. As a matter of fact there are numerous motion picture editors who think the kind of an automobile a motion picture star drives will make interesting reading for their newspapers. I have before me now numerous requests for stories of this kind.

The managing editor hits the nail squarely on the head when he says: "Personality twaddle may please the president who likes to bask in the limelight, but it is worthless so far as the product is concerned and worthless, too, in the eyes of the editor and the public."

In order that the managing editor of this Middle West

newspaper may understand the position of the publicity director I will cite a personal experience:

For some months I was publicity director for a large motion picture corporation. During my early tenure of office I was given a free hand, allowed to send stories out that my daily newspaper experience had taught me were of news value, with the result that I received from our clipping service an average of about 6,000 clippings a month.

One day I was called to the office of the president of the corporation and was informed that in the future every piece of publicity, every story that left my department, must contain his name. I protested, informing him that he would make himself ridiculous not only in the eyes of the trade, but also in the eyes of the general public, and that eventually such an order would come back as a boomerang. I told him that to incorporate his name in every story it would be necessary in many instances to drag it in by the bootstraps.

The answer I received to my protest was that if I would not find some manner by which his name would appear in every story I and the men in my department were incompetent.

The result was that in the following few weeks after the instructions had been issued when a five-line story left my department at least two lines of it were devoted to dragging in the name of the president of the corporation by the bootstraps. My clippings dropped from six thousand monthly to less than two thousand. The orders were still in force when I severed my connections with the corporation. Apparently they still are in force, judging from the publicity now emanating from that company.

I cite this as an instance so that the motion picture editors may know that the publicity directors are not footfree. The motion picture editors may see many foolish stories come to their desks because of this fact. They should not hold the publicity directors responsible for all of these foolish stories.

There are probably about five different angles that can be taken on motion picture publicity. In other words, the motion picture editors of five daily newspapers may hold views none of which are similar. To please all of these editors, therefore, it is necessary to provide them with stories along five different lines. As yet no motion picture outfit has attempted to do this. Some day the head of one of the large companies may realize the value of such procedure and obtain the services of a publicity director who knows what the individual newspapers want and who will serve them with that kind of material.

In conclusion, the difficulty appears to be that the heads of the motion picture corporations have failed to realize the vital value of publicity to their business. They appear to know in a general way that their company needs publicity. Their knowledge largely comes from the fact that a circus must advertise, theaters must have press agents and that the motion picture is a kindred industry.

When the leaders in the motion picture industry awaken to the fact that the publicity director is of just as great importance to them as is the sales manager; that the publicity department is more than just an unnecessary evil; that during a business depression it should be the last and not the first department to suffer from curtailment; that the public desires news of product and not stories for the personal aggrandizement of the head of the company, then, and not until then, will the publicity directors in the business be able to furnish the daily newspapers with the service these papers desire.

Trimble Engages Players for New Company

Director of Washington Motion Picture Corporation Selects Support for Tyrone Power.

SARAH TRUAX (Mrs. Charles S. Albert) has been engaged by the Washington Motion Picture Corporation to support Tyrone Power in the first subject to be made at the studios in Minnehaha Park, beginning May 15. Mrs. Albert and Mr. Power have played together on the speaking stage.

Mrs. Albert recently completed a New York engagement, where she was starred in "The Garden of Allah." She has done work in pictures in California. In the initial Power production in Spokane she will play the part of the wife.

C. J. Ward, general manager of the company, has received word from Larry Trimble, general director, now in New York, announcing that he has engaged Wellington Playter, Evelyn Brent and Duncan McRae. Mr. Power has closed his New York engagement and left for California en route for Spokane.

Dinner to N. J. Sennott a Big Event

Departing Business Manager of Paramount Exchange Honored by Sales Force and Friends at Healy's.

THE farewell dinner tendered by the sales force of the Paramount exchange and their friends to N. J. Sennott Saturday night, May 4, was a huge success. The affair was held in the Jumbo Room of Healy's Sixty-sixth street restaurant, where a special spread and a special cabaret performance was arranged by L. Rogers, formerly connected with Healy's and now sales manager at the Paramount office which Mr. Sennott is leaving.

The dinner was given on the occasion of Mr. Sennott's leaving the Famous Players-Lasky concern to become the general manager of the new enterprise which William L. Sherry has launched, with offices in the Godfrey Building. Mr. Sennott has been associated with Mr. Sherry, and consequently with the Paramount and Famous-Lasky concern since the inception of the feature business, when Mr. Sherry opened a small office in the Times Building. He has acted as general manager for Mr. Sherry throughout this time until recently, when he became business manager for the exchange, and now again general manager for Mr. Sherry in his new concern.

The dinner was a stag affair, and in addition to the excellent "feed" there was much wine and much speechmaking and story telling. It is related that the speeches were both serious and comic. Those present were: N. J. Sennott, L. Rogers, H. Danto, A. A. Corn, J. C. Clark, W. Roosevelt, F. A. Lappen, C. J. Fitch, F. W. Langtree, W. Conlin, J. Goetz, H. Malhardo, M. Nathien, A. G. Whyte and S. Friedman.

Sabbatarians Win Battle in Sherbrooke

Lord's Day Alliance Will Now Move on Montreal—Exhibitors Prepared to Put Up Real Fight.

THE moving picture theaters of Sherbrooke, Quebec, will hold no more shows on Sundays. In other words, the Lord's Day Alliance of Canada has won its case against the local exhibitors with comparative ease under a federal blue law which dates back several score of years. Judge Mulvena, the local magistrate, imposed fines of $20 and costs on the managers of the Casino and Princess theaters. This was the minimum fine under the statutes for the charge of desecrating the Sabbath. It is interesting to note that not until the very last, when the outcome was not in doubt, did the Lord's Day Alliance openly show its hand. Up to that time the action was apparently being pressed by a local citizen in his own name. The presence of the Alliance back of the move was easily guessed, however.

The next move of the Lord's Day Alliance will be to make an attack on the Montreal exhibitors, it is generally predicted. The real battle will be fought in the Montreal courts. The victories of the Alliance at Quebec, Three Rivers and Sherbrooke have been mere skirmishes, it is declared by Montreal exhibitors, who are organized for a struggle.

Montreal is practically the last spot in Canada where Sunday moving picture shows are given regularly.

James M. Sheldon in New York

New President of Mutual Film Corporation Makes Short Visit to Look Over the Ground—Important Announcements Later.

JAMES M. SHELDON, the newly elected president of the Mutual Film Corporation, arrived in New York on Wednesday, May 8, to look over the affairs of his company in this city. He remained about a week and returned to Chicago. Mr. Sheldon said that he was not prepared as yet to make any announcement of his plans, but expected to have some very interesting news to give out at an early date.

He said that the affairs of the Mutual were in good condition financially and he hoped that his plans would effect a general revival of business all along the line. He admitted that he was feeling fine and was keen to get some of his ideas working.

ENGINEERS WILL NOT MEET AT BOSTON.

Owing to an erroneous announcement in the official call for the National Exhibitors' convention at Boston, President Jenkins of the Society of Motion Picture Engineers wishes to advise all members of that organization that there will be no meeting at Boston, but that the annual meeting will take place at Cleveland, Ohio, in October.

Frederick to Release Through Goldwyn

Will Have Her Own Company Under Direction of Willard Mack, Who Also Will Supervise Goldwyn Scenarios.

FOLLOWING the publication in the east of telegraphic dispatches from Los Angeles giving Willard Mack as authority for the report that Pauline Frederick pictures shortly will be produced by the Pauline Frederick Feature Film Company and distributed through Goldwyn, Mr. Mack, who is Miss Frederick's husband, confirmed this statement when seen at his New York home.

Going still further Mr. Mack revealed that he had assumed personal charge of Goldwyn's scenario department, with his offices at the company's big studios in Fort Lee, N. J.

Mr. Mack's association with Goldwyn is not the first appearance of this nationally-known playwright in the field of motion picture production or editing, his affiliation with the screen having begun in the days of the Biograph Company and continued virtually without interruption since that time. While busily engaged during the last four years in writing some of the greatest theatrical hits of the past decade, such as "Kick In," "Broadway and Buttermilk," "King, Queen, Jack" and "Tiger Rose," Mr. Mack has constantly contributed stories to the screen. In 1917 alone twenty-seven of his screen plays were picturized and released.

"I should say that I am merely returning to the motion picture field in a newer and bigger environment," he said. "Further interest is added to the step I have taken by the fact that in the course of my work I have been able to select and secure for production the first three stories for Miss Pauline Frederick, who, as you know, is Mrs. Mack. Miss Frederick, at the termination of her contract with the Famous Players, will be starred by the Frederick Feature Film Company, recently formed, and her productions will be released through Goldwyn. When she begins work she will be under my personal direction.

"It is natural for me to take pride in the continued advancement of Miss Frederick through the newly formed company bearing her name and in the distribution of her pictures by Goldwyn."

First National Takes Larger Quarters

Circuit Officers Will Have an Entire Floor at 6 and 8 West Forty-eighth Street.

SOME time before June 1 the head offices of the First National Exhibitors' Circuit will be moved from 18 East Forty-first street, New York, to larger quarters, occupying the entire eighth floor of the new building at 6 and 8 West Forty-eighth street.

This change has been necessitated by the steady increase in the volume of business carried on by the circuit since its formation one year ago. With the release of the first of the Chaplin comedies and the taking over of "Tarzan of the Apes" and "My Four Years in Germany" for distribution throughout the United States and Canada the suite of offices on Forty-first street soon became too crowded for comfort or efficiency.

The new offices have been finished throughout in mahogany and laid out in such a way that every department will have plenty of light and air.

Spacious quarters have been reserved on the Forty-eighth street side of the building for the directors' meeting room and the executive offices of J. D. Williams and H. O. Schwalbe. The doors of these two administrators of the circuit's destiny will be found to open as readily in the future as they have in the past to any one with ideas that fit into the co-operative policy which is being applied so successfully to the task of film distribution.

POPULAR CHANGES ITS QUARTERS.

The Popular Pictures Corporation, formerly of 218 West Forty-second street, has moved its offices to 220 West Forty-second street, on the tenth floor. In connection with their elaborate offices they have also fixed up a fine projecting room.

The principal business of the Popular Pictures Corporation hereafter will be to purchase negatives, advance moneys to producers and to market films throughout the world.

The company also announces that the new picture with Florence Reed, Frank Mills and Jack Jackson, the boy actor who made such a remarkable impression for his portrayal of Abe Lincoln as a boy in the Paramount serial "The Son of Democracy," is now being completed and is as yet unnamed and will be handled by the Popular Pictures Corporation, of which A. J. Bimberg is general sales manager.

Poor Mutt Struts His Brief Hour on Stage

Famous Vagrant Canine, Co-Player With Charlie Chaplin in "A Dog's Life," Dies from Grief.

A PALL of sorrow was thrown over the Chaplin studios last week by the death of Mutt, that now famous white mongrel pup, co-star with the inimitable Charlie in "A Dog's Life." After a siege of illness of four weeks' duration, with each day gradually drawing Mutt closer to the end, the petted idol of the comedian is in his final resting place. The veterinary, who watched over the dog with the same care that would have been given a child, found his skill no match for a broken heart.

Mutt's untimely end was hastened by self-starvation. Although succulent hamburgers, rich bowls of real milk and tempting dog biscuits were placed before him he would not partake. The absence of his master, who was touring the southern states on behalf of the third Liberty Loan, denied the animal the one thing he wanted—the loving attention of the master who rescued him from the realm of the down and outs.

As far as it is known Mutt came into the world friendless. He appeared at the Chaplin plant a cowering canine vagrant. Charlie befriended the pup, and it was not long before they were fast friends. There was no one excepting the comedian who seemed to interest Mutt. The dog was with the star from early morning until long after work was done for the day. Charlie always fed Mutt himself.

Mutt never could get used to Charlie's absence from the studio, and no one could make him understand that his master would be back some day. Every hour found the little animal anxiously waiting outside of the star's dressing room, and each day Mutt's refusal to accept the food that was offered him was the cause of the loss of more strength. Finally Mutt collapsed.

A little mound of earth, close to the spot where Mutt, in the character of Scraps, dug up the purse of money for his master in "A Dog's Life," is his resting place. The grave is surrounded by old cans, rags, bottles and other refuse. There are no floral tributes—just cans. That was the way Mutt lived. The tombstone is not of granite, but it is an old shoe, and on the sole is crudely scratched: "Mutt; died April 29th—A Broken Heart."

UNIVERSAL EMPLOYEES TO BUY AMBULANCE.

Universal Film Company employees have started a fund for the purpose of purchasing an automobile ambulance to be presented to the National Corps for American War Relief for use on the battlefront. Prices have been obtained which show that the ambulance, equipped according to Government regulations and including shipping charges to Europe, will cost approximately $1,000. This figure does not include any extras. It is the desire of the Universal employees to have their ambulance supplied with a complete set of extras, including four extra spare wheels with tires and a duplicate of all engine and motor parts. These extra parts will add 25 per cent. to the first cost.

According to advices received during the recent German drive the Allies lost a large number of ambulances, which must be replaced at the earliest possible moment.

POUCHER TOURING EASTERN EXCHANGES.

D. A. Poucher, of the home office staff of the Mutual Film Corporation, has left the executive offices, Chicago, on a visit to eastern branch offices in the capacity of special representative. The first stop on his trip was at the Buffalo exchange.

Harry Harvey, Director of "The Lion's Claw" Serial, and a Group of His Able Assistants.

Left to right: Director Harvey, Cameraman Charles Kingsbury, Assistant Director H. B. Murray, H. Blaine Pearson, author of "The Lion's Claw."

Tom North Wins a Real Job.

Popular and Able Film Man Appointed Pathe Division Manager with Jurisdiction in the East.

TOM NORTH, one of the best known and most popular men in the big Pathe organization, and editor of the company's official house organ, the Pathe Sun, has been appointed division manager with jurisdiction extending over the entire eastern district. Friends in the amusement world from coast to coast will learn with pleasure of Mr. North's promotion. The eastern district is assured of a live, wide-awake expert with boundless energy, a remarkable personality and a business man who is strong on the "square deal." Mr. North's appointment follows closely on those of Ralph O. Proctor for the middle western and W. S. Wessling for the southern districts, to work under the direction of Sales Manager F. C. Quimby.

Tom North.

For more than a score of years Tom North has been associated with successful ventures in the field of amusement. His first conection was with Price's floating operas, showing on the Ohio and Mississippi rivers. Then he was with Jule Walters' old-time melodramas. He was with Gentry Brothers' show, with Charles Whittaker, and with Lincoln J. Carter. He also conducted dramatic shows for Arthur C. Hastings, and was the director of the Leffley-Bhattan company. He was press man for the Ringling Brothers' Circus for several years and booked and directed road attractions for Harry Askin for three years. In San Francisco, Mr. North organized and directed sixteen road companies at one time on five Kleine shows.

Later Mr. North was in charge of the V-L-S-E Seattle office. The movement for adequate advertising of motion pictures in the Seattle newspapers received its first impetus through him. Seattle still ranks foremost in the opinion of many as a result of the pioneer work done by Mr. North.

Tom North joined Pathe as manager of the super-feature department, handling special engagements of such features as "Les Miserables" and "The German Curse in Russia." When Tarleton Winchester took charge of all publicity Mr. North became editor of the Pathe Sun and has handled this branch of Pathe's exploitation work with marked ability and success. His appointment as division manager is in every way a reward of merit.

Mark Gates Opens Dayton Theater

Description of Beautiful Ohio House, Believed to Be Equal to the Best in the Country.

THAT the new Dayton theater, opened with impressive ceremonies on May 4 by Mark Gates, is a leader is the opinion of those high in amusement circles. It is claimed to be one of the four representative theaters of the United States, and Daytonians are proud of the work that has been accomplished in presenting motion pictures in a theater equal to any of the New York theaters. In size the new Dayton theater will be equal to any in the state and in equipment and furnishings will be second to none.

The entire building is fireproof throughout, and the question of safety has been kept constantly in mind during the construction of this new picture house. The entrance is through a broad lobby 35 feet wide, which leads to a foyer extending the whole width of the building. Wide stairways lead to the large balcony, where are also the loges, which have proved to be the most popular seats in the house. To the right of the downstairs foyer is a large checkroom, while to the left will be found several public telephones.

A feature which has received much favorable comment from laymen is the absence of posts or supports for the balcony, it being held up entirely by large cantilever trusses and girders of steel. The weight of the largest truss supporting the balcony is fifty-one tons, which will give an idea of the immense balcony. There are six exits from the first floor in addition to the entrance, which is composed of five double doors. The balcony also has six exits leading to fire escapes or cement landings. All of the exits are six feet wide. In order that proper illumination might be provided for the balcony aisles lights are set in each step so that patrons will not stumble in getting to their seats. They are so concealed that other patrons who are already seated will not be blinded by the lights.

The most beautiful part of the house is the large mezzanine floor. A large open well hole in the middle part of the mezzanine floor opens to the auditorium below. To the right and left of the mezzanine floor are the women's lounging room and the men's smoking rooms, which are furnished in line with the rest of the theater. Two aisles lead from the mezzanine to the balcony proper, and it is only a few steps to this part of the house from the lounging rooms.

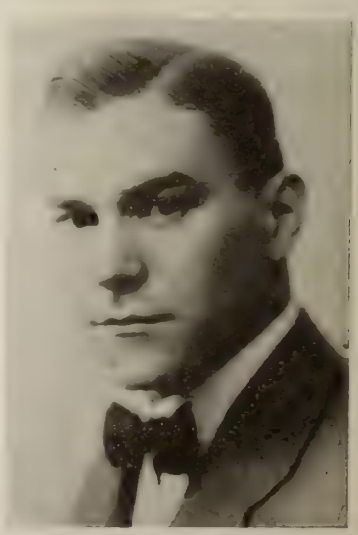
The ventilating system of the Dayton theater is the most costly yet attempted in theater construction in Ohio. The system will provide much more fresh air than is required by law. An idea of the power of the fans can be gained from the fact that two groups, which are of cast iron, weigh eighteen tons. Supply fans have also been placed on the roof to assist the ventilation during the summer months. During the winter months 52,000 cubic feet of warmed air per minute will be thrown into the auditorium and in the summer this will be increased to 290,000 cubic feet of fresh air with the help of the roof fans. There are no wall fans.

Another feature is the location of the picture machine booth in the space under the balcony floor in such a way that it is entirely concealed from the main floor as well as from the balcony. The projection openings are under the front rail of the balcony.

Leif Gihbsson

LEIF GIHBSSON, a partner of J. L. Nerlein, Ltd., Christiania, Norway, and the firm's American representative, with offices at 309 Broadway, New York City, who lately returned from abroad, is one of the most progressive of the younger men in the motion picture industry.

His company is the exclusive distributor in Norway, Sweden and Denmark for the Simplex Projector, manufactured by the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York.



Leif Gihbsson.

Mr. Gihbsson has been connected with J. L. Nerlein, Ltd., for eight years. He first became associated with the company in its photographic supply department and some time later entered the film exchange in Christiania, where he remained for two years. The exchange was organized four years ago in a small way and now employs two hundred persons in various capacities. It handles the Pathe program and open market features. Mr. Gihbsson passes on all films personally and judges their suitability for Scandinavian audiences.

Mr. Gihbsson buys in the American market pictures, chemicals and apparatus for laboratories, as well as having in charge the import of projection machines, accessories and supplies for the Christiania house.

In 1917 he was admitted to membership in the firm, which was established in 1878 by J. L. Nerlein as a small supply house and is now doing business on an extensive scale. It is capitalized at $300,000. J. L. Nerlein was the first man to introduce Kodak goods in Norway.

Mr. Gihbsson, who is an expert photographer, organized in 1916 the photographic department of the aviation corps of the Norwegian army.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE presentation of "My Four Years in Germany" at the Strand marked one of the most effective patriotic shows yet offered at this theater. The bill was prepared with the idea of tying it up to the Liberty Loan Drive, the gross receipts of the week being devoted to the purchase of Liberty Bonds.

The theater inside and out was dressed in patriotic garb. In the lobby, in addition to specially prepared paintings advertising the feature, was a collection of timely paintings by C. J. Leyendecker, the famous cover artist. A special electric sign advertising the feature was built over the lobby, in addition to the usual electric sign announcing the show. Another sign announcing the fact that the gross receipts of the week would be devoted to the purchase of Liberty Bonds was placed in front of the house. Flags were used extensively in the lobby and inside the theater around the boxes, etc. A registration booth and a Liberty Loan booth were placed in the lobby. On the opening night of the show Ambassador James W. Gerard was induced to appear in person to address the audience on the Liberty Loan. At other shows prominent members from the Women's Committee, through which our purchase of bonds was made, sold bonds.

The week's show was run in conjunction with the Women's Committee, and motion pictures of a committee from the Strand presenting the key of the theater to members of the Women's Liberty Loan organization were used.

The show opened with a short overture, "Pomp and Circumstance," which was just enough to serve as a prelude to the entertainment. Gradually darkening the stage, we parted the curtains on the screen, and the pictures showing the presentation of the key of the Strand to the Women's Committee, which included Mrs. W. K. Vanderbilt, Jr., Mrs. W. R. Hearst, Mrs. J. W. Gerard, and other noted women, were displayed; an announcement that the receipts were to be used in buying bonds was then projected, immediately followed by Winsor McCay's graphic drawings on the sinking of the Lusitania.

A little bit which worked out effectively was presented when the picture showed the Lusitania sinking. From another projector we flashed on the screen the letters S O S, which started on one end of the screen and finished on the other, the letters being written in a jerky fashion, representing a flash of electricity snapping through the sky of the picture. These pictures, with suitable music, made a great impression upon the audience, the final disappearance under the water of the Lusitania being accompanied with "Nearer, My God, to Thee."

Immediately following these pictures was a title announcing that these kinds of acts would be stopped by—and then came pictures of submarine destroyers rushing through the water. Immediately the screen was raised on a camp night scene with four soldiers at a camp fire who sang "Tenting Tonight on the Old Camp Ground," "Keep the Home Fires Burning," "Smile, Smile, Smile, Smile," and "Over There" in rapid sequence. With the last few bars the faces of Washington, Lincoln and Wilson were flashed in the sky on the drop, the screen appeared and "My Four Years in Germany" was on for the remainder of the show, with the Liberty Loan speakers appearing upon the conclusion of that picture.

The entire bill went with a bang, and, as one critic stated, the audience was kept at such a high pitch of enthusiasm throughout and there was so much applause that one would expect the audience to have become tired long before the end. Each number closely followed upon the last, allowing hardly enough time, in several instances, to distinguish a break in the heavy applause. There were no intermissions of even an instant in the early part of the bill up until the feature appeared, which itself proved a big thriller and inciter of frequent patriotic applause.

In exhibiting "My Fours Years in Germany," because of its large footage it is necessary to condense the bill generally in order to get it into the usual running time. It took considerable experiment to get the above results which proved one of the most thrilling, rapid-fire shows we have presented at the Strand. Such a show is recommended as particularly effective for exhibitors who wish to have a patriotic week, or whatever number of days they run, with modifications for smaller theaters, of course. In place of Ambassador Gerard any local civic official could be invited to open such a patriotic bill.

Conditions in British Columbia Good

So Declares W. P. Dewees, General Manager of Vancouver's First National Exchange.

W. P. DEWEES, general manager of the First National Exhibitors' Exchange, Ltd., of Vancouver, British Columbia, is still a citizen of the United States despite the fact that he has made his home in Vancouver for the past eleven years.

On a recent visit to New York representatives of the trade press met Mr. Dewees and learned from him some interesting facts regarding the exhibition and distribution of films in the Canadian provinces of the Northwest.

W. P. Dewees.

"The co-operative idea behind the First National Exhibitors' Circuit has taken hold of our exhibitors in Western Canada strongly," said Mr. Dewees. "For a long while past the tendency has been toward the open market, which gives the exhibitor freedom of selection.

"The Rex is not one of the largest houses in the Dominion; seating, in fact, less than 1,400 people. But we have a loyal clientele, and by increasing the number of shows per day when occasion warrants we frequently play to 25 per cent. of the population of Vancouver during a week's run. In the case of both 'Tarzan' and 'A Dog's Life' I believe the percentage ran much higher."

When Mr. Dewees was asked why he did not build a house twice the size of his present theater he replied:

"You see Vancouver was laid out in such a way that all the blocks are much smaller than they are in most American cities, being about half the size of the square here in New York, and the result is it is extremely difficult to find a suitable piece of property on which to put up a really big house as they go in the United States.

"How has the war affected moving pictures in British Columbia? Well, during the first year or two business was undeniably hard hit, but conditions are now adjusting themselves, and people are patronizing the films more generously than ever. We are taxed from every possible angle, however, and have to take in considerably more money to make a reasonable profit. There are eight forms of taxation that strike us directly as business men and theater owners and two or three other indirect means of raising revenue that we know we have to conform to, although I could not for the life of me explain just how all the taxes are applied."

HOPPER JOINS METRO'S WESTERN FORCES.

E. Mason Hopper, one of the best-known directors on the Pacific coast, has joined the directing forces at Metro's studios in Hollywood. Mr. Hopper started to work at once, guiding Edith Storey in the picture drama "As the Sun Went Down," following "The Demon," which is being assembled, cut and titled.

Mr. Hopper is one of the young directors. He has served with the Paramount and K.-B.-Triangle forces, and held the megaphone with such players as Vivian Martin, Gail Kane, Alma Rubens, Wallace Reid and House Peters. He was the creator of the George Ade Fables as interpreted on the screen.

Before starting as a director, Mr. Hopper had been a newspaper man, cartoonist and a vaudeville headliner.

Red Cross ball, Hotel Astor, May 25. Auspices Motion Picture Allied Industry for Red Cross Drive.

General in Midst of Big Year

Big Exchange Organization Now Handles Product of Thirty-one Separate Motion Picture Producers.

THE General Film Company is now releasing the product of thirty-one separate motion picture manufacturers, tripling its list of producing clients since last fall.

From an official of the General Film Company comes a statement reviewing the increase in activities of this organization, a statement that easily accounts for the recent shift of the headquarters to a more modern location at 25 West Forty-fourth street, New York; the removal of the New York exchange to the ninth floor of 729 Seventh avenue, formerly occupied by the Paramount exchange; the removal of the Chicago, Philadelphia, Washington and Montreal exchanges to more desirable quarters, and many other improvements which have been made known from time to time.

The most important phase of General Film's larger scope is the increase on its product lines. Everything from a huge program group of star releases down to a single-reel educational release of limited edition, the product handled by the company embraces every imaginable subject, and the distribution ranges from the whole of the United States and Canada down to one specified state.

"General Film Company is able to care for a multitude of accounts like this," said the official, "because its sole business is that of a service company. Any motion picture product of merit can find in General Film a route to its market. We are handling now a volume of business such as the company has not had in recent years. This does not show completely in regular weekly releases because not all of our clients produce on the traditional weekly schedule. In fact, isolated special releases of all lengths are now being routed through our exchanges that formerly were sold through state rights exchanges. The owners of these films are convinced that one statement a week from one responsible concern covering the whole field economically and intensively is just about the right thing.

"General Film did not start its service expansion at the easy end. It started with the biggest undertaking of its career—with the acceptance by Hodkinson Service of General Film as its medium for serving the country with Paralta Plays. Our company felt big enough to tackle this, and quickly proved itself to be in that our exchanges already have one and one-half million dollars' worth of business laid out on the product.

"General Film's plan for handling releases from many sources in one central organization has benefits that now are thoroughly understood. The chief of these benefits is the elimination of extravagant duplication in the physical distribution of film."

General Film states that a great deal more of new product is under negotiation at this time, and that future announcements may be expected of considerable trade interest.

THREE CHANGES IN GENERAL'S OFFICES.

Three changes in the management of its exchanges were announced during the week by General Film Company. H. K. Evans, well known in theatrical and moving picture circles, has assumed charge of the Minneapolis branch. He was formerly manager of the Pathe exchange at St. Louis and has had a wide selling experience.

Irving C. Jacocks, a former General Film employee, has returned to assume the management of the New Haven General Film office, succeeding W. V. Hart, who will in the future be attached to the New York City exchange.

H. E. Elder has been transferred from the St. Louis office, which he managed for a long time, and he now takes charge of the Washington office of General.

CRANDALL AUDITOR IN WAR SERVICE.

Henry O. Gartner, chief auditor of the Crandall Amusement Co., Washington, was called to the colors and with the rank of captain placed at the head of the disbursing section of the Ordnance Department of Baltimore City. Fritz Hoffmann, of Washington, has been engaged to fill this important position and entered upon his new duties May 6.

LOCKWOOD GOES INTO MOUNTAINS.

With his director, Fred J. Balshofer, and members of his supporting cast, Harold Lockwood has left Los Angeles and gone into the mountains back of Pine Crest, Cal., to make a number of scenes for Metro's "Lend Me Your Name," an adaptation by Mr. Balshofer and John B. Clymer, of Francis Perry Elliott's novel of that name.

Allen Promoted by Famous Players

Former Manager of San Francisco Office to Be Special Representative to Exchanges.

J. W. ALLEN, formerly manager of the San Francisco office of the Famous Players-Lasky Corporation, has been promoted to the important position of special representative to exchanges, and has just arrived in New York to take up activities in connection with his new post. As has already been announced, Myron H. Lewis, formerly manager of the Los Angeles exchange, has been made manager of the San Francisco office, and J. J. Halstead, formerly assistant manager at Los Angeles, has been made manager of that office. Just prior to his departure, as the World has told, Mr. Allen was given a farewell dinner, attended by all the local exchangemen and leading exhibitors.

J. W. Allen.

Mr. Allen takes over his new duties after eleven years' association with the motion picture industry, during which time he was chiefly connected with the exchange business. He started at the bottom as an operator and later became an exhibitor, thus gaining actual experience in this branch of the industry, which proved a great assistance to him later in meeting and overcoming the problems confronting the exhibitors he served. Mr. Allen has been managing exchanges for the past seven years, his early experience in this field of the business having been gained as a booker and salesman. In fact, he has filled practically every position in the exhibiting and exchange fields and has a thorough knowledge of the business from the showman's viewpoint as well as from the distributor's angle.

For the past three years Mr. Allen has been manager of the San Francisco branch handling Paramount and Artcraft pictures under District Manager Herman Wobber. In 1915 his office won Paramount's first prize in the exchange contest for the greatest amount of business obtained in ninety days. In addition to the silver cup his office was given $1,000 from Paramount and $1,000 from Mr. Wobber to divide among the staff. In 1917 Mr. Allen made a trip to China, Japan and the Philippine Islands, covering a period of six months, during which time he placed the Paramount product in these countries. He is the first exchange manager to institute the direct-by-mail campaign to the theater patron in behalf of the exhibitor, which is now widely used throughout the country.

Mr. Allen's headquarters will be in New York.

Red Cross Ball, Astor, May 25. Auspices of Motion Picture Allied Industry for Red Cross Drive.

Rambles 'Round Filmtown

With WALTER K. HILL.

THE nifty little "dashes" we have been using to separate one endeavor from the other in our efforts to consume valuable space, have appeared with a purpose. We know that some day the necessity of emphasizing the value of Thrift and War Savings Stamps would be at hand—and here it is. What with a Liberty Loan and other cash requirements of the Government immediately pressing, War Savings Stamps have never been officially introduced. During the past week millions of them were sold in an effort to "start something."

*

Olga Petrova is doing a real "bit" on her tour of the country. She will make "personal appearance" at numerous theaters, exacting that the public shall then buy for every orchestra seat that is occupied one Thrift Stamp, and for every pair of balcony seats one Thift Stamp. Mr. and Mrs. Public will, of course, retain these stamps as their own and no one, unfortunately, will never be able to record the thousands of families who will start the game of saving Thrift Stamps because of Mme. Petrova's inspiringly patriotic purpose.

*

Long before she "went into pictures," or even played a dramatic role on the American stage, Mme. Petrova entertained millions of vaudeville devotees with her extremely artistic and effective "imitations." The Rambler has written, in his day, several miles of newspaper comment on theatrical personages, and Mme. Petrova inspired some few "stickfuls" through her cleverness. The motion picture exhibitor who has the good fortune to be honored (advisedly written) by a Petrova appearance, is going to have (take it from me) an attraction that will make a hit with his audiences—and boost the sale of Thrift Stamps.

*

Thrift Stamps are the best exemplification of "one thing after another" that ever was invented. After the first 25-cent stamp is pasted on a sheet that holds 16 the itch to fill the remaining 15 spaces becomes acute. When $4 is thus accumulated in 25-cent Thrift Stamps the game is played along by adding a stipulated sum (it's 17 cents for May) handed over in cash to any postmaster or authorized agent of the Government in return for which the purchaser receives a War Saving Stamp of $5 face value at maturity, January 1, 1923. Thus the game proceeds; every 16 Thrift Stamps pasted on a card is exchangeable for a War Savings Stamp—with the additional cash payment increasing at the rate of 1 cent each month that passes.

*

There is going to be another Liberty Loan and it would be mighty nice if those who buy War Savings Stamps could turn their cards in at face value ($4) either in full or as part payment for Liberty Bonds. Thus the Government would, meanwhile, be getting in the cash, and when the cards were surrendered the interest on the W. S. S. (which figures 4 per cent. compounded quarterly until 1923) would stop. This interest would then be converted and continued as the Liberty Bond "trailer" to be clipped in coupons by the citizenry.

*

Don't forget, in making a collection of Thrift and War Savings Stamps, that this is the first time in history that the Government has allowed commoners to purchase an interest in the greatest institution on earth—the United States of America. Government Bonds have always been matters of imagination with everybody except the super-rich. They have always been at a premium, with $1,000 the lowest denomination. It's a mighty fine feeling when you slap down 25 cents (that Johnny Walker used to get), to realize that you are buying an interest in a wonderful and glorious Government. If you never experienced that feeling you've missed a great little sensation.

*

Here's what it amounts to:
25 cents—1 Thrift Stamp.
16 Thrift Stamps—1 War Savings Stamp.
20 War Savings Stamps—1 War Savings Certificate.
1 War Savings Certificate—$100 in 1923.

Since last December, when Thrift Stamps were first placed on sale, the people of the United States have invested more than 193 million in the sticky little life savers and fortune builders, up to and including April 30.

*

The motion picture industry will immediately begin an organized effort to boost the sale of Thrift Stamps. Just now Chairman Adolph Zukor, of the special committee, is busy with the Red Cross drive; but the move to sell Thrift Stamps in copious quantities, as promoted by the National Association of the Motion Picture Inrustry, will accumulate momentum with every passing day. C. H. Farrell will be actively in charge, with his headquarters in the Times Building in the N. A. M. P. offices.

*

Probably there will be enough propaganda appealing to the patriotic side of human nature to allow for a word here addressed to the selfishness of mortal man.

Why should a man or woman or child be begged or coaxed and urged, almost bribed, to do something for THEMSELVES? (P. S.—Upper case press agents, please write.)

*

By and large the most selfish thing a person can do is to invest money, with the best interest ever paid for unquestioned security in something he has never before been able to buy.

The fact that the money loaned to his Government helps to keep the battleships of the Hun bottled up in safe harbor; that our own coast is thus freed from hellish assault, may be classified again as selfishness—if it will sell Thrift Stamps.

—w s s—

Truer Words Were Never Writ.

In placing at the command of William Fox the resources of the entire Goldwyn organization, Samuel Goldfish remarks: 'I wish to take this means of saying what a splendid thing it is for the motion picture industry and the charitable and relief agencies to which you so freely give your money, your enthusiasm and your genius that there is a William Fox."

—w s s—

Translating Sound to the Screen.

June Elvidge, with Director Travers Vale and company, has returned to Bat's Cave, N. C., to continue work on "The Echo."

—w s s—

"In "By Hook or Crook" Evelyn Greeley wears a salmon pink gown, the silk for which was sent her, by an admirer, from Japan.

Fastened with Fish Hooks?

"I had the extreme pleasure, recently, of refusing an offer of $50,000 a year."—Wid.

Now YOU tell one.

—w s s—

Our Several-Storied Serial.

"Film Millionaires at Home."
The Basement.

Many stars of the screen have earned the right to occupy beautiful homes, but few are fortunate enough to be able to maintain a permanent residence of richness and beauty no matter where the changing fortunes of the screen may take them.

That is why the abode of "Smiling Bill" Parsons, at No. 184 Wellington Road, Los Angeles, stands for more than the address of the genial star of Capitol Comedies. It is veritably his home, built and owned by the millionaire insurance magnate who forsook the cares of business for the greater pleasure of making millions laugh.

(Next Release—Next Issue.)

—w s s—

Funkhouser Cuts "Hearts of the World."—Headline.

Some day "Funkie's" knife will slip.

Yes. You said it.

—w s s—

"An Important Disclaimer."

. . . "The purport of this article is to the effect that there is no established Sunday or Sabbath. Seven reasons are given, each one absolutely false and in distinct contradition to history and truth," writes Rev. W. H. Jackson, in the Motion Picture World, as part of his reply to an article by Rev. W. M. Taylor in a contemporary trade paper.

Which incites the thought that Billy Sabbath has wasted a lot of wind and energy in advertising himself.

—w s s—

The Merry Moods of June.

I love swimming, tennis, golf, rowing, yachting, basketball and spinning a top.—June Caprice Publicity.

—w s s—

Bola Pasha stood in the center of the court-yard. When the firing squad cut loose with a dozen guns, Bola raised his right hand tragically above his head, while his left hand gripped dramatically at the breast of his English walking coat. There we leave him (in Fox's advertising lay-out) foot-loose and free-handed.

Bola Disdained to Do a Houdini.

—w s s—

Exposing Secret Propaganda.

It has just been anonunced that Director Leonce Perret has a distinctive surprise in store for the movie world. While he is carefully keeping the title, cast and nature of his new endeavor secret, it is known that the work will be a sensational propaganda and that it will commence right away.—"Lee" Letendre's Publicity.

—w s s—

Ivory Trade in Film.—Morning Telegraph headline.

Not forgetting bone, ebony and solid concrete.

—w s s—

An esteemed contemporary boastingly asserts that it is the most widely quoted publication in captivity, entirely overlooking the Sing Sing Star Bulletin so frequently copied by film publicists in praise of their boss's product.

—w s s—

Director Oscar C. Apfel and members of his technical staff recently spent a day in Chinatown for the purpose of imbibing "atmosphere" for Mr. Apfel's next World picture.

New Name for Chop Suey.

—w s s—

"'The Kaiser, the Beast of Berlin' . . . will go farther towards waking up dormant America than any picture we have had yet. Carl Laemmle certainly made a strike in giving Rupert Julian this role."—Motography.

Which reminds us that Jewel's shipping forces daily "can" the Kaiser.

Rambles 'Round Filmtown

O, Look-ee! E Pluribus Fillum!

For the reader's lighter moments, an inside view of some three-cornered correspondence is given in a collection of letters given out by Terry Ramsaye, director of publicity for the Mutual Film Corporation. The letters are from T. E. Mortensen, of Amusements, a Minneapolis motion picture trade publication; F. H. Elliott, executive secretary of the National Association of the Motion Picture Industry, and Mr. Ramsaye. Here follows the triangle:

Mr. Mortensen Wrote to Mr. Ramsaye.

"I am enclosing carbon copy of letter from F. H. Elliott, Secretary of the National Association of the Motion Picture Industry, which is self-explanatory; also enclosing copy of articles referred to.

"I would appreciate you writing me regarding this matter so that I could dwell intelligently upon the subject in an article for Amusements.

"Thanking you for giving this your immediate attention and with best personal wishes, I remain."

Mr. Elliott Wrote to Mr. Mortensen.

"Our attention has been called to an article which appears on page 6 of your April 27 issue setting forth the fact that 'To Terry Ramsaye, that hustling director of publicity of the Mutual Film Corporation, belongs the honors for having had introduced into Congress a bill authorizing the coinage of a 15-cent piece.'

"For your information we desire to advise that Mr. Ramsaye had nothing whatever to do with the introduction of this bill; he didn't even know it was going to be introduced; he doesn't even know the representative in Congress that introduced the bill. The idea of someone endeavoring to take credit for activity which they had nothing whatever to do with is pure bunk and it is about time some of the motion picture publications ascertain as to the authenticity of some of the press copies received by them from such fellows as Ramsaye.

"The bill was introduced at the suggestion of the National Association of the Motion Picture Industry, of which the Mutual Film Corporation is not even a member of. Will you kindly make this plain in your forthcoming issue so that credit will be given to the organization which is doing things for the industry and not by individuals who are talking about doing them."

—w s s—

Mr. Ramsaye Wrote to Mr. Mortensen.

"Anent yours of May 6 and enclosure from one F. H. Elliott:

"I conceived and planted the idea of a fifteen-cent coin. Mr. Elliott, if he had any function in the flowering of the idea into legislation, operated as fertilizer. May his aromatic fame increase.

"The article in your paper to which he objects was as you know written in your own office.

"Despite Mr. Elliott, it is a matter of common knowledge in the industry that the fifteen-cent piece was my idea and that I gave it national and international publicity something more than a year ago, long before others were interested in it. The files of any trade paper and most newspapers will prove that.

"Further, I gained support for the movement from John C. Shedd, of Marshall Field & Co., Chicago; the United Cigar Stores, the Perkins publications and a large number of big national interests, including I may add, a number of legislators. This is all substantiated by contemporary publication, and of dates prior to any interest expressed by Mr. Elliott.

"It is interesting to recall also that Mr. Elliott, while engaged in a campaign to force or decoy the Mutual Film Corporation into membership in his National Association, wrote a letter to John R. Freuler congratulating the Mutual Film Corporation on the fifteen-cent piece idea.

"The Mutual refused to join the National Association.

"Meanwhile Mr. Elliott appropriated the 15-cent piece idea and sought to make capital of it. When the bill was introduced in congress—as he says quite without my knowledge—the Elliott publicity studiously avoided crediting me or my concern with the idea.

"Then along came a number of trade papers and ran stories about my part in the matter as father of the idea and movement. These stories were spontaneous and voluntary. They brought the matter to my attention and I did send out further stories about the origin of the idea, claiming nothing, however, concerning the bill in Congress. I did not and do not propose to let Mr. Elliott hide my light under his pint cup.

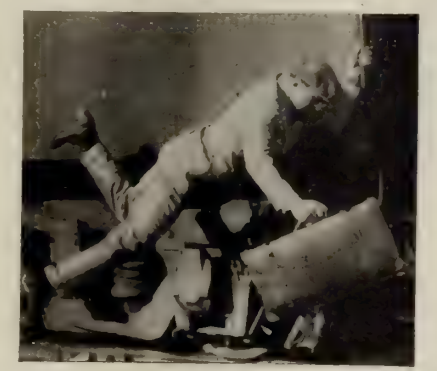
"I note that Mr. Elliott in his letter says: 'It is about time that some of the motion picture publications ascertain as to the authenticity of some of the press copies received by them from such fellows as Ramsaye.'

"I have not the honor of the acquaintance of Mr. Elliott, but I know 'such fellows' as he.

"I can leave to the open forum of opinion my repute in the film trade. I can leave to the same court judgment concerning attempts at piracy and mayhem.

"A salute to Mr. F. H. Elliott!"

—w s s—



Motion Shown in Still Photography.

Here is a rare sample of cameracraft—a still picture of Douglas Fairbanks in motion. Bennie Zeidman originated the idea and ground the crank. It will be observed that Mr. Fairbanks is doing this daring stunt while the train is at a standstill.

Perish the thought that all of his dashing deeds are accomplished under similar circumstances, with the hazard diminished in the taking and accentuated by trickery in completing the work for public inspection!

Then, too, comes the lingering suspicion that Mr. Fairbanks, in thus hurriedly diving into the steps of a standing passenger-coach, is trying to escape the pro-German propaganda said to be so relentlessly pursuing him. At all events doing a hand-stand on a hand-bag seems worth the space consumed in illustrating the trick.

—w s s—

Found Among the Missing.

Ticket takers, head ushers and other theatre attaches, dressed in the uniforms of Rear Admirals and Lieutenant Generals, who used to block the line of vision, seemed to have passed away.

—w s s—

Elizabeth Sears has resigned her position as head of the American Film Company's educational department, to go abroad for Today's Housewife, a publication for which she is doing a serial titled "My War Journal."

First Time For Everything.

Maurice Tourneur has simultaneously launched his own producing corporation and started a movement to honor "the man whose experiments led to the first motion pictures." "In May, 1872, Eadweard Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, "and yet exactly forty-six years later we have done nothing to honor this pioneer who made the photoplay possible."

Why not lump the whole lot and commemorate all at once: the first exhibitor, the first operator, the first statement from a film magnate to the trade press, the first reviewer, the first state right feature, the first co-operative plan, the first program, the first picture theater, the first Empy press agent, the first serial, the first educational, the first film inspector, and first aid to the injured?

—w s s—

"Motor Arch" Comes "Naturally."

Raymond B. West, the Paralta director, who has staged more of that company's productions than any other director, is suffering from a broken arch in his left foot. Mr. West believes that the fracture is due to natural weakness of the bone brought by the constant use of his feet in driving his automobile.—Paralta Publicity.

—w s s—

Truthfully Titled.

Johnnie Hines has returned from Atlanta, and is at work with Kitty Gordon on "Merely Players," which will be finished this week.

—w s s—

Steilow Freed as Innocent.—Newspaper Headline.

Let's see. What was the name of that film?

—w s s—

Now You Know Where He Got It.

The first straw hat to ride the literary beans that make their daily way into the editorial sanctum of the Well Known Moving Picture World this season sat jauntily upon the shell of Ed Rosenbaum, Jr.'s story-factory. It was easily recognized as a 1917 model, non-skid and all that sort of thing. Congratulations are coming to the genial King-Bee P. A., upon his good judgment in selecting the editorial chair of The Ash Can, a paper he is issuing as propaganda for Sidney Ascher Camp No. 13045 M. W. of A.

—w s s—

"Windy City" Runs True to Form.

"The interior (of the theater) was decorated with the allied colors and the flags waved repeatedly to billows of applause that swelled from many throats."—Chicago Correspondence Moving Picture World.

—w s s—

"William Allen Takes New Birth."—Moving Picture World Headline.

His second time on earth.

—w s s—

George Universal Stevenson, dressed in the army uniform of the Red Cross, has gone or will, forthwith go, to Italy commissioned as a "moving picture expert with journalistic experience."

—w s s—

Giving New Yorkers Dead Away.

"Life is all pretense," says Madge Kennedy. And she ought to know, for she lives in New York, where everyone is pretending to be what he or she isn't.

"The stenographer tells her friends that she is a secretary," continues Miss Kennedy. "The upstairs girl represents herself to outsiders as a lady's maid. The player of minor part on the stage seeks to give the impression that she is a leading woman. And so on."

—w s s—

Gladys Rockwell Fools Fox.—Motography Headline.

The ultimate in craftiness.

Kann Gets Line on Thrift Stamps.

George E. Kann, of the executive staff of the Universal, has organized a "Stamp-a-Day" club among the employes of Universal for the purpose of disposing of the maximum amount of thrift stamps. More than ninety per cent. of the employes of the home office have joined the club and purchase at least one stamp a day from Mr. Kann, who acts as sales manager for the club.

The thrift stamp sales department is open one hour each day from 12 to 1 o'clock during which time the approach to Mr. Kann's office resembles the entrance to the Broadway theater. There is a line stretching all around the third floor of 1,600 Broadway awaiting turns to purchase a stamp.

—w s s—

Madge Evans, up to date, holds Lee Kugel's World-record for liberty-loaning among child movie stars. Twenty-eight thousand dollars stands to her credit.

—w s s—

Viola Dana Can-"Can" Conventionalities.

A "conventionalized fandango" is promised by Viola Dana's publicists for her appearance in "The Only Road," a forthcoming Metro. As star of the new photoplay Miss Dana flings her toes about in thorough abandon atop a rough table in a Western saloon. The reason she calls her dance a conventionalized fandango is because it is a sort of rhythmic potpourri. It is part fandango, part tarantella, part cora de capello and part Hawaiian hula. In other words, Miss Dana doesn't do all of it with her feet.

—w s s—

"Staged by the Belasco of the Screen" is the compliment Nat Rothstein pays to Lois Weber. We await the announcement of a Belasco production, "Screened by the Lois Weber of the Stage."

—w s s—

There is something about railroad travel that makes moving picture magnates eager to talk for print. Some of the most important discussions of the war have issued from press departments of great film concerns just as the boss was about to start west or immediately after said boss had arrived in town from a train-journey beyond the Hudson.

The distance traveled seems to have an important influence upon the nature of the statement. Philadelphia and back runs about one column on palm oil and its influence upon missionary work in Zanzibar. Pittsburgh and back, by way of Washington, inspires a somewhat lengthier opinion on the usefulness of whales in combating Hell-Hun attacks upon French cathedrals.

Chicago limbers up the boss to four-column suppleness, with the opportunity for a special edition when he makes a round trip to Hollywood. In these transcontinental jaunts the entire war is stopped, the Balkan situation is untangled and the Rocky Mountains are sown to wheat.

Meanwhile Who Sells Films?

—w s s—

Well Said.

Kitty Gordon has ordered for her newest World picture, "The Mandarin's Gold," the almost elaborate evening coat said to have ever been worn before the camera. It was purchased in Chinatown and is said to have cost $1,000.

—w s s—

"This is the way a human exhibitor figures his picture values," says an advertisement in the well-known Moving Picture World. "He watches a screening, sees the plot develop, watches the actors, notes the sets and the 'look' of the scenes and then—"

If he is playing the picture only one day it's too late.

And Thus the Plot Thickens.

—w s s—

Rambles 'Round Filmtown

Viola Flees and Wins from Scratch.

In her newest picture for Metro, Viola Dana has a scene in which she makes a raid on the assorted clothing of half a dozen small boys who are frolicking in a swimming hole. She had bobbed her hair and attired herself as a youth.

One of the youngsters engaged for the scene was just all boy, with a face full of freckles and a yellow dog full of fleas. Miss Dana didn't know he had a dog until after she had worn the lad's jacket. Then came the rub—or rather, the scratch.

"A case of 'The Poor Little Itch Girl,'" remarked Director Frank Reicher, to whom Miss Dana brought her tale of woe. —Metro Publicity.

—w s s—

Smaller They Are Bigger They Buy.

It happened like this. Power's Publicity Purveyor Landon, with a party of three, attended a performance of "My Four Years in Germany" (not the Funkhouserized version), and being very diminutive in stature, he thought he was secure from observation. And he was until they started the Liberty Bond sale.

Then appeared Willa Holt Wakefield, who made a very earnest talk. Right in the middle of it she stopped and, pointing an accusing finger at a certain seat about ten rows back, she exclaimed:

"I see you, you Pleiades boy." Now "boy" and buy are nearly akin, and so he did, although he was then nearly bled white.

—w s s—

"Pulling Leather" in Upper Case.

William Farnum has just purchased what is probably one of the most elaborate and expensive saddles ever used in photoplays. The valuable piece of leather is said to have cost the William Fox star $1,250, and will grace the horse he rides in the production on which he is now at work.—"RIDERS OF THE PURPLE SAGE."

The saddle is of heavy black leather and is inlaid throughout with silver, while the bridle is a mass of silver and gold emblems. Mr. Farnum also bought a bucking saddle worth $300 and will use this in the scenes of bronco-busting and heavy riding.

—w s s—

Racing Form Charts Scenarioized.

Lois Weber has started production at her Hollywood studios on "The Forbidden Box," a forceful photodrama of the uncharted seas of life written by E. V. Durling, Coast correspondent of the New York Morning Telegraph.—Universal Publicity.

—w s s—

Jesters Pass Censors Without Change.—Motion Picture News Headline.

There's one public utility that will take no tips.

—w s s—

Billy West is the president of a new club known as the "Hatless" Club. It was "organized" for hygienic purposes. Ed. Rosenbaum, Jr., claims that going without headgear is healthful to the hair besides it is saving a lot of dimes, for any member who eats in restaurants.

The Head Belongs Under This.

—w s s—

With the dramatic season on the wane the esteemed Times opened its Sunday pages to three and one-half columns of "Written on the Screen" a week ago. Giving press agents an idea of what The Times uses during such spasms of enlarged heart, we note that Myrtle Stedman's butterscotch pie was given a recipe in full. Can you beat it?

Or Even Try to Eat It?

"Tank Actor" Rebuffs Director.

George D. Baker, manager of productions at Metro's west coast studios, was directing a big scene. It was in the throne room of the Sultan of Morocco, a beautiful and massive setting. Among the "extras" were two bulky negroes.

In the midst of a thrilling moment Director Baker shouted: "Come now, come! Bring on the Nubian guards!"

The dusky supers stood by, dumb and unheeding.

"You," shouted Baker to the larger one. "You are a Nubian; don't you know it?"

"'Deed I ain't boss," returned the super, "I'se a Baptist."—Metro Publicity.

—w s s—

"There is no danger," writes Peter Milne, "of the picture audience missing obvious humor."

Obvious Obviousness.

—w s s—

The Mysterious Mr. Steiner.

There's a bit of mystery as to what the title of the June release of the Jester Comedies will be. So far no announcement has been made as to what it will be called. The picture has been finished for some weeks, and just why the name has not been given cannot be said at this time.—Jester Publicity.

—w s s—

More Power to Them!

While business keeps up, patriotism does not lag with the Nicholas Power Company. It's a pretty good service flag that waves to the breeze down at 90 Gold street. There are at this writing thirty-two stars on it with seven more to be added to this roll of honor.

—w s s—

David A. Balch, late reviewer of films for The Mirror, has resigned to join the Army.

No, Fritz. **Not** the Bolsheviki army.

—w s s—

Billie Burke, recently interviewed for the New York Times, among other things, paid her respects to moving pictures. We quote:

"The movies? Well, of course, they're not like the stage, are they? Not that they don't do plenty of things for you that the stage does not—they get you everywhere, and bring you letters from all the ends of the earth. But they're rather—well, demoralizing."

"Demoralizing,"

"Yes. They pay well, of course, but they are also tiring. They leave no time for anything else. I don't care much about them. The only good one I ever did was the first one, 'Peggy.'"

Not to Mention "Gloria's Romance."

—w s s—

Miss Castleton Makes World Debut May 20.—Motography Headline.

Robbing the cradle to create stars.

—w s s—

Relapses Into Work.

Studio Manager B. B. McIntyre, of the World studio, has recovered from grippe and is again at his desk.

—w s s—

Silent Partners Speak Up.

"'Snap and Go,'" says Bill Andrews, "make a good pair in any firm, including the Precision Machine Company, Incorporated.

"But we have divided each partner's duties.

"'Snap' sticks to the business end—and you will always find 'Go' among the Simplex Projection Machines."

—w s s—

Better get used to the changing map. Michigan and New Hampshire are the latest. When you "set 'em up," buy yourself a Thrift Stamp and—slip the dope to

THE RAMBLER.

Manufacturers' Advance Notes

Essanay Announces Second Set of Broncho Billys

THE second set of ten revivified Broncho Billy dramas are now offered by Essanay and are rapidly being booked. The first set of ten, which began March 1 with "Broncho Billy's Leap," and ended with "Broncho Billy's Last Deed," on May 3, are having such a run that it was decided to issue the second block beginning with May 10 and running to July 12.

These are all western dramas of the hills and plains and are fifteen minutes in length. New paper and new prints with exceptional photography by Essanay's new process add much to the pictures. A complete line of advertising material is being issued on the pictures. Special mailing cards in three colors also are being sent out to all exhibitors announcing the plays.

The Kleine exchanges, through which the pictures are being released, announce that already there have been an unusually large number of bookings for the second set and that there is a great demand among exhibitors for western dramas. The majority of exhibitors are booking the entire block, planning to run one each week on a certain night and advertising to this effect.

The next set of ten are: "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Broncho Billy's Grit," "Broncho Billy's True Love," "Broncho Billy and the Western Girls," "Broncho Billy Wins Out," "Broncho Billy Trapped" and "Broncho Billy Rewarded."

George Now a Fox Director.

William Fox announces the addition of Burton George to his directorial staff. Mr. George is a director of long standing, most of whose work has been done on the West Coast, but he will make his pictures for Mr. Fox in the East. The first will star George Walsh, and bears the tentative title of "The Sleepwalker."

Carl Harbaugh, under whose direction the last two Walsh subjects have been filmed, is to direct Peggy Hyland in her third Fox production, "Other Men's Daughters." The features Mr. Harbaugh has made include "The Scarlet Letter," "The Derelict," "The Broadway Sport," "When False Tongues Speak" "All for a Husband," "Jack Spurlock—Prodigal," and "Brave and Bold."

Both directors began screening the stories for their new charges last week in the studios at Fort Lee, N. J.

"Cynthiana" Is Second Wolfville.

"Cynthiana," the second of the two-part Wolfville Tales, a Broadway Star feature released this week by General Film Company, is an entertaining story of the West. Cynthiana rules Wolfville with a despot's will and captures a husband, "one of them human dificits," in the bargain. Patricia Palmer as Cynthiana gives a delightful interpretation of this Alfred Henry Lewis tale, which retains all of the charm and interest of the original narrative. The titles are taken directly from the story thus preserving a large measure of the droll western humor provided by the author.

Jack Dill, George Holt, Texas Allen, William Lester and Hattie Buskirk provide an excellent group of characterizations.

Following "Cynthiana," General Film will release an O. Henry story, "The Enchanted Profile," in which Agnes Ayres and Evart Overton play the leading roles.

Montana Greets Elsie Ferguson.

The Elsie Ferguson company has arrived in Browning, Mont., to begin the production of "Hearts of the Wilds," for Artcraft release, under the direction of Marshall Neilan. Advance notice of the arrival of the players had spread through the community, and the local band and hundreds of citizens awaited the train at the station. As the star stepped off the train she was greeted with rousing cheers and was escorted to the hotel by a delegation of the leading men of the city, led by the band.

The company has taken possession of a large ranch, and notwithstanding the shortage of labor in the west, but little difficulty has been experienced in securing the large ensembles of people required for the picture.

After the ranch scenes have been taken, the company will go into Yellowstone Park to film the scenes requiring the use of the soldiers and the military post.

Somme Film Now a Four-Reeler.

Pathe's official British war film, "The Battle of the Somme," released some time ago, has now been re-edited and condensed into a four-reel feature. Prints already have been sent to Dallas, St. Louis, Cleveland, New York and Seattle exchanges. Considerable demand is reported for the picture in this form, owing to developments at the front.

Lion Scaring Stage Heroes Slain by Heroic Stage Carpenter

THE last scenes in the spectacular Paramount picture starring Lina Cavalieri have been taken by Edward Jose at the Fort Lee studios of the Famous Players-Lasky Corporation, marking the completion of the biggest production thus far undertaken by this company in the east. Previously listed as "Gismonda," it will be released under the title of "Love's Conquest," the title symbolizing the power of love in leveling all barriers and establishing a plebian as the consort of the Duchess of Athens.

The taking of the sensational lion scene, in which Courtenay Foote as Almerio the huntsman, rescues the child of the Duchess from the lion's den, nearly resulted in a tragedy. The lion was a magnificent specimen, whose record of killing three trainers should have led to its execution, but its present owner and trainer, J. A. Cahill, believed he had controlled it sufficiently to hold its temper in check. A thrilling scene was enacted in which Foote succeeded in beating the lion off and scaling the walls with the child in his arms. The lion had become thoroughly enraged, and when the trainer sought to drive it back in its cage it leaped upon him and attacked him.

There were five hundred persons taking part in the scene, and pandemonium reigned. The lion picked up the form of Cahill and stood at bay, undaunted by the missiles which were hurled at it and the streams from fire extinguishers striking its face and eyes. In the studio John Abbott, Jr., a carpenter, heard the cries of the mob and the roars of the lion, and snatching up a fire axe rushed to the scene. He charged upon the beast and brought the axe down upon its head. Stunned, the lion dropped the trainer, and twice more Abbott swung his weapon upon the skull of the animal, killing him. Cahill will survive.

Lina Cavalieri and Director Jose Getting Ready for the Lion Scene in "Love's Conquest"—a Paramount Picture.

Report Heavy Bookings on "The Caillaux Case"

REPORTS from the offices of William Fox indicate that "The Caillaux Case," the film expose of the alleged pro-German plot of Bolo Pasha and the notorious "Caillaux ring" in France, has aroused the keenest interest among the exhibitors. This interest has been intensified by the recent execution of Bolo and by the trial in Paris of members of the staff of the notorious Bonnet Rouge, the pacifiist organ with which former Premier Caillaux was associated before his imprisonment.

Advance bookings are declared by Winfield R. Sheehan, general manager of the Fox Film Corporation, to exceed those of any other Standard picture.

The Fox organization bases this remarkable demand for bookings on the claim that the "Caillaux Case" is a most timely photoplay. Besides the great popularity of France and her people in America and the shattering by the United States Government of the Bolo-Caillaux conspiracy to betray her have added a patriotic interest to the picture which makes its appeal all the stronger.

"It is remarkable how the advance announcements of the Caillaux Case" have taken hold of the trade," said Mr. Fox last week. "We had no more than reported the completion of the picture than inquiries for prices and other information began to pour in from practically the whole country. It seems that fortunately we struck the iron just when it was hot and when the principals in the Caillaux affair were very much in the public eye."

Pelzman With American Standard.

S. D. Pelzman has been appointed manager of the New York exchange of the American Standard Motion Picture Corporation, 130 West Forty-sixth street, New York. Sam Pelzman has had a successful career as an exchange man. Five years ago he joined the Universal, and was assigned the duty of handling such successes as "Traffic in Souls," "Samson," "Neptune's Daughter," "Where Are My Children," and many others whose names are well known to the exhibitor and the public. He is familiar with all angles of the business. In the New York exchange of the American Standard, Mr. Pelzman has a big proposition, which will become bigger when the policy of the company is revealed, but he is capable of handling it.

Scene from "Who Is to Blame?" (Triangle).

American Japanese Drama Heads Triangle May 19 Card

A DRAMA, "Who is to Blame?" featuring Jack Livingston and Maud Wayne, heads the Triangle program for May 19. A "rickshaw" driver, Taro Sam, is taken to America by his employer, Grant Barton. In the new land Taro Sam's loyalty is tested when it becomes necessary for him to sacrifice the respect and admiration of his benefactor that he may save Barton from a life of sorrow and regret.

This is a screen adaptation of the story by E. Magnus Ingleton. It was directed by Frank Borzage, and photographed by Pliney Horne. Jack Livingston has the part of the American lawyer, Grant Barton, and Maud Wayne will interpret her first dramatic part as Marion Craig. Jack Abbe will be seen as Taro Sam.

"Old Hartwell's Cub," featuring William Desmond, is the second release for the week of May 19. Mabel Richards wrote the story, while the continuity is by George E. Jenks. It relates the development of a young blacksmith whose only objects in life were the love and admiration for his drunken father. The play opens amid small town comedy and pathos, then jumps to the West, where the hero is rescued from a mob lynching as a horse thief.

William Desmond is Bill Hartwell, while Mary Warren will appear as Mary Lane. Walt Whitman and Edwin J. Brady also are in the cast. Thomas N. Heffron directed, and Alfred Gosden photographed.

The concluding release of the week is "Newspaper Clippings," a two-reel Keystone comedy formerly announced for release under date of May 12. Francis McDonald is a featured player. Claire Anderson has the leading role.

Good Screen Players in "Honor's Cross"

SCREEN players of unusual merit are in the cast of "Honor's Cross," a spectacular Selexart production distributed by Goldwyn. Rhea Mitchell, the star, gives a strong performance. In turn she is a cabaret dancer, a seamstress, and a waitress. Miss Mitchell has enjoyed a successful cinema career since foresaking the vaudeville stage. Her best screen work has been done in "The Three Musketeers," "Sealed Lips," "Gilded Youth," "Whither Thou Goest," and "On the Level."

To Herschel Mayall is intrusted the important role of Thomas Dolan, a corrupt politician. It is a part full of big opportunities, with Mayall equal to all of them. Edward Coxen is another screen player whose work in "Honor's Cross" is certain to win commendation. He has the role of Lee Stevens, a sturdy mountaineer lured to the city by Dolan.

Roy Laidlaw is admirable as "Gentleman Jim" Cabot, a former lightweight pugilist, but later a fighting heavyweight loafer. Adele Farrington as Marian Cabot, mother of Jane, does marked credit to a difficult role. Joseph J. Dowling is the typical mountaineer, the role he has.

Soldiers to See Goldwyn Pictures.

Goldwyn Pictures are to amuse and thrill American soldiers on their way to fight the foe in France. In an effort to make our boys' trip across the Atlantic as comfortable and as pleasant as possible the Community Motion Picture Bureau, acting for the Government, has arranged with Goldwyn to have six of its best productions shown for an indefinite period on transports bound for Europe.

Goldwyn Pictures have been enthusiastically received in nearly every camp throughout the country, and it is safe to predict they will prove a welcome addition to the amusement programs mapped out for the various transports.

A recent showing of a Goldwyn production at Camp Wadsworth, Spartanburg, S. C., went so well that the print was kept four days. It was the same with another Goldwyn picture at Camp Sherman, Chillicothe, Ohio. It was shown three days in all of the Y. M. C. A. huts.

The contract for showings on the transports provides that the films are not to be exhibited ashore.

Scene from "A Soul For Sale" (Jewel).

Scene from "Silver Linings" (World).

All Metro Stars Are Preparing for an Active Summer

METRO is preparing for the busiest summer in its history. All stars and companies, both east and west, will be engaged on feature and special productions, and both New York and Hollywood studios are already buzzing with activity. The usual five-act all-star series pictures will be continued and, in addition, there will be several Screen Classics productions.

Ethel Barrymore will return to her screen endeavors in a few weeks, as soon as her season in dramatic repertoire at the Empire theater is completed, and Mme. Nazimova, who expects to bring her season of Ibsen revivals at the Plymouth theater to a close next month, will then return to the Metro studios. Emily Stevens already has returned, having completed her tour in Alan Dale's "A Woman of the Future." Miss Stevens' first picture this spring will be "A Man's World," a screen version of the play by Rachel Crothers which had a successful run on Broadway with Mary Mannering in the leading role. Herbert Blache is directing this feature production, his first since joining Metro's staff of directors de luxe.

Viola Dana, who has returned from a seven months' sojourn on the West coast, has already begun work in the New York studios on "Opportunity." John H. Collins is directing Miss Dana.

May Allison has completed production on "The Winning of Beatrice," the May Tully photoplay dealing with a society girl's success in business, and has begun work on "The Way to a Man's Heart."

Edith Storey will return from the California studios after her next production. She has just completed "The Demon" and is now making "As the Sun Went Down."

Albert Capellani is at Atlantic City preparing his script for a production with one of the screen's most celebrated players as star. Work will be begun on this at an early date.

Francis X. Bushman and Beverly Bayne will soon begin the interpretation of Corporal Luther A. Reed's photoplay, the working title of which is "Both Members." Charles J. Brabin will direct.

Harold Lockwood has completed the production of "Lend Me Your Name," which will have early release. It is a screen version of Francis Perry Elliott's novel of the same name, adapted and directed by Fred J. Balshofer.

Bert Lytell is remaining on the Hollywood location for "No Man's Land," which the star himself, with A. S. Le Vino, adapted from Louis Joseph Vance's delightful novel of that name. Will S. Davis is directing.

Emmy Wehlen is busily engaged on a new Katharine Kavanaugh photodrama, at present called "For Revenue Only."

Astra at Work on "Hands Up" Serial.

Word comes from Los Angeles, where Astra is hard at work on the first episodes of the new Pathe serial, "Hands Up," that it will be the best "action" serial Astra has turned out, Ruth Roland and George Chesebro playing the leads, the role created for Miss Roland in Gilson Willetts' fertile brain being better than any she has had.

Russian Atmosphere in Pearson Story.

A powerful production giving Virginia Pearson an opportunity for superb dramatic work in the character of a Russian princess who joins the revolt against the aristocrats is announced in "The Firebrand," the current special feature release from William Fox's Eastern studios.

Edmund Lawrence had charge of the direction—his second Fox play, and E. Lloyd Sheldon was the author of the scenario.

Victor Sutherland, who played opposite Miss Pearson in "Daredevil Kate," one of her greatest successes, appears in a similar capacity in her present vehicle. Mr. Sutherland appears as Julian Ross, an American in Petrograd on an important mission.

The rest of the cast includes Carleton Macy, Herbert Evans, Jane Courtney, Willard Cooley, and Nicholas Dunaew.

The drama is being described in advertising and publiicty matter, including the lithographs issued by Fox Film Corporation, as "the drama of a love that survived the fires of hate.'

Three Comedies Lead Universal for May 27

THREE comedies head the list of Universal Film Company releases for the week of May 27, with Eddie Lyons and Lee Moran as the chief laughmakers in a one-reeler entitled "A Ripping Time." In the Star comedies the two comedians divorce themselves from slap-stick, entirely depending upon ludicrous situations to keep their audiences in a happy frame of mind.

Alice Howell's contribution to the weekly release is the two-reeler, "Her Unmarried Life," in which the comedienne goes through two thousand feet of film at top speed.

The Nestor for the week consists of a mix-up in wives entitled "Who's Your Wife?" with Gale Henry taking the leading part.

"The Bull's Eye" will reach its seventeenth episode under the title of "In Irons."

"The Lion's Claws" is the other Universal serial running in its ninth episode in the first run houses.

The regular weekly releases also include the split reels consisting of the Universal Screen Magazine, Universal Current Events, and Universal Animated Weekly. One of the features of the screen magazine is a series of animated food conservation cartoons presented at the request of Government officials. Another feature is the picturization of trained animal acts of the speaking stage. One of the best along these lines is the picture of the trained seals.

Warm Days Suit Pathe Bathers.

Pearl White, Antonio Moreno and the supporting company in the big Pathe serial, "The House of Hate," were mighty glad to welcome the advent of warm weather, for Pearl and Tony have been enjoying (?) daily duckings at the base of the Palisades of the Hudson. The serial star and her leading man have been busy making the late episodes of this popular mystery serial on the banks of the Hudson, opposite New York, and the "water stuff" has been a bit ticklish—what with the cold wind and such.

Irene Castle Leads Strong Pathe Bill for May 19 Week

THE MYSTERIOUS CLIENT," with Irene Castle, Episode 11 of the Pearl White serial, "The House of Hate," the second chapter of the "Britain's Bulwarks" series, Harold Lloyd in "Two-Gun Gussie" and Hearst-Pathe News Reels are included in the program releases of Pathe exchange, Inc., for the week of May 19.

Judging by advance announcements of "The Mysterious Client," Irene Castle has displayed fresh evidence of her acting talent, and this release, in which the star is supported by Milton Sills and Warner Oland, is said to be the most interesting picture that has been released with the dancing queen in a stellar role. It is an Astra production in five reels and was directed by Fred Wright. The plot is a consistently gripping one, and the feature has been beautifully mounted.

The eleventh episode of "The House of Hate" is called "Haunts of Evil," and the intrepid star of the serial, Pearl White, has thrills aplenty in this chapter. Pearl disguises herself as a woman of the underworld in this episode and camps on the trail of the Hooded Terror. There is a startling denouement guaranteed to make the twelfth episode a thing to wait for with expectancy.

Part II of "Britain's Bulwarks" is called "Messines and Its Irish Captors," and shows Messines and Wytschaete during the storming and capture by the North and South Irish regiments and Canadians. The picture shows the ruins of the villages, the indomitable Irish troops proudly carrying the trophies seized from the Huns, troops in action and resting up after one of the bloodiest battles in history, and is particularly interesting at this time.

"Two-Gun Gussie" is a one-reel comedy, produced by Rolin, with Harold Lloyd in the important role. It has to do with the youth who graduates from a musical conservatory to become a jazz lizard in the "Howling Poodle Tango Bar." He buys a book of rules on "How to be Tough" so that he may enter into the general gaiety of the place, and when he really begins to believe he can eat nails without getting indigestion the action becomes fast and furious.

Hearst-Pathe News No. 42 will be released Wednesday, May 22, and No. 43, on Saturday, May 25.

Fox Retains Name of Grey Novel on Film

ALTHOUGH it was believed at first at the William Fox offices that "Riders of the Purple Sage" would not be retained as the title of the big William Farnum De Luxe production now well in work in the West, Mr. Fox has definitely determined to keep the name of this famous Zane Grey novel for the picturized version. The chief reason for this decision, Mr. Fox says, is the desire to let exhibitors profit from the wide publicity and word-of-mouth advertising that Mr. Grey's book received.

"There are undoubtedly thousands of persons throughout the country," Mr. Fox declares, "who will welcome the opportunity of seeing the story in film form, although they never read the novel itself. They have heard of its power, and were the title changed they probably would not recognize from billboard advertising that the production is really a faithful transcript of the book.

"The temptation was strong to call it 'Lassiter,' after the name of the vigorous and virile character that Mr. Farnum is impersonating. Mr. Farnum, himself, however, was one of those who protested against any change from the original title.

"Consequently, we are using what is one of the longest titles that has ever graced any of our photoplays. We have been particularly careful in titling pictures that we did not employ many or lengthy words. Rarely have we exceeded three short words. In the majority of cases we run to two-word titles because they lend themselves so well to display on electric signs and on lithographs and in newspaper advertising."

Pathe Predicts Triumph for "The Yellow Ticket"

FANNIE WARD and the distinguished supporting company, which includes Walter Oland, Milton Sills, J. H. Gilmour, Helen Chadwick, Nicholas Dunaew, and other favorites of the screen, will register a genuine triumph in the screen version of "The Yellow Ticket" when it is released on June 2, according to statements from exchange cities where the big film is being given advance views.

"The Yellow Ticket," it will be recalled, was one of the greatest stage successes of the past decade when produced by A. H. Woods, and it ran up a record of more than 400 consecutive performances in New York. Powerful and vital as was this production, the screen version is distinctly of greater conviction, for Pathe has made use of appropriate surroundings, has augmented the cast by the addition of scores of Russian actors, and with costly interiors, each of which more than equals those in the stage production. "The Yellow Ticket" comes to the screen endorsed by Pathe as "our greatest box office and artistic triumph."

Goldwyn Making "The Service Star."

Madge Kennedy is busy at the Goldwyn Studios in Fort Lee on her newest production, an original photodrama by Charles A. Logue called "The Service Star." Despite its title, this is not a war story. The only part the great world conflict plays in the production is to serve as a sketchy background for a thrilling, intensely modern drama enacted right here at home.

Briefly, "The Service Star" tells the story of the scion of an old and respected family made a slacker by a fear which has come to him through his mother. As the heroine, Miss Kennedy becomes involved in his affairs through an innocent deception she herself originates, and as a result of which she finds herself obliged to become part of a much graver one that he is practicing.

A capable cast surrounds Miss Kennedy in this new production, which is being directed by Charles Miller.

Scene from "The Fair Pretender" (Goldwyn).

Berman of Jewel Makes Strong Claims for "The Kaiser"

THE general manager of Jewel Productions, Inc., H. M. Berman, has issued the unique challenge to every producer and distributor of motion pictures to show a single production that has made as much money for exhibitors as has the Jewel Productions, "The Kaiser, the Beast of Berlin."

In voicing his challenge Mr. Berman says for years it has been the habit of producers and distributors to boast of the number of bookings prior to the release date of a picture or make the claim within a few days after the release date.

"The number of bookings of a production before it has been shown," said Mr. Berman, "usually only is a proof of the efficiency of the sales force. These advance bookings are no criterion in proving the value of a picture from a box office angle.

"There have been numerous pictures that have been booked in thousands of theaters throughout the country as a result of circus advertising methods and intensive sales campaigns. The promoters of these pictures with great glee have told the exhibitors through the trade press of the tremendous booking success of the pictures. Naturally, when these productions have failed to make money for the first-run exhibitors, as a result of this fact the second, third and fourth-run exhibitors have cancelled the bookings. Nothing, however, has been said of the cancellations by the producers and distributors who pointed with such pride to the advance bookings.

"As an example of just exactly what I mean we might go back twenty months in the motion picture industry. A year ago last summer the United States was flooded with birth-control pictures. Most of these pictures offered wonderful opportunity for exploitation. The result was that they were exploited at the expense of the producers in pre-release run theaters in the largest cities, and by spending thousands of dollars in advertising these birth-control pictures they were booked in hundreds of other theaters in territory adjacent to the large cities.

"What was the result? The smaller theater owners found that birth-control pictures were put across only by the expenditure of large sums of money for exploitation. The sum that was necessary to expend in most cases was so large that there was nothing left for the exhibitor even though he played to capacity business.

"The final result was that many of these theater owners ascertained that there was a non-cancellation clause in their booking contracts, but rather than run the birth-control pictures they paid the rental demanded and put the print on the shelves.

"This situation explains my point when I say that the claim of tremendous bookings on a feature in the final analysis means very little to the individual exhibitor. Of course there are some exceptions to the rule, but they are few.

"I now challenge any distributor of motion pictures to open his books, check his film rentals on his most popular production with the receipts of the theaters that presented the production and produce one single instance where a picture has made as much money for the exhibitors of the country as has 'The Kaiser, the Beast of Berlin.'

"The picture had a pre-release showing in Boston on March 15, where it ran for five weeks at the Globe theater. From March 15 until the present it has been shown constantly all over the country, and I have kept in touch with the box office receipts of every theater that has presented it. Out of thousands of presentations but one exhibitor failed to make money, and that man has acknowledged the failure was his fault and not the fault of the picture.

"In making this claim for 'The Kaiser, the Beast of Berlin,' I don't even except 'The Birth of a Nation,' which is acknowledged to have played to greater receipts than any other feature photoplay, but 'The Birth of a Nation' until very recently was not presented along regular film rental lines. It was put out as a regular theatrical enterprise, played on a percentage basis.

"Present indications lead me to believe that in the near future I may be able to make the statement that 'The Kaiser, the Beast of Berlin' was re-booked for repeat presentations in more moving picture houses than any other production. I do not make this claim, however, at this time because the picture has been released for less than two months, and it is a little early to make such claims, but the requests for repeat bookings are so large that indications are that I will be able to make and prove such a claim."

Bessie Love Has Surprise for Friends.

Reports from the West Coast indicate that when Bessie Love's next Pathe feature, "A Little Sister of Everybody" is released (in June) admirers of this captivating little star will have a surprise. For not only does Bessie Love develop a new strain in comedy-making, but she rises to a striking emotional climax.

Clara Kimball Young and Her "Littlest" Leading Man, Eldean Stewart, in "The Reason Why" (Select).

"A Dog's Life" Going Strong.

Although it is now five weeks since Charlie Chaplin returned to the screen in "A Dog's Life," his initial comedy released by the First National Exhibitors' Circuit is still in such demand that thirty-three theaters played in it Greater New York during the week of May 5.

Diamond Making Initial Release.

Attractive New Orleans locations are utilized in "Way Up in Society," the first of the Diamond comedies featuring Diana Allen, General Film Company reports. The interior scenes were staged in the beautiful mansion of the late W. P. Brown, the "Cotton King" whose bullish market tendencies in a spectacular campaign forced up the price of cotton. This is said to be the handsomest residence in New Orleans, and it provided settings of unrivaled beauty for the filming of the comedy in which the former "Follies" star appears with Lou Marks, Oom Paul and Irving Browning. A number of the exterior scenes in this picture were photographed under the historic Audobon oaks in Audobon Park.

"Way Up in Society" will be released shortly by General Film Company.

Diana Allen.

Hodkinson Gets Replies From Fourth Circular

THE results obtained from the campaign of propaganda literature which the Hodkinson Corporation has been spreading broadcast over the country has been amazing, it is claimed by the department in charge of this work.

The fourth circular of the series of eight contained a return postcard, the idea being to get some idea of the manner in which the exhibitors were reading and digesting the material that was being put forth.

Officials of the company state that the number of replies received to this fourth circular has surprised them considerably, and the general tone of the answers received by the company suggests that the exhibitors are widely awake to the possibilities and possible benefits of the Hodkinson plan if it is successful in its complete development.

Commenting on the basic ideas underlying the campaign, officials of the company stated the first purpose was to prove to the exhibitor that the Hodkinson plan is based upon business principles and laws of commercial enterprise that have hitherto been absolutely ignored by the motion picture industry.

Secondly, it is planned to show how the Hodkinson Corporation stood absolutely independent in the unique position of being free from control alike from exhibitor and producer.

And also to convince the exhibitor that Mr. Hodkinson is the type of man in whom the exhibitors can have a confidence of results to be obtained and promises fulfilled.

The last circular of the group to be sent out is a specific and detailed explanation of the plan itself and contains one of the typical Hodkinson charts, which shows the manner in which the exhibitors ought to be tied up, one to another and all together, in the combination of local exchange organizations interwoven and supported by the central body.

"O'Garry Rides Alone" Is Released.

"O'Garry Rides Alone," the second "O'Garry" release of the Blue Ridge Dramas, and the fourth of the series, is now current. It provides a wealth of dramatic and heart interest, according to General Film. Ned Finley as the Northwest Mounted Police officer and Marion Henry play the leading roles.

Director O'Brien Lauds "Street of Seven Stars."

THE Street of Seven Stars," the first feature to be made by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., will soon be ready for private showing. Miss Kenyon's director, John B. O'Brien, finished the cutting and assembling of the picture May 8. The illustrated titles are now being made.

Mr. O'Brien, who directed a number of the Mary Pickford productions, declares "The Street of Seven Stars" is his best picture. "Miss Kenyon is one of the cleverest screen actresses of the time," said Mr. O'Brien. "In 'The Street of Seven Stars' she has a vehicle in which she has full opportunity to demonstrate her great talent. No expense has been spared in providing a lavish production, while the story is unquestionably the most beautiful of Mrs. Rinehart's many successes."

"Hearts Or Diamonds?" Pulling.

The increasing popularity of William Russell is reflected in the first-run bookings of "Hearts or Diamonds?" the first production of his own company, the William Russell Productions, Inc. "Fighting Bill's" strenuous type of rapid-fire action in such productions as "The Midnight Trail," "In Bad," and "New York Luck" has made him solid with exhibitors.

Among the prominent theaters which have booked this exciting drama of mystery for first-run are the Stanley, New York; Liberty, Seattle; the T & D, San Francisco; Tom Moore, Washington; Strand, Denver; Butterfly, Milwaukee; Green Mill, Dallas; Rialto, Indianapolis; Park, St. Louis, and Strand, Cleveland.

The Woodlawn theater and the Drury Lane theater, new high class neighborhood houses in Chicago, both opened with "Hearts or Diamonds?" and reported sold-out houses and enthusiastic comments.

Constance Talmadge Presents Prototype.

IT is seldom that a motion picture star has the opportunity to visualize on the screen her real ideals and theories of life. Fortune has ever smiled upon Constance Talmadge, the youthful Select star, however, and so she has had the chance to show her admirers just the kind of girl she would be. For "Connie" is sturdy, self-reliant and independent as well as highly artistic, and the resulting combination is a practical idealism which comes to the fore in every one of the many activities in which this young charmer is interested. This fact is strikingly illustrated in "The Lesson." Miss Talmadge's latest Select Picture in which she is presented by Lewis J. Selznick. The heroine of "The Lesson" is a "regular" American girl—pretty, vivacious, independent.

Constance Talmadge.

Julius Steger Completes "Cecilia of the Pink Roses"

JULIUS STEGER, who forsook the boards for filmdom, where he has gained distinction as a producer, has just completed the making of a film version of Katherine Haviland Taylor's popular book, "Cecilia of the Pink Roses," with Marion Davies playing the title role.

Miss Davies, who is known to celebrity as a stage beauty through her association with Ziegfeld, Dillingham and Hitchcock and Goetz productions of the musical comedy stage, has definitely abandoned that form of entertainment to devote herself exclusively to film creations. As the spiritual heroine of Miss Taylor's novel she has a role far removed from anything she has ever done on the legitimate stage, and she is said to have interpreted the sympathetic character of Cecilia in a manner that gives promise of a most successful motion picture career.

Miss Davies was surrounded with a strong cast. Willette Kershawe, a favorite Broadway leading woman, who created all the feminine leads of the Princess Players repertoire when that organization shocked New Yorkers at the Princess theater; George Le Guere, late of "Business Before Pleasure"; Harry Benham, of "The Rainbow Girl"; Edward O'Connor, of "Sick-a-Bed"; Charles Jackson, who gained fame as a boy actor in the Abraham Lincoln photoplay, "A Son of Democracy"; Eva Campbell, of vampire notoriety, and John Charles and Joseph Burke, also familiar to film fans.

"Cecilia of the Pink Roses" will be exhibited at a leading New York theater early in June and simultaneously released throughout the country. Meanwhile, Miss Davies' management is busily engaged in a search for suitable material to start at once upon a second production.

Alice Howell Release To Be Issued Monthly

ALICE HOWELL, the "funny woman of the screen," will appear once a month hereafter on the Universal program, her picture every fourth week taking the place of the L-Ko comedy, which has been a weekly release feature heretofore.

The first Howell release under the Century brand under the new order of procedure will appear during the week of May 27, and will be entitled "Her Unmarried Life." It is a clever comedy portrayal of a spinster anxious to obtain a helpmate, but foiled in every effort.

In the notice sent to exhibitors who have contracted for an L-Ko every week, Universal explains that every fourth week a Century, with Alice Howell, will be substituted for the L-Ko. The exhibitors also receive the guarantee that the Howell comedies will have a drawing power equal to that of the L-Ko, and that no Howell comedy will be released that does not receive the unanimous indorsement of the Universal executive board.

Viola Dana at Work in New York.

Viola Dana has returned to Metro's New York studios and has started work in a screen version of "Opportunity," a story by Edgar Franklyn, a magazine serial. John H. Collins, who has guided the little star in most of her pictures, is both the adaptor and director of this production, and John Arnold is the photographer.

It is the second of Miss Dana's series of screen comedy dramas, the first of which, "The Only Road," was completed just before she left California.

Interstate to Portray Life of President.

With the sale of the territorial right to "The Last Raid of Zeppelin L-21" under way the Interstate Film Company announces it has commenced work on a production, the title of which will be announced at a later date, and which will be a historical chronology of the life of President Wilson.

Scene from "The Scarlet Road" (Fox).

Jewel Tries Experiment of Plainly Marking Product

JEWEL Productions, Inc., has had the temerity to send out an announcement in which it has given unchangeable film rental prices. This is claimed to be the first time any company has adopted the well known business method of price-marking its product in plain figures so that all may read.

While the new departure has not as yet taken in current releases of Jewel Productions it does take in all of their well known recent successes. This simply is a step toward the time when current releases also will be plainly price-marked. In the announcement to the exhibitors throughout the country Jewel Productions say:

"Our entire group of productions, starting with 'Come Through,' with Herbert Rawlinson; 'Pay Me,' with Dorothy Phillips; 'Sirens of the Sea,' with Louise Lovely and Jack Mulhall; 'The Co-Respondent,' with Elaine Hammerstein; 'The Man Without a Country,' with Florence La Badie, and 'The Price of a Good Time,' with Mildred Harris, are offered in combination at a cost that will allow you to make a profit on each production, give prestige to your house and present to your public a series of rare treats at a popular price that heretofore, on the single picture booking plan, seemed to you utterly impossible.

"The details of the plan are first, in all suburban theaters where we have already shown these six Jewel productions to first, second and third run we will book these six pictures for $100 with $25 allowed for advertising. Each picture is for a one-day booking only.

"Second, in all cities from 1,000 to 5,000 population, where these Jewel productions are first run, we will book the entire group of six pictures for $90 with $15 allowed for advertising. Each picture for one-day booking only.

"Third, in cities of from 6,000 to 10,000 population where these Jewel productions are first run we will book the entire group of six for $120 with $20 allowed for advertising. One day only.

"Fourth, in cities of from 11,000 to 15,000 population where these Jewel productions are first run we will book the entire group for $150 with $25 allowed for advertising. One day only.

Fifth, in cities of from 25,000 to 50,000 population where Jewel productions are first run we will sell the entire group of pictures on a two-day run basis for $270 with $45 allowed for advertising.

"Sixth, in cities of from 25,000 to 50,000 population where the Jewel productions are first run we will book the entire group on a two-day booking for $300 with $50 allowed for advertising.

"The advertising allowed on each individual plan will be spent in newspaper advertising before the first Jewel production is exhibited, and will carry the list of pictures as they are to be shown. It is understood that the exhibitor will use the entire group of six pictures within six weeks from the date of the signing of the contract, and the pictures will be used in order of their release dates. 'The Price of a Good Time' is to be the final presentation."

Jewel Productions will prepare and furnish without cost to exhibitors all advertising cuts, publicity stories, and necessary figures for newspaper reproductions. Leader strips from the different pictures will be furnished them to be used each week preceding the showing of the picture scheduled for presentation the following week.

If the exhibitors like the plan and support the company by booking its pictures the one price plan will be enlarged upon, and will be followed on every opportunity.

Universal Portrays War Problem.

What will happen after the close of the present war when social conditions in the belligerent countries are turned topsy-turvy by the outcomes of the ravages of the Hun hordes on the women of the invaded lands is forcefully painted in a Bluebird photodrama now being made under the title of "The Spawn." Joseph De Grasse is directing the production from the scenario by Harvey Gates, adapted from a story by Kingsley Benedict.

Grace Cunard is seen as an opera singer who had sacrificed all to a Teuton officer in order to save the life of the man she loved. Edward Cecil has the leading masculine role, Herbert Prior plays the German officer, and Dora Rogers is seen as the officer's wife.

War Influencing Against Long Pictures, Says Tourneur

MAURICE TOURNEUR, now at work on his initial independent picture, "Sporting Life," which is to be a companion picture to his successful production, "The Whip," believes that the world war is creating a trend toward shorter picture dramas.

"The movement, as I see it, is distinctly away from the full evening photoplay," declares Mr. Tourneur. "This is psychological in its cause. The world war, with its attendant excitement, sacrifices and worry, is playing upon the nervous system of the world. Whether we know or realize it the war has keyed up our nerves to a high pitch. We are keenly restless, high-strung, unable to concentrate for any length of time upon anything but the world's tragedy.

"This nervous reaction is reflecting itself in every walk of life. Short stories requiring but fifteen minutes or so to read were never so popular as now. Poetry, which is after all but the drama of life condensed into more or less beautiful particles, is tremendously popular, too. So it is coming to be with pictures.

"I am, of course, a steady patron of the film houses. It is part of my business to watch the progress of my fellow-workers. I have come to note a marked unrest in audiences when a drama runs longer than six reels, or six thousand feet. Six reels requires about an hour and a half for adequate presentation.

"I had a curious example of this nervous reaction presented to me the other night when once again I witnessed 'The Birth of a Nation.' This beautiful drama—a classic of the screen—did not seem overlong when first presented, but the audience of today reflects the war-time reaction. A man who sat just ahead of me remarked to a friend, 'It's beautiful—but just a little too long.'

"For my part, I do not intend to run my productions over six reels, or seven at the very most, for the duration of the war. We must meet conditions as they are.

"Another interesting reaction I have noted in war-time audience," continues Mr. Tourneur, "is the steadily growing spiritual note. We are all turning more and more to religious support in these grim days. You can observe this in the way audiences respond to the spiritual element in pictures. People are coming to think profoundly of the problem of life."

Toto Puts on "Cleopatsy."

Following the release on May 26 of "The Junkman," a two-reel Toto comedy, the funmaker will be seen in "Cleopatsy," which is expected to prove the knockout of all Rolin comedies. The settings are elaborate, and this picture will go over especially well as a burlesque of "Cleopatra." There are desert scenes and heavy pretentious Egyptian palace sets employed in "Cleopatsy," and there are a lot of laughs. Camels and hundreds of extra people correctly costumed are employed to good advantage. In this film Toto is surrounded by a big company of stars, and the absurd story works out naturally and gets many laughs on the business that has been injected.

"A Broadway Scandal" for Bluebird.

Carmel Myers in the role of a sparkling, vivacious French girl stars in the Bluebird release of May 27, a five-reel feature entitled "A Broadway Scandal." As Nenette Bisson the Bluebird star appears as the chief assistant to her father, the owner of a French restaurant in the Longacre district of New York City. When she is not serving the patrons she entertains them with her dancing.

Miss Myers has the support of an evenly balanced cast consisting of W. H. Bainbridge, Edwin August, Lon Chaney, Andrew Robson, S. K. Shilling, and Frederick Gamble. The picture was directed by Joseph De Grasse from a scenario by Harvey Gates.

Julia Faye, Who Appears in Cecil B. De Mille's Artcraft Picture, "Old Wives For New."

Fox Names Two Final May Fisher Cartoons

THE next two Bud Fisher animated cartoons that William Fox will release will be "Superintendents" and "Tonsorial Artists," in both of which Mutt and Jeff pen-and-ink their way to triumph as janitors and then as barbers.

"Superintendents," released May 19, shows the trials of Mutt and Jeff in trying to quiet a noisy pianola pumped incessantly by a woman of generous proportions, but with a small ear for music. She has one roll that she plays half the day to the annoyance of all the other tenants. Mutt and Jeff, in their capacity as joint-janitors, go upstairs to stop this. Mutt comes down quickly via the dumbwaiter shaft. Jeff proves more diplomatic, and the means he uses to win victory are said to provoke many laughs.

"Tonsorial Artists" will be the last Mutt and Jeff issue in May, and treats of the tribulations that the partners have when they buy a barber shop in a district where the only residents are inmates of the old sailors' home. There whiskers are an institution in themselves. The men have no use for barbers, and Mutt and Jeff decoy them to the shop by installing a blonde manicurist. While the latter does a rushing business the barber chair sill remains empty, but a great idea results in its being filled.

Emily Stevens at Work on "A Man's World"

EMILY STEVENS has begun work on a screen version of Rachel Crothers' powerful problem play, "A Man's World." June Mathis picturized the drama, and Herbert Blache, assisted by Leander de Cordova, is directing the production, which pleads for an equalization of unjust standards and social laws.

"A Man's World" offers Miss Stevens exceptional acting opportunities. She plays Frank Ware, a novelist, who is an ardent advocate of the double standard of morality and bitterly decries the existence of "A Man's World," where the single standard applies to women.

Rachel Crothers' play was presented by the Shuberts at the Comedy theater about eight years ago, with Mary Mannering in the role of the novelist, and Charles Richman and John Sainpolis in her support. The play proved a capacity attraction both in New York and on the road, creating much comment wherever it was presented.

Edna Mae Cooper, Appearing in Cecil B. De Mille's Artcraft "Old Wives for New."

Get Ready for Mabel Normand in "The Venus Model"

GOLDWYN announces Mabel Normand in the successor of "Joan of Plattsburg." It is "The Venus Model," written by H. R. Durant. Written expressly for the sparkling comedienne; her peculiar gifts are exploited to their utmost in the manner made noteworthy by Goldwyn. This means that no expense has been spared to invest the production with richness and beauty, and to surround Miss Normand with a strong cast.

"The Venus Model" recalls Mabel Normand's happiest adventures on the screen, and provides many moments of laughter, suspense, and charm. It is being directed by Clarence G. Badger.

The title of the play is derived from a bathing suit created by Kitty O'Brien (Mabel Normand), who is employed in the factory of Braddock & Company. The business is going to the dogs by reason of the old fashioned methods of business prevailing, which means that the bathing suits manufactured by Braddock & Company are without the snap and style demanded by alert buyers, of whom Bergman (Alfred Hickman) is the most exacting. And Braddock (Alec B. Francis), the head of the firm, has other troubles. His health is failing for one thing, and his son, Paul (Rodrique LaRoque), is wasting his time at college on associates who can do him no good. Hattie Fanshawe (Una Trevelyn) is the chief parasite.

Kitty has her troubles too. Dimples Briggs (Nadia Gary) is in imminent danger of being taken from the warm-hearted factory girl. "Dimples" is a child whose scapegrace father turns up at intervals to wring money from Kitty by threatening to take "Dimples" from her. Briggs (Edward Boulden) makes the lives of both a burden, but Kitty is helpless to her love for the little girl.

But when Braddock goes away for his health the resourceful Kitty determines to straighten out his tangled affairs. She designs a smart bathing dress which she calls "The Venus Model," and against the opposition of the manager, Bagley (Edward Elkas), the model is made up, and creates a sensation among the buyers. Kitty is promoted to the exalted post of chief designer, and business takes an upward spurt.

The foregoing ought to provide a basis for an interesting story.

Elaborate Sets for De Mille's Artcraft

INTEREST centered last week at the Famous Players-Lasky Hollywood studio on the big hotel roof garden set for Cecil B. DeMille's Artcraft picture, "We Can't Have Everything." It occupies half of one of the big glass stages and ascends to the diffusers. A special troupe of ballet dancers was engaged for the scenes, with two orchestras and hundreds of extras. Among the leading players in the cast are Kathlyn Williams, Elliott Dexter, Alma Francis, Sylvia Breamer and Thurston Hall.

"Less Than Kin" is the picture in which Wallace Reid is being starred, with Ann Little again appearing as his leading woman. Donald Crisp is directing. The picture is located in Central America to a large extent. Raymond Hatton, Gustav Seyffertitz, Noah Beery, James Neill, Charles Ogle, Jane Wolff, James Cruze, Guy Oliver and Clarence Geldert appear in support.

"Missing," J. Stuart Blackton's Paramount picture from the novel by Mrs. Humphry Ward, is militant in character and has to do with women's part in the big war.

Ranchos to Alternate With Blue Ridge Dramas

THE vigorous western releases known as Rancho Dramas, produced by the National Film Corporation of Denver, are being dated on alternate weeks with the Blue Ridge Dramas produced by Ned Finley, according to General Film.

This will enable exhibitors to book a continuous weekly succession of two-reel outdoor photoplays of the type that has already been demonstrated a big commercial success. In accordance with this arrangement of two-reel subjects, the current Blue Ridge drama will be followed by a Rancho story providing an unusual number of thrills and suspenseful moments, and so on.

Similarly the O. Henry releases, through General Film, are now dated every other week to alternate with a Wolfville Tale by Alfred Henry Lewis, providing a succession of comedy-drama of high literary caliber—the O. Henry subjects dealing with urbane life and the Lewis tales with the unharnessed West.

"Yosemite in Winter" New Pathe Scenic

What should prove a wonderful interlude for any program, in a month or six weeks, say, when the justly celebrated summer sun is broiling the earth, is a new Pathe scenic "Yosemite in Winter" soon to be released. The photography is sharp and picks out the marvelous detail of America's most famous natural garden spot clothed in ice and snow.

Scene from "Toys of Fate" (Screen Classics).

"Toys of Fate" Is Nazimova's Latest Metro Production

NAZIMOVA'S latest photodrama, "Toys of Fate," which has been declared to surpass "Revelation," her first picture for Screen Classics, Inc., had its premiere performance at the Strand theater, New York on Sunday, May 11. George D. Baker, who guided the star in "Revelation," also directed her in "Toys of Fate."

Nazimova has the greatest acting opportunities of her notable career, and she more than fulfills requirements. The Russian actress plays the part of a gypsy princess, with the fiery, untrammeled nature of that picturesque race. Love and hate are almost equally developed in the gypsy girl, Azah, who is made the instrument of fate to bring justice to Bruce Griswold, who deceived her mother, Hagar. Nazimova also plays the mother, Hagar. Azah's life in the gysy encampment, and in the caravan of her tribe, is depicted in a fascinating manner, and gypsy rites and customs are reproduced.

In "Toys of Fate" there are one hundred and fifty art titles which greatly enhance the artistic beauty of the subject. These illustrated titles are the invention of Ferdinand Earle, Metro's art director, and are a part of his process, known as motion painting.

Charles Bryant, who played opposite Nazimova in "Revelation," appears as her leading man in the role of Henry Livingston. He has supported the star in "War Brides," both on the stage and screen, and also in Ibsen repertoire on the legitimate. Irving Cummings is cast as Greggo, the gypsy lover; Dodson Mitchell essays the role of Bruce Griswold.

Griffin Goes to Russia With Y. M. C. A.

Herbert Griffin, who has been a selling representative of the Nicholas Power Company for a number of years, has temporarily severed his connection with that concern, and has gone to Russia with the Y. M. C. A. commission.

Herbert Griffin.

Mr. Griffin has had a wide experience in motion picture matters, and is an expert in projection. His experience and ability will prove of great value in this field.

Bill Farnum in War Charity Makes Stage Appearance

FOR the first time in years, William Farnum made his reappearance on the speaking stage recently. The occasion was the launching of the Los Angeles branch of the Stage Women's War Relief at the Morosco theater. The event packed the theater with a distinguished gathering representative of the stage and screen.

Mr. Farnum "came back" to the footlights and scored an unmistakable success when he gave a masterful rearrangement of lines from various Shakespearean plays that are applicable to the Kaiser. He delivered this in such a telling way that he was recalled several times.

Miss Bertha Mann, leading woman of the Morosco, who had the chief role in "The Blindness of Divorce," the propaganda film that Frank Lloyd directed for William Fox, made a plea for old kid gloves for aviators jackets. Miss Mann wore a demonstration jacket that was a silent but highly effective means of getting responses.

Mr. Farnum came to the affair direct from the Fox studios in Hollywood, where he has been busily engaged in finishing the interior scenes of "Riders of the Purple Sage," the Zane Grey novel which Director Lloyd is picturizing.

On Tuesday, May 7, these early episodes were completed, and the large company was ready to begin work on the exteriors, which will form the chief part of the action in the production. The cast left at once, with a number of technical men, for "location" work in Arizona.

After a great deal of "desert stuff" has been filmed, Director Lloyd and Mr. Farnum will lead the company into Grand Canyon for what should prove some of the most beautiful, as well as stirring, scenes in photoplay. The principals in the production besides the star are William Scott, Marc Robbins, Murdock MacQuarrie, Nancy Caswell, and J. Holmes. Katherine Adams is Mr. Farnum's leading woman in the picture, as she will characterize Bess, the masked rider.

Scene from "My Lady Nicotine" (Mutual).

Farnum Loan Film Makes Hit in Nation's Capital

TREMENDOUS applause from leaders in governmental officialdom, including President Wilson, greeted the exhibition at Keith's Washington theater of William Farnum's Liberty Loan boosting film. The picture was made at the William Fox studios on the Coast under the direction of Frank Lloyd in spare moments.

The celluloid playlet carried a stirring appeal to everyone to do his utmost in putting the third loan strongly and solidly over the top. And aside from its purely patriotic aspect it was a highly interesting featurette in itself.

The drama was shown at Keith's on a Wednesday, always a day noted for the number of diplomats and statesmen who attend the show. President Wilson was there with a party in the box he uses practically every week. At the first flash on the screen of the cinema playlet there was loud applause. Throughout the time that the feature was being unreeled the applause remained practically continuous. At the end of the film there could be doubt that the audience was a unit in approving the sentiments expressed.

In accordance with the request of the Treasury Department, 120 prints were made of the little patriotic drama for distribution throughout the country. Mr. Farnum also toured Nevada and California on behalf of the loan, and subscribed to $88,000 himself.

"Venus" to Make Its Debut.

Miss Betty Lee, star of "The Triumph of Venus," the Victory film classic distributed by General Film Company, has gone to Atlanta, her home city, to witness the local opening of the photoplay feature, an event of the near future. Reports received by General Film from Atlanta indicate that the greater part of the city is keenly interested in the event.

Arrangements are now being completed for the release of "The Triumph of Venus" in New York, Atlanta and Boston at an early date, following which formal openings will be held in other large cities. The chief swimmer is Phylis Beveridge, who is also cast as the goddess Diana. William Sherwood is also one of the chief performers, his floating down a series of waterfalls while simulating death being something never before recorded.

Lawrence to Stage Pearson Film.

Edmund Lawrence, who had charge of Virginia Pearson's drama, "The Firebrand," the current William Fox special feature, will begin the work of directing this week a powerful play by George Scarborough to be released under title of "For Gold." Miss Pearson will be the star of this production.

Mr. Lawrence made his directorial debut with the Fox forces in the production of "A Daughter of France," which is said to have proved an immensely popular vehicle for Miss Pearson, although Mr. Lawrence screened most of the picture under the handicap of illness. Probably no director in the industry is more popular with his technical staff and actors than Mr. Lawrence.

General Distributing Rancho Series.

General Film Company has begun the distribution of a new brand of Western stories, the Rancho series, which are being produced at the Denver studios of the National Film Corporation, of which O. D. Woodward is president. The Rancho stories are released every other week. "When the Sun Sets Red," the second of the series, is a tensely dramatic story of a romance in which a returned nurse and a young American who has "gone over the top" play the leading parts. They meet again in the West while recuperating, and almost immediately become involved in a series of adventures which hold the fan in suspense until the last flash.

"The Battle Royal" (Sennett).

In "The Battle Royal," the Paramount-Mack Sennett Comedy released May 20, Ben Turpin is introduced as a victim of financial depression. His inability to pay his landlady results in being forcibly cast out in the street, wrapped up in his steamer trunk. That's when Charles Lynn and Polly Moran take pity on him. The picture was directed by Richard Jones, who staged the action in a fast and furious manner.

Miss Clark Doubles as Little Eva and Topsy

INCREASED interest is added to the big production of "Uncle Tom's Cabin" by the Famous Players-Lasky Corporation as a Paramount picture by the fact that Marguerite Clark is playing the dual roles of Topsy and Little Eva, two dissimilar characters which will demonstrate the versatility of the star.

The amusing antics of the colored pickaninny provide scenes wherein Miss Clark can utilize the comedy talents which she displayed on the speaking stage, and as Little Eva, the pathetic incidents draws upon her well known dramatic ability. The make-up and rags of Topsy completely disguise Miss Clark in this part, which will be found in strong contrast to the opposite role, and the illusion is strengthened further by a number of scenes in which the two characters appear simultaneously.

The supporting cast includes J. W. Johnston as Haley, the employer of Simon Legree. Florence Carpenter is Eliza and Walter Lewis Simon Legree. Frank Losee is Uncle Tom. Phil Ryley is Marks, the lawyer; Henry Stamford is St. Clair, and Harry Lee is Jeff, the poor negro. J. Searle Dawley is directing the production, and H. Lyman Broening is in charge of the photographic work.

Parke and Cushing Collaborate.

Having completed the production of "The Yellow Ticket," starring Fannie Ward, William Parke, director of a number of Pathe successes, has returned to New York after a trip to Atlantic City, in the course of which he and Tom Cushing, who wrote the scenario for "The Yellow Ticket," have worked out a number of stories which they have had in mind for some time. They make a strong team. Mr. Parke decided not to accept the offer of the Astra company that he produce their next serial, as he wants to stick to features.

A Genuine Screen Beauty—Peggy Hyland, Fox Star.

Over 600 Theaters Have Booked Parsons Comedies

SMILING BILL PARSONS, who is making comedy features for distribution through Goldwyn, is hard at work on the ninth comedy production of the twenty-six he will make this year. Already, with but two weeks elapsed since release date, over six hundred theaters, including Jones, Linick, and Schaefer houses; Asher Brother circuit; Marcus Loew's theaters, the Mastbaum, McGurk, and Sablowsky theaters in Philadelphia, and A. H. Blanck and Thomas Saxe houses throughout the Northwest, have booked the entire series, while Miller's theater, Los Angeles, billed Parsons like a circus last week and featured his "Bill's Baby" as big as their dramatic feature.

Billy Rhodes is seen opposite the smiling comedian in "Bill's Baby" and "Bill's Predicament." Molly Malone, formerly featured with Universal, supports Bill in "Matching Bill" and "Birds of a Feather."

Teddy Sampson will be Parsons' principal support in two releases already completed, but as yet unnamed; while May Agnew is now working opposite him in "Bill Bulls the Market," and has been engaged for another picture.

That high class comedies, sans slapstick and burlesque have an opulent market is attested by the offers the sales forces of the National Film Corporation have received for foreign rights to the Capitol pictures.

Through the Goldwyn foreign department offers have been received from Scandanavia, Australia, France, Italy, Spain, and Portugal; while Harry Reichenbach, the company's general sales and business manager, has received offers of outright purchases or franchise sales from Walturdaw and Jury's, Ltd., of London; Williamson and Australasian for Australia; from Di Luggo and Antemorra for Italy, Portugal, Spain, and the Balkan states, and from Howells, of the Orient.

No arrangements have been concluded for the foreign territories as yet. Mr. Reichenbach will leave for Europe early in June, and contemplates handling the sales for all European countries from a London connection.

Francis Ford Leaves For Coast.

Francis Ford's stay in New York following the completion of his first release entitled "Berlin via America" came to an end on May 9, when he departed for California accompanied by Miss Elsie Van Name, the author of the first two of the Fordart Productions; his leading woman, Miss Edna Emerson, and her mother, Mrs. Victor H. Emerson, and other members of his company.

All future productions will be made at Mr. Ford's studio in Los Angeles. Arrangements have been consummated which will permit of immediate activity upon his arrival, and assures the release of his second picture not later than July 1. "A Man of Today" is the title selected for this release, and it is claimed that it incorporates a big, timely theme with a strong and convincing appeal to our own Allied governments.

The reception accorded "Berlin via America" has been most gratifying to Mr. Ford, the more especially as Ernest Shipman was able to hand him a check, the amount of which represented an outright sale of 75 per cent. of the territory, and accomplished during a sales campaign of less than two weeks.

Film Fires in Screen Telegram.

The destruction of two big motion picture plants by fire are shown in Screen Telegram No. 21, scheduled for release May 12 by Mutual. The blaze at Waukegan, Ill., which wiped out a dozen Government warehouses and destroyed the clearing house of the Mutual, with the destruction of 40,000,000 feet of retired film, was caught by Screen Telegram cameraman.

The fire which destroyed the studios of the Lasky Company at Hollywood also is pictured in the same reel.

Official French War Pictures show scenes from the great world war taken in the Alps. An interesting picture in this section shows the mountain dogs hauling munitions and troops traveling on skis through the mountains.

Other pictures from France showing methods adopted by Allies to guard against German aerial attacks and the operation of aircraft guns are shown in Screen Telegram No. 20.

Other war scenes in this release show the wreckage caused by the bombardment of the Huns in a village in Lorraine, France, and the people returning after the bombardment to hunt for homes.

More Prints of "Over There."

Select's patriotic photodrama, "Over There," is in such great demand in these stirring days that, in order to be able to accommodate demands for showing of this picture, the Select Pictures Corporation has been forced to reprint the subjects. A large number of prints on "Over There" are being made on a rush order and shipped as fast as ready to the territories most in need of extra prints. This reprinting of the feature is not in order to replace worn out prints, but is due solely to a steadily mounting demand for the feature. The first prints finished are being rushed to New Orleans, Pittsburgh, Seattle, Omaha and Denver, the five cities where the need for extra prints is most pressing at the present.

New Boy City Stories Coming.

A new block of Judge Brown stories is promised for early release through General Film Company by the Boy City Film Corporation. These four additional subjects have been completed: "Love of Bob," "Dog vs. Dog," "A Boy Built City" and "The Case of Bennie." Boy City lads who have appeared in the first ten productions will be the featured players in this new list of subjects. Ruth Hampton, the leading woman of the Judge Brown Stories will continue to appear.

The first ten Boy City Films have established themselves as most successful short length features, the bookings having exceeded all expectations.

Fairbanks in Role of Reporter.

The next Douglas Fairbanks production is "Say, Young Fellow." In this subject the energetic Douglas appears as a "cub" reporter employed in a small city, who wins distinction by interviewing a millionaire who not only has never been interviewed before, but who announced that he never would submit to reportorial inquisition. How Fairbanks, known as "the young fellow," gets to the millionaire and obtains the story he is after, is said to be a highly interesting development new to modern motion pictures.

Clover Puts On "Love's Lucky Day."

Another swift Clover Comedy, "Love's Lucky Day," is released this week by General Film. "Bud" Duncan, "Dot" Farley and "Kewpie" Morgan, the three stars of the series, demonstrate their funmaking ability in this subject. Following this will come 'Oh, the Woman," another subject in which "Dot" Farley's burlesque vampire role provides a large measure of the laughs, and "Bud" Duncan romps about in entirely new characterization.

Baby Marie Pulls Tom Mix Stuff.

Baby Marie Osborne appears as a diminutive cowgirl in her new Pathe play, "A Daughter of the West," and rides her own little Shetland, which animal, by the way, has been induced in some mysterious manner to do quite a little "bucking" in one scene. This part of the new play will register a hit with the juvenile admirers of Baby Marie.

Over 6,000 Days' Bookings for "Tarzan of the Apes"

THE First National Exhibitors' Circuit has closed bookings on "Tarzan of the Apes" up to May 10 totaling 6,009 days. These figures are claimed to top anything on record in moving picture annals, when the fact is taken into consideration that 'Tarzan" was released barely two months ago.

Realizing the sure-fire box office possibilities of the film many of the leading exhibitors have preferred to play it on a percentage basis, and have cashed in in proportion to the brains and energy they have invested in its promotion. Whenever a flat rental price has been paid by a big house the amount has been worthy of comment. In Los Angeles, for instance, T. L. Talley, who holds the First National franchise for southern California, closed a cash contract with Emil Kehrlein, Jr., proprietor of the Kinema theater, for $3,500 for a two weeks' run.

John H. Kunsky, of Detroit, announces the opening of the picture at the Washington in Detroit the latter part of this month, while Tom Moore is getting ready to present "Tarzan" at his new Rialto theater in Washington, D. C.

New York Showing for Douglas Color Picture

Motion picture patrons of Los Angeles were treated to a genuine surprise a few weeks ago when the Kinema theater made its usual announcement in the form of a three-color advertisement.

The reason for the color was the fact that the Kinema theater had secured sole rights of Los Angeles to exhibit the new Douglas color pictures which are being distributed by the W. W. Hodkinson Corporation.

W. W. Hodkinson has announced to his home office that he is so impressed with the quality of the Douglas color pictures that instead of commencing immediate bookings in the various exchanges he has decided to bring the latest production, "Cupid Angling" to New York for a large trade showing and public exhibition, so that the quality of these pictures may be appreciated by both trade and public.

Next Barriscale Picture Is a Grace Miller White

A BRAND new characterization is promised by Bessie Barriscale in her seven-act adaptation of Grace Miller White's novel, "Rose o' Paradise," her Paralta Play released May 13.

"Rose o' Paradise" was recognized among the "best sellers" upon its publication several years ago. It is one of those tales that holds the interest from the start.

The story concerns the adventures of a little optimist, Jinny Singleton, rightful heiress to a fortune left by her mother, but made victim of a chain of unpleasant circumstances by her scheming uncle.

In the role of Jinny, Bessie Barriscale has added another triumph to her already long list of screen successes. The part offers her opportunities to score heavily, not alone with her emotional powers, but with her personality as well.

Billie Rhodes Comedy Helps a Tobacco Fund

THE Mutual-Strand comedy scheduled for release by Mutual, May 21, "My Lady Nicotine," is, in addition to being a clever, thoroughly funny Billy Rhodes subject, a happy piece of propaganda for "Our Boys in France Tobacco Fund."

The story is built around the efforts of a young wife to break her husband of smoking. Persuasion failing she tries patent tobacco cures, with serious and laughable results.

Scene from "Sporting Life" (Tourneur).

Fox Announces a Well Balanced Program for June

FIVE productions from the Eastern and Western studios are to be released as special features next month by William Fox, according to the June schedule, which has just been announced. This is the order in which the pictures will be issued:

June 2.—June Caprice in "Blue-Eyed Mary," a girl's sprightly adventures in the field of love. Staged by Harry Millarde from the story by Frances Crowley.

June 9.—Tom Mix in "Ace High," a tale of adventure in the service of the Canadian Northwest Mounted Police. Written and directed by Lynn Reynolds.

June 16.—Jane and Katherine Lee in "We Should Worry!" an impish, stormy comedy-drama written and staged by Kenean Buel.

June 23.—Gladys Brockwell in "The Scarlet Road," the drama of a woman's triumph over the wolves of society. Directed by Edward J. LeSaint from the story and scenario of Charles Kenyon.

June 30.—George Walsh in "The Kid Is Clever," a surprise photoplay built on an original dramatic structure.

The first of the announced films, "Blue-Eyed Mary," shows June Caprice in one of the most appealing parts she has yet had. The supporting company consists of Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Henry Hallam, and Florence Ashbrooke.

"Ace High" is said to be a perfect vehicle for the fast-riding star, Tom Mix. Those who are at all acquainted with the type of work that Mix does need no assurance that he makes an excellent figure as one of the Canadian Northwest Mounted. In the production are Kathleen Connors, Lawrence Peyton, James O'Neil, Jay Morley, Golda Madden, Pat Chrisman, Lloyd Perl, Virginia Lee Corbin, and Lewis Sargent.

"We Should Worry!" is the most expensive film Jane and Katherine Lee have had. An unusually big cast was taken South for all the exterior scenes.

Supporting Gladys Brockwell in "The Scarlet Road" is Charles Clary, Betty Schade, L. C. Shumway, and William Scott.

In "The Kid Is Clever," George Walsh is provided with another of the action and "stunt" productions which have won him such high favor.

The first of the Sunshine comedy releases in June will be "Wild Women and Tame Lions," in which several kings of the forest and ascore of pretty girls combine to produce a record-making laughbringer under Henry Lehrman's direction.

Goldwyn Makes Release Change on Marsh Subject

GOLDWYN Pictures Corporation announces the substitution of "All Woman," a story by F. Lloyd Sheldon, as its Mae Marsh release for June 2 in place of "The Glorious Adventure." The last-named production will be the subsequent Marsh release.

Hobart Henley, who dirceted Mae Marsh's successful picture, "The Face in the Dark," directed "All Woman." He has provided for it the same quality of snap and punch that made the former vehicle.

The new production gives Mae Marsh a stronger dramatic role than any she has had. "All Woman" tells the story of Susan Kildare, "the good girl who tamed a bad town." Every inch a woman—a real woman—is Susan, though the beginning of the story finds her a New York factory girl.

Cohen Enthusiastic Over Trade Conditions in South

THREE big theaters in the South, heretofore opposed to giving their houses over to week runs, have set custom aside and booked Screen Classics' "Revelation," starring Nazimova, for a solid week's engagement. Harry J. Cohen, of Metro, who has just returned from a whirlwind tour of that section of the country in the interests of Screen Classics productions, cites the Strand, in New Orleans, and the Queen and Liberty, in Dallas and Houston, respectively, as examples of the new policy houses.

Mr. Cohen made his swing around the South in ten weeks, but in spite of his limited time he found opportunities to make several speeches in aid of the Liberty Loan.

Mr. Cohen returned from his trip enthusiastic about business conditions in the picture industry in the South. They are surprisingly good, he declares, and promise to be even better within the next twelve months. This is particularly true of Texas, he says, where he found people waiting in line as early as 9 o'clock in the morning for seats at the bigger theaters.

Mr. Cohen leaves for the Middle West within a week to visit exhibitors in Philadelphia, Pittsburgh, Cleveland, Cincinnati, St. Louis, Kansas City, Mo., Des Moines, Minneapolis, Milwaukee and Chicago who have sought bookings for Screen Classics, Inc., big features.

Pathe to Inaugurate Another Travel Series

BY VIRTUE of an important deal just consummated between Pathe and the Post Film Company, release throughout the country of a new travel series will be made by that distributing company in conjunction with leading daily newspapers.

Forty important papers are parties to the contract, and as each film is shown in each city, a travel article corresponding appears in each newspaper. The subjects are in single-reel form. Most important of all, the countries covered by the touring cinematographers are those with which most Americans are totally unfamiliar.

The first release will be on June 16 and affords a striking and comprehensive picture of life in St. Thomas, in the Virgin Islands, bought from Denmark by the United States last year.

These travel pictures do not confine themselves to beautiful scenery, fine harbors, grand mountains and other scenes that might be described as "still life" or ordinary "scenics." They are actual and real travel pictures. The manners and customs of the people of the country are faithfully and accurately reproduced; the things that would most interest the traveler are visualized upon the screen for the beholder in the auditorium.

Universal Makes Change in Serials.

The Universal Film Company will have but one serial running after June 3 instead of two serial releases a week as heretofore. During the week of June 3 the eighteenth episode of "The Bull's Eye," with Eddie Polo, will be released, after which "The Lion's Claws," with Marie Walcamp, will continue to be released weekly until July 29.

Under the original plans immediately upon the release of the eighteenth, the final episode of "The Bull's Eye," the first episode of "The Brass Bullet," featuring Juanita Hansen, was scheduled for release. The release date for "The Brass Bullet" has been postponed until the first week in August, when it will follow the final episode of "The Lion's Claws."

To take the place of the second serial, Universal will reissue several of its former serials in the shape of complete shows to be run in either three or four episodes at a time, according to the best judgment of the exhibitors.

Katharine Harris Barrymore, Wife of John Barrymore, Who Plays the Difficult Role of Lily Bart in Metro's All-Star Production of Edith Wharton's Famous Novel, "The House of Mirth."

State Rights Department

Conducted by C. S. SEWELL

Shipman Will Release Fifty-Two Pictures Per Year

Including Shorty Hamilton and Francis Ford Features, Binney Comedies and Others—Announces Large Territory Sales on These Productions.

ERNEST SHIPMAN'S spring announcement covers thirty-two pictures for the current year which include twelve from the W. H. Clifford Co., featuring Shorty Hamilton in his new five-reel comedies; six from the Francis Ford Producing Co., which has already released "Berlin Via America"; twelve from the Josh Binney Co., featuring Funny Fatty Filbert in a series of two-reel comedies; "A Nugget in the Rough," a five-reel Western comedy drama; "Trooper 44," featuring the State Police of Pennsylvania; "The Tiger of the Sea," a timely seven-reel production written by Nell Shipman, and six features from the Titan Feature Photoplay Co., of Spokane, Wash.

But twenty more pictures are necessary to reach the announced output of fifty-two pictures per year, and contracts now executed and other plans in the making gives Mr. Shipman assurance of exceeding this number.

With the exceptions of "The Tiger of the Sea" and the forthcoming productions of the Titan Company, territory has been disposed of on all of the pictures in hand, and in some cases almost sold out.

Mr. Shipman calls attention to the fact that prominent buyers of the United States and Canada are doing business with him on a cash basis for most of his output, and that some of these buyers are men new to the industry, while others have been transacting business with him for a period of years, and states that a system which brings the selling value of the picture to a mutually satisfactory basis and guarantees to the buyer a strict fulfillment of all contracts, enables him to dispose of most of his territory without the necessity of screening the pictures.

Thirty-four states have been contracted for on the Francis Ford feature, and with the exception of three buyers all are said to have bought on the strength of Mr. Ford's reputation and trade paper reviews, and those who exploit the first Ford feature having the option on his other productions.

Mr. Shipman aims to represent Independent producers in the open market, and states he will only handle products which appeals to the active class of exhibitors and meets with the approval of the Government authorities at Washington.

The territory which has been disposed of by Mr. Shipman is as follows:

"Shorty Hamilton" series of five-reel features (four now ready)—California, Arizona and Nevada, to Sol Lesser, San Francisco. Texas, to Specialty Film Company, Dallas. Oklahoma, to T. E. Larson, Oklahoma City. Michigan, to State Film Company, Detroit. Georgia, Alabama, Florida, North Carolina, South Carolina, to R. M. Savini, Atlanta. New England, to Globe Feature Film Corporation, Boston. Western Pennsylvania and West Virginia, to Quality Film Co., Pittsburgh, Pa. Indiana, Missouri and Kansas, to V. H. Hodupp, Inc., Indianapolis. Minnesota, Wisconsin, North Dakota and South Dakota, to Associated Theaters, Minneapolis.

Francis Ford in "Berlin Via America" (six reels)—Greater New York, to Elk Feature Film Co., 126 West 46th street, New York. Tennessee, Alabama, Georgia and Florida, to Special Features Co., Knoxville, Tenn. Virginia, North Carolina and South Carolina, to Otto Haas, Ottoway Theater Co., Charlotte, N. C. Texas, Oklahoma and Arizona, to T. E. Larson, Oklahoma City. Iowa, Kansas and Nebraska, to Independent Film Exchange Co., Omaha. Utah, Colorado, New Mexico, Montana, Wyoming, Idaho, Washington, Alaska, Oregon, California, Nevada, Arizona, Mississippi and Louisiana, to Favorite Feature Company, Oklahoma.

"Josh Binney" Comedies, two-reelers, monthly release, to R. M. Savini, Atlanta, Ga., who has purchased rights to North Carolina, South Carolina, Alabama, Georgia, Florida and Tennessee. Contracts are about to be closed for twelve additional states, and particulars will be announced later.

Loew Books International Cartoons.

The International Film Co. reports great success in booking their black and white cartoon comedies featuring the Katzenjammer Kids and Happy Hooligan, in the best class of theaters throughout the country, the latest addition being for the entire circuit of theaters controlled by Marcus Loew, where they will be shown each Saturday and Sunday.

In speaking of the popularity of this brand, an official of the company stated: "Prominent photoplay managers all over the country, with their fingers always on the public pulse, have felt it incessantly beating out the word 'comedy.' Every normal, healthy human being has in his make-up a 'crying' need for laughter, and at the present moment, with the big shadow hanging over the world, laughter is at a premium and not as easily created as formerly. More subtle humor, much funnier situations are necessary, and that these cartoon comedies are supplying this need is apparent by the bookings that are daily piling into the Educational Film Corporation offices.

Western Exchange Adopts New Name.

In view of the fact that they have purchased rights to several other productions, the names of the "Mid-West Civilization Company" has been changed to "Mid-West Greater Features Company." Among the features recently secured by this company, which is located in the Gas and Electric Building, Denver, are William N. Selig's "Garden of Allah" and the General Enterprise feature "The Warrior," starring Maciste. Excellent business is reported for all of these pictures, "Civilization" and "The Warrior" enjoying second and third runs, while "Garden of Allah" is being booked for first and second runs.

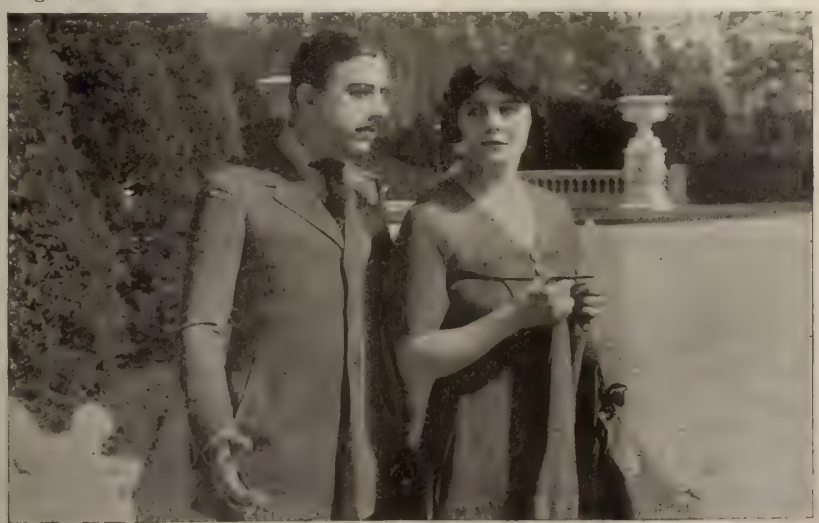
Gould Estate Pictured in New Graphic Production

IVAN ABRAMSON, director general of the Graphic Film Corporation, has finished the interior scenes for "When Men Betray" and has left for Lakewood, N. J., where the exteriors are to be made on the well-known Gould estate, one of the show places of the country.

Mr. Abramson expressed his satisfaction with the work insofar as it has progressed, and states "the theme is a strong one and deals with conditions of life that are known to exist but which have not, so far, been portrayed on the screen, forcefully bringing out the truth that small transgressions often lead to disastrous results. The characters are not mere puppets of an author's imagination, but are all types I have known and carefully studied."

Gail Kane is the star, and she is said to have a role which affords opportunities for extraordinary pathos and appeal and also shows her as a dominating figure in tense situations and smashing climaxes.

In addition, the cast includes Robert Elliott, Stuart Holmes, Sally Crute, Gertrude Braun, Jack McLean, Reed Hamilton, Dora Mills Adams, Tallulah Bankhead, Hazel Washburn, Lillian Berse and Julienne Moore.



Scene from "When Man Betrays" (Graphic).

S. L. Rothapfel Books Two Additional Petrova Pictures

Says Polish Star's First Two Production Rank Second and Third in Box Office Value at Rialto Theater, New York.

ANNOUNCEMENT is made by Petrova Picture Company that Madame Olga Petrova's two productions, "The Life Mask" and "Tempered Steel," will be seen at the Rialto and Rivoli theaters. "The Life Mask," the third special vehicle in which Madame Petrova appears, has been booked by the managing director, S. L. Rothapfel, for the Rialto commencing the week of Sunday, May 12. The picture is a film version of the novel of the same name by the celebrated, though anonymous author of "To L. M. G."

"Tempered Steel," Madame Petrova's fourth special feature, designed as a screen medium for her by George Middleton, author of "Polly with a Past," and directed by Ralph Ince, will be presented at either the Rialto or Rivoli during the early part of June.

Frederick L. Collins, president of Petrova Picture Company, was recently in receipt of the following letter from Mr. Rothapfel: "Since our recent talk, I have been looking over my Rialto attendance records again and find that the Petrova figures are even better than I told you.

"During the four months I have played two Petrova Pictures, 'Daughter of Destiny' and 'The Light Within,' the former played to more money than any other picture, save one, which has appeared at the Rialto during the period; and the latter played to more money than any other picture, except 'Daughter of Destiny' and the one picture referred to above. In other words, your two pictures rank second and third in point of box-office value, over a period of eighteen weeks.

"These facts, together with my great admiration for Madame Petrova as an artist, lead me to accept with pleasure, your very kind offer to allow my theaters to continue presenting Petrova Pictures, notwithstanding the severance of my relations with the First National Exhibitors' Circuit."

Adopts World's Suggestion in Advertising Chaplins

W. H. Productions to Carry Announcements in Trade Papers for Benefit of Exhibitors Who Have Bought Rights to Series, and Exhibitors.

ALTHOUGH W. H. Productions Company considers it unnecessary to place advertising in the trade papers to promote the sale to the State Rights buyers of the series of twenty-six one and two-reel Charlie Chaplin subjects which they will reissue, most of the territory in the United States being sold within a period of two weeks, being anxious to assist exchangemen to book this series they announce they will take an advanced step in the development of the State Rights market by inaugurating with the current issue of several of the trade papers an advertising campaign to the exhibitor for the purpose of aiding exchanges to secure a maximum amount of bookings.

The Moving Picture World in issue of March 30, made a very strong plea for this kind of service, and W. H. Productions Company is to be commended for this new inauguration in service and advertising help to enhance the value of their product with the exchangemen and thus materially assist them to secure maximum results.

The first three subjects of the Chaplin series will be two-reelers and are entitled: "The Jazz Waiter," adapted from "Caught in a Cabaret"; "His Dare-Devil Queen," adapted from "Mabel at the Wheel," and "The Roustabout," adapted from "The Property Man."

The entire series are being re-edited, retitled and reconstructed, with an advertising display of exceptional one, three and six sheets for the two-reelers and one and three sheets for the single reelers; also a lobby display of attractive 8x10 photographs on each subject.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

W. H. PRODUCTIONS COMPANY announce the sale of rights to series of twenty-six Charlie Chaplin reissues to Special Features Company, Knoxville, Tenn., for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

* * *

Special Features Company, Knoxville, Tenn., have secured from W. H. Productions Company rights to series of twenty-eight Mack Sennett Keystone reissues for South Carolina, Georgia, Florida, Alabama and Tennessee.

* * *

Ernest Shipman announces sales of rights to twenty-four states for Shorty Hamilton series of five-reel features; twenty-seven states for the Francis Ford production "Berlin Via America" and six states for the Josh Binney two-reel comedies. For full details refer to story on another page of this department.

* * *

Sunset Productions, Incorporated, announce the following sales of territory of "A Lion of the Hills" to Foursquare Pictures, Denver, for Colorado, Wyoming, Utah, and New Mexico; to Special Features Co., Knoxville, Tenn., for Tennessee, Alabama, Georgia, Florida, and South Carolina; to Sydney B. Lust, Inc., Washington, for District of Columbia, Maryland, Delaware, and Virginia, and to Jere Spandau, Pittsburgh, for western Pennsylvania.

* * *

Arrow Film Corporation have sold the rights to "Million Dollar Mystery" feature to Special Features Company, Knoxville, for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

"Wrong Flat" Makes Fine Record.

Jester Comedy Company announces that "The Wrong Flat," the May release, has exceeded predictions for bookings from all parts of the country. Following its showing in New York, it was booked solid for the Loew circuit of theaters, and enthusiastic reports are being received from other points.

"'Men' Has Distinction" Says Foursquare Official

Bacon-Backer Production Also Contains Other Elements Which Go to Make Up a Successful Photoplay.

AN official of Foursquare Pictures, which is distributing the U. S. Exhibitors' feature production "Men," made by Bacon-Backer Film Company, in speaking of this picture states that it has the elements appreciated by exhibitors; that is, heart interest, "pep," "punch" and distinction.

"Distinction," he further states, "is the element which every motion picture producer aims constantly to put into his photoplays. It isn't easily secured, as it is attested by the infrequency of its appearance. But ever so often the quality of distinction is reflected in some feature, and then the public enthuses over that particular picture and the exhibitor makes money with it.

"'Men,' the Bacon-Backer six-reel photoplay, has this ingredient, which runs through the entire photoplay; in the atmosphere of the production; in the settings; in the cast and the acting. The story itself, which was written by the celebrated playwright Harry S. Sheldon, from his admirable play ('Men'), has distinction. No set of producers can make a good feature picture out of a story that 'isn't there.' So the fountain, it would appear, is the story.

"'Men' in this fundamental respect, is fortunate and has the salient elements without which no story really is one. Preliminaries were begun in the Bacon-Becker studio in West Thirty-eighth street—in the heart of New York, a block away from the Metropolitan Opera house. Exhibitors visiting New York, who are welcome to drop in at this studio, will discover wherein it offers exceptional opportunities for motion picture making.

"In that studio the plans were formulated, with enough deliberation to give to every detail the attention necessary to creating something which would prompt exhibitors and the public to exclaim 'That's a picture!'

"George Backer, an experienced builder, supervised personally the designs for the sets and furnishings. As a consequence the many scenes which represent the interiors of the houses of smart New Yorkers are correct to the letter. They form a very considerable element in the appeal of 'Men,' because they contribute atmosphere to the situations.

"Made to fit a particular need, 'Men' was created with care by a corps of experts. There was no definite set release date.

Scene from "Men" (U. S. Exhibitors-Bacon-Backer).

Foursquare Will Distribute Hadley's "Cinema Symphony"

George Backer Secures Controlling Interest in "The Lost Chord" Based on Song with Same Title.

HOPP HADLEY announces that after a private showing, George Backer took over the controlling interest in his first "Cinema-Symphony" and arrangements are being completed for its early release through Foursquare exchanges. It is stated that this deal was made on the strength of the story, production, and value as a novelty, as on account of important changes in the musical setting it was impossible to have the production screened for Mr. Backer in conjunction with the symphony.

This cinema symphony is based on Sir Arthur Sullivan's "The Lost Chord"; it is in five reels and is said to tell a story with considerable heart interest, written around the hero of the song. A love story leads up to a climax as the organist strikes the chord "like the sound of the great amen." A tragedy interrupts this, and the chord is lost and later found through an act of self-sacrifice.

Sol P. Levy and M. Winkler, who are working on the musical arrangement, are enthusiastic over the possibilities in the development of this idea, and Mr. Backer sees in it an excellent opportunity for theater managers to show their patrons the strenuous efforts they are making to give them musical programs in keeping with the elaborate productions, and to advertise their musicians in connection with the pictures and awaken a new interest in their efforts to supply music of quality.

"Increased Demand For Special Pictures," Says Hall

President of United States Exhibitors' Booking Corporation Declares Theaters Desire Them to Hold Patrons' Interest and Attract New Business.

WITH the completion of preparations for the immediate release of the two new U. S. Exhibitors' Booking Corporation productions, "Men" and "The Crucible of Life," Frank Hall is again keeping his committee of selection busy with a view to finding, at the earliest possible moment, another picture that measures up to his standards.

Starting with Tom Ince's "The Zeppelin's Last Raid," Mr. Hall's first choice for release under the U. S. banner, and taking into account the business done by "Those Who Pay," "The Belgian" and "Just a Woman," the demand for pictures with special advertising angles is, according to Mr. Hall, much greater than the supply.

"The theaters need, and must have, big special productions at frequent intervals," said Mr. Hall. "There is no business in the world which can as little afford to fall into ruts as the show business, and experienced theater managers are constantly on the alert to find something out of the ordinary to give them an excuse to make the kind of a noise that will attract unusual attention to their theaters. They know that there is no such thing as a fixed amount of box-office business independent of the attractions. They also know that when business is not building it is falling off. Big special pictures are necessary not only to draw new business, but also to keep their regular patrons from losing interest. Extra efforts to attract new patrons are imperative and it is up to us, as distributors, to give them exceptional pictures as often as possible."

Both "The Crucible of Life" and "Men" were produced under special conditions with a view to making them exceptional productions. Captain Harry Lambert staged the former for the Authors' Film Company, while the latter is the initial offering of the new Bacon-Backer studios.

Drummond Buys Rights On Several Productions

A PROMINENT out-of-town buyer who visited New York during the past week was W. E. Drummond, president of the Special Features Company, Knoxville, Tenn., operating one of the largest and most successful state-right exchanges in the Southern states.

Mr. Drummond's trip was for the purpose of securing additional pictures to add to the already large list he is offering in his territory, and he reports the following purchases: From Ernest Shipman, "Berlin Via America," the Francis Ford production, for Tennessee, Alabama, Georgia and Florida; from Pioneer Film Corporation, "The Still Alarm," for Tennessee, Alabama, Georgia, Florida and South Carolina; from Arrow Film Corporation, the Randolph Film Corporation's six-reel feature "The Million Dollar Mystery," based on the successful serial of the same title, for Tennessee, Alabama, Georgia, Florida, North and South Carolina; from the Sunset Film Corporation, "A Lion of the Hills," featuring William S. Hart, for Tennessee, Alabama, Georgia, Florida and South Carolina; from W. H. Productions Co., twenty-eight Keystone comedy reissues, and twenty-six Charlie Chaplin comedy reissues for Tennessee, Alabama, Georgia, Florida, North and South Carolina.

Mr. Drummond reports that conditions are very promising in the South, and that since the beginning of Spring, the business of the moving picture houses has been steadily on the increase, and he looks for a very prosperous summer.

Gay Life of Broadway Shown in "Devil's Playground"

CONFINING itself to the gay life of Broadway, "The Devil's Playground" is said to be unique, in that its characters are prosperous men and women respected in their various communities, while the dark side of life with its underworld characters has no place in the drama.

Harry McRae Webster, who directed the production and collaborated with Dallas Tyler in writing the story, saw in the gay life of the wealthy who flock to Broadway from all parts of the world, an excellent opportunity for a strong drama with exceptional spectacular features. The brilliantly lighted cabarets crowded with merrymakers and the gorgeously furnished tea dansants with their beautifully gowned patrons of modern dancing furnished backgrounds suited to the action of a strong drama of New York life, and he is said to have made good use of them and to have produced in "The Devil's Playground" a picture of unusual interest not only to New Yorkers, but to theater patrons throughout the world.

Vera Michelena, the star, is surrounded with a strong cast including Harry Springler, William H. Tooker, George S. Trimble, Robert Cummings and Lillian Cook.

Scene from "Devil's Playground" (Atlantic).

Whartons Complete "The Eagle's Eye"

Finish Nineteenth and Twentieth Episodes at Their Ithaca Studios This Week.

THE Whartons completed the filming of the nineteenth and twentieth episodes of "The Eagle's Eye" at their Ithaca studios this week. The twentieth episode shows the events which immediately preceded the declaration of war on Germany by the United States.

First-run houses have reached the twelfth episode, which depicts the attempt to blow up the locks of the Welland Canal, and The Whartons announce that reports indicate it is increasing patronage as it progresses. Bookings on the serial for second, third, fourth and fifth runs are record breaking, according to M. H. Hoffman, the manager of Foursquare.

Many exhibitors are making special arrangements for the showing of the thirteenth and fourteenth episodes. The thirteenth episode, "The Reign of Terror," shows activities of Franz von Bopp, the German Consul General in San Francisco, recently convicted for having fomented a rebellion in the British East Indies, and the fourteenth episode, "The Infantile Paralysis Epidemic," shows incidents in connection with the activities of Imperial German spies in America which are said to raise a grave question as to whether the Kaiser's agents should not be blamed for the various epidemics which have had such disastrous effects in the last three years.

Webster Taken Ill Justas "Reclaimed" Is Finished

Says Scenario of This Production Is Most Consistent and Well Constructed He Ever Directed and Work of Cast Excellent.

HARRY McRAE WEBSTER, who has just completed his seven-reel feature, "Reclaimed; the Struggle for a Soul Between Love and Hate," the work of Richard Field Carroll, is at present confined to his home, having been stricken with a serious ailment just after the last reel was assembled.

Mabel Julienne Scott.

Mr. Webster just before he was taken ill, stated that the story of "Reclaimed," while not a wonderful one, was the most consistent and well constructed scenario he had ever directed. He further remarked that the photography of this picture was 100 per cent., for which he gives credit to Harry Forbes.

Mr. Webster also states that the acting of not only the stars, Miss Mabel Juliene Scott and Niles Welch, but their leading support, Anders Randolf and the others, including Mabel Wright, Frederic W. Peters, Warren Cook, Sidney Bracy and last, but not least, Bobby Connelly, equals anything he has been associated with in his long and varied career as a motion picture director.

"Reclaimed," he added, "will not only please the public, but will satisfy the exhibitor, and I miss my guess if it is not one of the most consistent long, lasting sellers that has been seen in many a day."

It is said to be the opinion of those privileged to see "Reclaimed" that the artistic achievement of Mabel Julienne Scott is superior to anything she has heretofore accomplished.

This is very gratifying to producer Webster, who has been successful in the development of many now famous stars, including Leonore Ulrich, Dorothy Phillips, Gerda Holmes, Ruth Stonehouse and Sallie Crute, who received their first instructions in photodrama and began their climb to fame with him.

In No Hurry to Announce Release Plans for "Mickey"

IN commenting upon the method of distribution for "Mickey," featuring Mabel Normand, a Western Import Company official makes the following statement:

"We are in no hurry to release 'Mickey' until everything has been properly done to make it possible to give 'Mickey' a most thorough foundation for a successful showing in every part of the world.

"'Mickey' will be just as valuable as a box-office asset two years from now as it is today. It is not a war picture or a propaganda picture. It is a picture that the public will clamor for, a picture that will make them forget their worries and hardships, their sorrow and anxiety. It will thrill them, entertain them, please and satisfy them, and they will be glad they saw "Mickey" and will want to see it again.

"'Mickey' is gaining in value every day, and when it is released, in our opinion, it will be the greatest theater-filler that has ever been put out."

Interesting Subjects in Gaumont News and Graphic

Fighting Aeroplanes, French Aces, Arrival of Blue Devils, Record Breaking Launching of Freighter "Tuckahoe" and Other Timely Topics.

THE current issues of Gaumont "News" and "Graphic" are filled with well photographed news events from all parts of the United States, South America and Europe.

Gaumont Graphic No. 6 has a baker's dozen of subjects. One of the most interesting shows the fighting aeroplanes and some of the most prominent French "Aces," including Adjutant Garaud, a mere boy in appearance, who has 12 victories to his credit, and Lieutenant Madon, who has brought down 26 German flyers. Other French subjects show the arrival of Secretary of War Baker in Paris, and some French war dolls which have been created by wounded soldiers.

War activities in the United States are shown, including intensive work in trench warfare, the entertainment of the marines on their weekly half-holiday, and the training of college boys as reserve officers to be used in case of later emergency.

The reception tendered the "Blue Devils of France," at City Hall, New York, is also shown. These famous fighters, all of whom wear two or more crosses of honor awarded for distinguished bravery, were sent to this country to aid in the Third Liberty Loan campaign.

The reception in Washington by President Wilson of Viscount Ishii, the new Japanese Envoy; the dislodging by dynamite of 250,000 tons of stone for highway building; the inspection by Army officers of alligator hide, to take the place of leather for many war purposes, are also pictured.

In Gaumont News No. 7 is shown the record-breaking launching of the 5,548-ton steel freighter, "Tuckahoe," in 27 days after the keel was laid.

The 18 Shropshire sheep which President Wilson has purchased are shown grazing on the White House lawn; also "Raisin Day" pageant in Fresno, California, which developed into a patriotic demonstration, and the annual marathon, from Bronx to City Hall, in New York City.

Foreign subjects show the review and decoration of troops by King Victor Emmanuel III, of Italy; the inspection by Secretary of War Baker and General Pershing of a Red Cross Rest Station; the transportation of war supplies over the snow-clad mountains of Europe by Alaskan "huskies," these dogs seeming as much at home in the Alps as they were in their native country. The reception which New York City tendered the "Anzacs," Britain's famous fighters from Australia and New Zealand, who were sent to the United States to aid in the Third Liberty Loan campaign, closes the reel.

Zaretsky Secures Several Bookings.

Among the recent visitors to the film district of New York was Joe Levy, who is in charge of the Bee-Hive Exchange, St. Louis, handling Billy West King Bee Comedies.

During Mr. Levy's absence, Joe Zaretsky was in charge of the exchange, and reports that he closed six new contracts with moving picture theaters for this popular brand of comedies.

Selling Campaign Begun on Rialto-De Luxe Picture

ANNOUNCEMENT is made that on account of the numerous inquiries and pressing demands for an early release of "The Unchastened Woman," the Rialto-DeLuxe production adapted for the screen from Oliver Morosco's successful play of the same title, it has been decided to initiate a territorial selling campaign without further delay.

Grace Valentine, who is starred in "The Unchastened Woman," will be seen throughout the country on the stage during the summer and early fall in one of Oliver Morosco's productions, and the suggestion is made that the fact of exploiting the double publicity may have been in some respects the cause of the demand for an early release, as Miss Valentine's success in recent pictures in which she was featured is said to have been coincident with her appearance in San Francisco, Los Angeles, and other western cities, her tour terminating in Chicago.

A unique feature in connection with this production is that it affords Miss Valentine an opportunity to find out what theatergoers think of her work in diametrically opposite roles; for, while in the stage production "Lombardi, Ltd.," Morosco's comedy success, in which she will tour the country, she is seen in light and frivolous comedy work; in "The Unchastened Woman" she is called upon to enact an intensely dramatic role.

Scene from "The Unchastened Woman" (Rialto-De Luxe).

Flynn Serial Popular With Canadian Theaters

REPORTS from Superfeatures Limited indicate that since the United States troops were placed in first line trenches and are assisting in holding back the Huns, that American propaganda pictures are popular with patrons of Canadian motion picture theaters, who desire information regarding the attitude of residents of this country toward the war.

In line with this, "The Eagle's Eye" is said to be in extraordinary demand, and a number of Canadian exhibitors have adopted the slogan in connection with this serial, "Twenty reasons why America went to war."

The release date in Canada is six weeks later than in the United States, and the premier showing was held in the Brant theater, Brantford, a city of less than 25,000 inhabitants, where the first episode played for three days to record-breaking audiences.

Similar records were also made in the houses controlled by the Griffins Amusement Company, seven of their houses in Ontario, located in towns of less than 20,000 population having booked the serial for three-day runs; the theaters being located at Kingston, St. Catherine's, Belleville, Welland, Chatham, Woodstock and Guelph.

Bell Brings Business.

W. H. Bell, head of the new Bee-Hive Exchange, with offices at the Ozark Building, Kansas City, is said to have one of the finest suites of offices in the Middle West, and is meeting with great success in selling the Billy West King-Bee Comedies.

Mr. Bell was formerly connected with the Williams Film Corporation of Australia, Select and Paramount companies.

Twede Dan Completes Eighth Jester.

Following the completion of the eighth Jester Comedy, Twede Dan, the star, is taking a much needed vacation, which he feels will put him in fine shape to start on the next four productions which will conclude the first year's release of twelve. He is four releases ahead of schedule and feels that he is entitled to a rest.

W. H. Official Speaks Regarding Market Conditions

Answers Article by Prominent Producer—Says Independent Field Is in Healthy Condition and Points to Sales Record of This Company.

IN commenting upon an article in the trade papers during the past week, from a prominent state rights producer, to the effect that the state rights market is becoming of less importance, an official of W. H. Productions Company made the following statement:

"The point emphasized was that the state rights buyers were not anxious to acquire the rights to independent productions on account of the fact that they could not be booked in a majority of the first-run houses. This is true to a certain extent. However, the independent market is in just as healthy a condition today as it ever was, but there is a difference in the market valuation of features exploited independently.

"Although the great number of the first-run houses are practically tied up, as this producer states, still a state rights buyer will invest his money now as before in exceptional special features because the majority of the first-run houses will lay their regular feature on the shelf as soon as they realize they can secure an exceptional box-office feature to take its place. A production of this nature still retains its high value on the market and can be readily disposed of, not only to the state rights buyer, but also from the state rights buyer to the exhibitor, the method of exploitation, of course, being taken into consideration. On the other hand a fair or average production released independently can also be sold to state rights buyers provided the price for the rights is gauged according to the possible revenue a state rights man can take in, allowing a fair profit.

"There are, therefore, these two distinct types of productions that can be sold easily and quickly on the state rights market today, for the reasons above mentioned.

"W. H. Productions Company has been in business since December, and has disposed of practically its entire output on a cash basis to state rights buyers—a million dollars worth of cash business during this time, through the independent market. It has sold the entire country on all of the William S. Hart reissues, the series of twenty-eight two-reel Mack Sennett Keystone comedies, most of the country on the Bessie Barriscale Series and the Shorty Hamiltons, and upon deciding to release the series of twenty-six one and two-reel Charlie Chaplins, about two weeks ago, before being able to place our advertising matter, we have by sending wires to various state rights buyers been able to dispose of practically the entire country on this series.

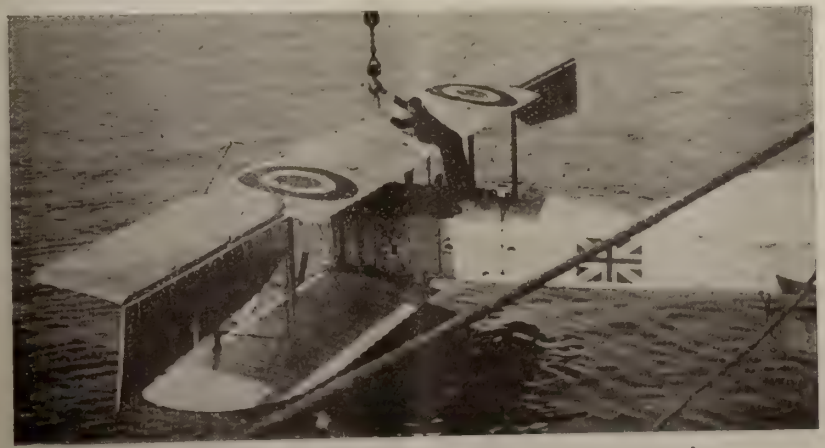
"All of our business was done without the solicitation of salesmen, which we attribute to the fact that we have made it a point to buy productions that are box-office successes, good stories with prominent stars, so that we can satisfy not only the clamor for stars, but at the same time give quality productions that back up these stars. For instance, our William S. Hart and our Bessie Barriscale features, our Keystones and Chaplins have proven themselves of double value. We have been able to sell them on the strength of the names of the stars, and because of the success of our first release have been able to resell rapidly to the same buyers other subjects of equal value.

"We are fortunately blessed with being able to pick box-office pictures. We buy with the thought of disposition, at the same time purchasing only those productions which we know the various exchanges and exhibitors will want and will buy. In addition we have given these productions an entire new dress, being reedited, retitled and reconstructed, and exploited with thorough advertising and service helps. Every one of the exchanges throughout the country handling W. H. Productions' output has been obliged to order additional prints on nearly all of the various subjects, due to the successful showings to date.

"W. H. Productions Company attributes the success of its output to the fact that not only have the pictures been put out properly but that the advertising matter was of a practical nature which enabled the exhibitors to display the productions to the best advantage and secure maximum returns. And these W. H. productions subjects, no doubt, will be the means of a great number of exhibitors throughout the country keeping their theaters filled during the hot summer months."

Will State Right "The Last Raid of Zeppelin L-21"

THE Interstate Film Company announces that in spite of flattering offers from two large distributing companies for the outright purchase of "The Last Raid of Zeppelin L-21," they have decided to state-right the production. An official of this company said that immediately after the recent trade showing so many requests from state-right buyers were received that a sale of the production by state rights was imperative. He continued: "Although the film is to be issued as a two-reeler, it must be remembered that every foot is replete with startling revelations and thrills depicting for the first time on any screen the Zeppelin L-21 raiding London and its subsequent destruction. In photographing the production enough film was taken to make a ten-reel picture, but we have sacrificed quantity for quality, and in its present form 'The Last Raid of Zeppelin L-21" should top the list in its entertaining and educational value and patriotic and box-office appeal."



Scene from "Last Raid of Zeppelin L-21" (Interstate).

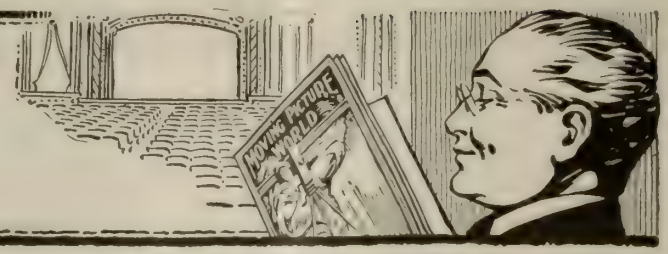
Fourth Petrova Picture a Thrilling Melodrama

A RADICAL departure from the type of role which she has usually portrayed, will be found in Madame Petrova's fourth special production "Tempered Steel." Written for her by the well-known playwright, George Middleton, author of one of the season's stage successes, "Polly with a Past," it is said to be an out-and-out melodramatic thriller. Incidentally, it is the first of the series which Ralph Ince is to direct for Madame Petrova, and is said to have the "punch" elements for which he is well known.

The role of Lucille Caruthers, which Madame Petrova depicts, is that of a young and stage-struck southern society girl who suddenly finds herself involved in the mad whirl of theatrical life in New York. Through a chain of peculiar circumstances she finds herself guilty of murder in the eyes of the law, and it is anounced that in working out the dramatic situations and melodramatic emotions which abound throughout the production, audiences will find a unique and surprising versatility displayed by a star whose forte was usually thought to be of an entirely different character.

This production will be distributed through the exchanges of the First National Exhibitors' Circuit, and will follow "The Life Mask" on Petrova's calendar of releases.

Trade News Brevities



Boston Film Trade Letter Week of May 5

Notes from the Exchanges—Sales Force Shake-Up at the Pathe—Changes in Theater Ownership—Personal Notes.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

Mutual Notes from Boston.

BOSTON, MASS.—Manager Joseph Roth, of the Mutual Film, announces that the "Screen Telegram" is receiving heavy bookings. Two are released each week, one on Tuesday and Wednesday.

A private showing of William Russell in "Hearts of Diamonds" was held at the run-off room of the Mutual Exchange.

The Boston office of the Mutual must have gone "over the top" from the announcement of Manager Roth that every employee purchased a Liberty Bond.

Hiram Abrams Visits Boston.

Hiram Abrams, former president of the Paramount Pictures Corporation, who is now chief of the Bureau of Administration of the Famous Players-Lasky Corporation, was visiting Boston this week.

He left Saturday, May 4, after spending a pleasant two weeks—visiting the theaters in Greater Boston.

Lee Rodinger Buys the Happy Owl.

Lee Rodinger, a well-known film man in Concord, New Hampshire, owner of three theaters in Concord, has bought the Happy Owl theater in Rockland, Mass. The theater at present is without a manager and is under the personal direction of Mr. Rodinger.

Buxbaum Pleased with Boston Office.

Henry Buxbaum, district manager of the Pathe offices, left Boston Saturday, May 4, very well satisfied with the Boston office, which is now under the management of Stanley W. Hand. Together the men reorganized the sales force and reapportioned the following territory: Mr. Plame and Mr. Rogers will cover the city territory; Mr. Jennings will handle New Hampshire and Essex county, Mass.; Mr. Corbett is taking Western Massachusetts; Mr. Dodge is assigned to Connecticut and Handen counties, Mass.; Mr. Masse will cover Rhode Island and the Cape; Mr. Walters will cover Maine.

Manager S. D. Hand, succeeding Charles W. Perry, was given a rousing welcome and presented with a beautiful basket of flowers by the exchangemen of Boston.

Walter S. Goodwin, for many years a traveling salesman in the film business, has been added to the sales force of the Pathe to handle throughout the New England territory such big productions as "Moral Suicide."

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Red Cross Reel Gratis.

PHILADELPHIA, PA.—"The Spirit of the Red Cross," a two-reel feature, has been received by all of the Philadelphia exchanges, and will be distributed gratis to the exhibitors to aid the $100,000,000 campaign which has been started.

"The Unbeliever" in Allentown.

R. Berger, manager of the Perfection Pictures, announces that "The Unbeliever" has been booked for a solid week at the Hippodrome in Allentown, Pa., by George Bennethum, and will be presented beginning Monday, May 27, which will be the first time any production has been run for this length of time in this theater.

Takes Over Atlantic City Theater.

The Stanley Company announces that it has secured control of the new Nixon theater in Atlantic City. After extensive rebuilding and redecorating of the interior the theater will have a formal opening about the latter part of July under the new name of the Globe theater. Attractions booked through the Shubert offices will be shown exclusively. Other theaters controlled by Jules E. Mastbaum, president of the Stanley Company, are the Colonial and the Virginia, showing photoplays.

Grand and Jackson Change Hands.

The Grand and Jackson, two moving picture theaters of Philadelphia, together assessed at $65,000, were conveyed recently by Margaret Donahue to the Grand Amusement Company for a nominal sum. The first, a two-story brick building, is on the west side of 7th street and Snyder avenue. It is assessed at $50,000. The other is on a lot at 519 to 531 Jackson street, a two-story building constructed of brick.

Court Permits Griffith Film to Show.

The Common Pleas Court, of Philadelphia, decided in favor of D. W. Griffith's film spectacle, "Hearts of the World," on last Friday, and allowed the opening presentation to be given the next day at the Garrick theater.

Rita Jolivet Stirs Shamokin.

Robert J. Lynch accompanied Rita Jolivet to Shamokin, Pa., last week, where the star in the Metro production, "Lest We Forget," made her appearance before 5,000 people on Thursday, May 2, in the Victoria theater. The writer has it direct from Shamokin that never in its history has a more capable, soul-stirring, patriotic woman speaker been heard here.

W. J. Hagerty Did Splendid Work.

W. J. Hagerty, manager of the Triangle exchange in Philadelphia, secured during the Liberty Loan campaign which just closed over $75,000 worth of subscriptions in the downtown section of the city for the South Philadelphia Branch of the Women's Liberty Loan Motion Picture Committee.

Pittsburgh and West Pennsylvania Letter

Official French Aero War Films in the Smoky City—New Managers at the Kleine and the General Exchanges—Theater Notes.

By Edward J. McGurty, 455 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—One of the finest exhibitions is in full swing here this week at the Hotel Schenley. Lieutenant Henri Favre is giving an exhibition of aerial battle paintings, which is a most beautiful collection of French art, and in connection with the exhibition there are two moving picture performances daily at 2.30 and 8.30 giving a vivid presentation of the French aviation service in action. The title of the moving pictures is "The Official French Aero War Films." The admission charge is 50 cents and the exhibition and pictures were shown from May 4 to May 11. The proceeds are devoted to "the children of French aviators killed in action."

Draft of Young Men Being Felt.

The draft is still making inroads on the exchange and exhibition ends of the business here. The younger men are being rapidly taken, and it is the opinion of some of the managers here that June will see a large delegation in the draft from the theaters and exchanges. There are now more than 200 operators and film exchange salesmen and inside men who have gone, in one branch of the service or another.

Dennison in Charge of General.

The local office of the General Film has changed managers, Mr. Dennison having taken the position which has been held by Mr. Kinson. Both men are well known in the territory, Mr. Dennison having been the personal representative of Mr. Jas. Steels in the Famous Players' organization for a number of years. Mr. Kinson has been in the territory for years, having held the managership of General in its early period here.

H. E. Nichols Becomes Kleine Manager.

The George Kleine System's local branch lost its manager, Mr. Oldfield, but Uncle Sam has gained a recruit. Mr. Oldfield has been manager for Kleine in Cleveland and Pittsburgh, and has joined the Marines at Boston. The new manager is H. E. Nichols, who has been in Pittsburgh in the film business for many years, having been successively connected with General, Mutual, Paramount and Kleine.

Three Theaters Building.

A new theater is about to be built in Brookville, Pa., the estimated cost being in the neighborhood of $60,000. This is an exceptionally good town for an up-to-date picture theater as it is the county seat of a flourishing agricultural county.

Clearfield, Pa., a town in the north central part of the state, has a new theater under construction which will have from 850 to 900 seats, and which it is expected will be completed about August 15. The theater will be equipped and appointed in the best of style. It is being built by S. L. Driggs, an exhibitor there for years. His present house seats about 400. About two years ago the Opera House burned down in Clearfield and the town has had but one show since, with the exception of a small airdome summer venture last year. Mr. Driggs has had the construction of the house in mind for some time, but awaited an opportune time to build.

A new theater has been built at Blair Station, Pa., by Mr. Joe Capristo, who has installed a gold-fibre screen and two of the new model machines. This is a small place, but needs a picture theater badly.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

K. C. Feature Transfers Two Men.

KANSAS CITY, MO.—R. O. Allison, formerly of the paper department of the Kansas City Feature Film Company at Kansas City, has been sent to the St. Louis office of the company to take charge of the paper department there. James Donahue, also of the paper department at Kansas City, has been sent to the Omaha office of the company to take over the management of the paper department there.

Mutual Signs J. H. Hill As Salesman.

J. H. Hill, formerly a traveling salesman for the St. Louis Pathe office, has been made a member of the sales force of the Kansas City Mutual office. He succeeds William Parsons, who has been called by the draft. Mr. Hill will cover a territory in northern Missouri and northern Kansas. He formerly worked the eastern half of Missouri.

E. J. Peskay to Travel for Camp Bell.

E. J. Peskay, formerly a traveler for the Kansas City Select office, and also for the Old Midwest Photoplay Corporation, has been made city sales manager for the Camp Bell Company, which has recently opened an office in Kansas City.

Sam Sherman Covering Kansas.

Sam Sherman has been added to the sales force of the Kansas City Feature Film Company. He will travel in Kansas.

The Camp Bell Office Gets Busy.

The Camp Bell Company has been installed in their new offices at 211 Ozark building, Kansas City, Mo., and the exchange presents a decidedly pleasing appearance. The persons interested in the new company are M. Campbell, a leading business man of Kansas City, and W. H. Bell, formerly of the Kansas City Select Corporation, of which office he was manager. He was also organizer and general manager of the old Midwest Photoplay Corporation, and district manager for the General Film Company in this territory. Before entering the Kansas City territory, Mr. Bell spent many years specializing in distribution in different parts of the world; namely, New Zealand and Australia. The office is now open for business, and has already had considerable success in the independent field. It is the fourth independent exchange in the city.

Middle Western Theater Changes.

Toledo, Ia.—L. C. Hill has purchased from J. J. Forney a half interest in the Grand theater, and has taken over the management of the house.

Lehigh, Ia.—The Lyric theater has been destroyed by fire.

Rockwell City, Ia.—Mrs. Lulu M. Suter, of Shenandoah, has purchased from G. L. Meholin the Empress theater, and will conduct a moving picture show.

Maitland, Mo.—Lots have been purchased here through the efforts of the Maitland Commercial Club upon which will be erected a new and modern playhouse. Two-thirds of the money has already been subscribed.

Missouri City, Mo.—Frank Newton has purchased Roy Simmons' interest in the picture show which will be moved into the building.

Caruthersville, Mo.—Mrs. Laura White is now manager of the Dixie theater. She has purchased a controling interest in it. Billy Gamble, who has been the manager, will still be connected with the theater.

Kirksville, Mo.—Fire did considerable damage at the Gem theater, April 24.

Bayard, Neb.—J. I. Zimmerman expects to open a moving picture show here.

Juniata, Neb.—The opera house has been opened for business.

Oklahoma Theaters Praised by McAdoo

Quick Response in Picture Houses to President's Small Bond Challenge—Newspapers and the Theaters—Films Making Records.

By H. W. Smith, Liberty Theater Bldg., Oklahoma City, Okla.

OKLAHOMA CITY, OKLA.—Exchanges here report unusually good business the past two weeks, and theaters appear to have recovered from the slight slump occasioned by the Third Liberty Loan drive in the state. Oklahoma exhibitors feel justly pleased with this state's showing in the third loan campaign. Oklahoma was one of the first "over the top" with its quota. The cooperation of exhibitors with leaders in the loan campaign was unremitting. Secretary McAdoo, a visitor in Oklahoma City, April 27, congratulated the city on the practical patriotism of its showmen.

Following within twelve hours (the news was printed in the morning dailies) an account of President Wilson's extra subscription to the Third Liberty Loan an appeal was made from the stages of two-thirds of the theaters in the state to accept the President's challenge and buy "one more" bond. In one small town of Oklahoma $8,500 was subscribed in one night. Four Minute men in Oklahoma City from the stage of the theaters here raised $20,000 in response to President Wilson's declaration as made in a Washington playhouse.

Reverting to conditions of the film industry in this territory the best evidence of growing demand for big pictures is the fact that the Universal exchange has ordered its fourth print of "The Kaiser, the Beast of Berlin," and reports that it is booked one month ahead, while the other three prints are booked for three months in advance. The reception accorded Gerard's "My Four Years in Germany" at the Overholser theater, where it was shown for one week at a top price of $1, is regarded by the First National office here as assurance of demand in excess of print supply. William Russell in "Hearts or Diamonds" is booking fast, and Nazimova's "Revelation" is leading sales in this territory for the Metro exchange. Pathe's leaders in this territory recently are "The German Curse in Russia," Fannie Ward's "Yellow Ticket," and the serial, "The House of Hate."

The disposition of newspapers here and over the state to take cognizance of the importance of motion pictures at this time is apparent. The Daily Oklahoman, the leading paper of the state, has, from no mention at all of the motion picture programs six months ago, opened its columns so that now it devotes two pages of its Sunday edition to amusement and amusement advertising. Exchanges here are paying more attention to the matter of supplying all daily papers and some of the weeklies in the state newsy material about motion pictures.

Charles Hahn Opens New Theater.

Charles Hahn has opened a new theater, the Park, in Sulphur, Okla.

Pathe In Its New Quarters.

Pathe is now comfortably settled in new quarters, 119, 121, 123 South Hudson street, Oklahoma City.

Jack Wahl Gets Publicity Job.

Jack Wahl has been engaged indefinitely as press representative in Oklahoma for "My Four Years in Germany."

Chaplin Film Fills Theater Many Times.

"A Dog's Life," the Chaplin picture, played to 6,700 admissions Saturday, May 4, at the Empress theater here. Of this number 1,501 were children's tickets. The Empress seating capacity is 1,000. T. H. Boland, manager, arranged an ideal children's program for the day, showing Jack Pickford in "Tom Sawyer" as the feature along with the Chaplin comedy. The Empress was the first theater in the state to become a link in the First National Exhibitors' Circuit. There are three prints of the Chaplin comedy working out of the Oklahoma City office at present, and 41 theaters in the state are now members of the circuit. Every one of the 41 have spoken for a return date of "A Dog's Life."

Exhibitors at the Exchanges.

Charles Blaine, Morgan theater, Henryetta, Okla.; W. H. Frame, Pastime theater, Woodward, Okla.; A. L. Blassingame, Liberty theater, Shamrock, Okla; Albert Jackson, Jackson theater, Pawhuska, Okla.; Art Hamley, Yale theater, Pauls Valley, Okla.; Jim Robertson, Liberty theater, Lawton, Okla.; C. E. Waters, Rex theater, Purcell, Okla.; R. S. Bruner, Liberty theater, Wirt, Okla.; Mrs. C. H. Gilliam, Happy Hour theater, Tishoming, Okla.; C. C. Harkins, Grand theater, Lehigh, Okla.

W. T. Yoder With Universal.

W. T. Yoder, formerly with Universal, will represent Pathe out of Oklahoma City exchange, traveling the northeast part of the state. Yoder has a new automobile in which he will cover his territory.

Omaha, Neb.—Geo. Brandois, president of the Brandies stores, is the new manager of the Brandeis theater in this city.

Wanpeton, N. D.—The opera house under the management of W. L. Brown has been opened with motion pictures.

Independence, Kan.—Ed. Wilson has sold the Snark theater at this place to the Empress Amusement Company.

Manhattan, Kan.—A recent fire caused a damage of almost $4,000 in the Hippodrome building at Army City.

Hadley, Kan.—A new picture show is about ready to begin business in the town of Hadley.

Sulphur, Okla.—J. P. Ramsay, owner and manager of the Wigwam theater, is getting ready to erect a new theater building. It will be one and a half stories high, with large balconies seating 250 people, and a lower floor accommodating 400.

Picher, Okla.—The new Liberty theater has opened here April 24.

Alexandria, La.—G. Scallan will erect an airdome here at a cost of $1,800.

Missouri City, Mo.—Frank Newton has bought Roy Simmons' interest in the picture show which will be moved into his building.

Tecumseh, Okla.—Messrs. Stout & Liggett have purchased the Empress theater, and hereafter it will be under the management of B. F. Liggett.

Claremore, Okla.—The Electric theater will be opened under the management of Fred Harvey.

Kioawa, Okla.—The People's theater will again open its doors to the public under the management of Messrs. Cecil Rowley, Guy Henderson, and Clifford Jones.

World Pictures Gets Employees' Views.

For the purpose of getting a comprehensive slant on the wants of exhibitors during war times, World Pictures asked all of its salesmen to give their honest opinion of just what the World should do in the way of productions while the war continues. As the result of this conference and a careful survey of picture conditions in England, France and Italy, World Pictures has determined to increase its output by the addition of the Fay Tincher and Marie Dressler comedies, and to produce pleasing pictures of civil life reflecting hope, optimism, and uplift instead of the sordid and tragic phases of life. Of course there will be occasional war pictures depicting the tense dramatic phases of the war, but these will not be morbid or depressing.

Business Conditions in Canada Favorable

Reports from Returning Film Salesmen Show Prospects Bright in Both West and East—Theaters Exhibit Patriotic Spirit.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

TORONTO, ONT.—"The feeling all over the Canadian West is very optimistic," reports A. W. Wootton, of Winnipeg, Manitoba, Western Canadian representative of the Vitagraph, after making a number of lengthy trips through his territory during the past few weeks.

According to Mr. Wootton the smaller towns are now rather quiet because the farmers have been so busy with seeding operations that they have not had the opportunity for diversions, but the immediate prospects everywhere are very good. Exchanges are not getting so high prices for big features as they were a short time ago, generally speaking, but there is a god demand for special attractions and other pictures everywhere.

Vincent McCabe, representing the Fox Film Corporation in Canada, also reports that the outlook for the film business in Quebec is very bright generally. He found a great improvement in the theaters themselves, and there was a satisfactory state of affairs in business throughout the Province. Quebec exhibitors had been very generous in donating their theaters and portions of receipts for patriotic causes, and they deserved more credit than they had been receiving.

"Conditions in the city of Montreal are excellent at present," said Mr. McCabe. "Of course Sunday opening has a great deal to do with the volume of business done, and considerable interest has been aroused over the possible attempt to force Sunday closing there. Conditions had been more or less unsettled, but the situation now is stable."

R. Kershaw Retires from Wonderland.

R. Kershaw, of Winnipeg, Manitoba, has announced his retirement as manager of the Wonderland theater, Winnipeg, to take effect on April 30. Mr. Kershaw recently donated one day's receipts at the Wonderland theater to the Canadian Red Cross Society when the attraction was Jack Pickford in "The Spirit of '17."

Had a Good Time in New York.

Judging by his own accounts of experiences, Manager George Swanwick, of the Princess theater, Hamilton, Ontario, must have had a very enjoyable time on his recent visit to New York City. For a portion of the time Swanwick was a guest of the Greater Vitagraph, and he spent considerable time at the studio, where he met a number of stars. He also tells of a visit at the Lambs' Club.

New Theater at Hamilton Pleases.

The Regent theater, Hamilton, Ontario, has got away to a fine start. This is a brand new house located in a purely residential section in the southwest portion of the city. It has seven hundred seats and boasts a three-piece orchestra. Admissions charged are 15c and 10c. The theater was built by McKay Bros., local contractors, who are also operating the house. They are using Paramount attractions.

Another Loew Theater Serves Tea.

Following the success made at Loew's theater, Montreal, in serving afternoon tea in the foyer at all matinee performances except on Saturdays, the new Loew theater at Hamilton, Ontario, has adopted the same feature. Tea and cake are served from "tea wagons" by young ladies on the mezzanine floor.

New House in Peterboro.

Snider Bros., jewellers of Peterboro, Ontario, have decided to build a brand new moving pictuer theater to seat 600 people. The Sniders recently acquired the Strand theater, Peterboro, which seats only 200, and this has been operated with good success. When the new theater is ready the Strand will be closed permanently, it is announced.

B. Harris Will Manage Garden Theater.

B. Harris, of Regal Films, Ltd., Toronto, has been appointed manager of the Garden theater, College street. This theater, which is one of the best known neighborhood houses in Toronto, was recently purchased by Regal Films.

"War Gardens" a New Canadian Film.

Canadian exhibitors did a timely bit of boosting starting with the week of April 29 when they presented an official one-reel subject, "War Gardens," which is being supplied by the Motion Picture Committee of the Canadian Food Controller's office. This committee is composed of Jules and J. J. Allen, of the Famous Players' Film Service, and Clair Hague, president of the Canadian Universal.

Theater's Brilliant Anniversary.

The Imperial theater, Montreal, celebrated its fifth anniversary by the staging of special shows during the week of April 21. For the first three days the attraction was "One More American," starring George Beban, while the feature during the last half was "Love Me," with Dorothy Dalton. Manager Conover ran special advertising in the newspapers.

The week wound up with an extra matinee on Saturday morning for the children when the attraction was "Daddy's Girl," starring Baby Marie Osborne. The wives and children of a number of overseas soldiers were the guests of the management on this occasion. An orchestral concert, under the direction of J. J. Goullet, was held in connection with the regular Saturday matinee.

Manager Conover has arranged for the presentation of a series of British War Office news reels, which show the scenes in various countries of various important incidents of the war. This series is being handled in Canada by the Specialty Film Import, Ltd., Canadian Pathe distributors.

Organizes Screen Club in Montreal.

John Smythe, of Regal Films, Ltd., Montreal, has organized a Screen Club for Montreal and has arranged to open headquarters at 319 University street. Membership in the club will be open to all who are associated with the moving picture business, including exhibitors, exchange managers, salesmen and theater owners. Mr. English is slated for the presidency.

Independent Announces New Features.

George F. Perkins, general manager of the Independent Film Company, Montreal, announces that his company has acquired the Canadian rights for a number of features, including "The Public Defender," "The Master Crook," "The Other Girl" and "The Modern Lorelei."

Theater Starts Disastrous Fire.

Trois Rivieres, Quebec, known in English as Three Rivers, was visited by a disastrous fire on May 3 when a blaze started in the projection room of the Victoria theater, Bonaventure street, the main business thoroughfare. The whole theater was quickly in flames and the fire soon consumed many stores and houses in the block. There was no one in the theater at the time and the cause is unknown. The loss to the Victoria theater interests is placed at $40,000. Poor water pressure was responsible for the spread of the flames.

Newspaper That Wants No Movie Ads.

Moving picture exhibitors of Montreal, Quebec, are up in the air because they have received notification from the Montreal Star, the chief English newspaper of the city, that the amusement advertising rate had been boosted to twenty-one cents per line, a prohibitive price. A meeting of the local exhibitors' association was held at which the matter was freely discussed. It was pointed out that the picture theaters received little or no attention from the newspaper reviewers although the legitimate houses received lots of space.

Two Griffith Films Called Back.

Winnipeg, Manitoba, is seeing "The Birth of a Nation" and 'Intolerance" once more. Both of these special productions were scheduled for presentation at the Walker theater, Winnipeg, during the week of May 13, including large orchestra, choir and sound effects. The first named is down for the first half of the week, while Intolerance' 'is scheduled for the last half of the week.

Buffalo Trade Letter

By Joseph A. McGuire, 157 N. Elmwood Street, Buffalo, N. Y.

Elmira Exhibitor Talks of Business.

BUFFALO, N. Y.—"When we took over this theater a year ago our daily receipts were sometimes as low as $10, but now, on Saturdays, for instance, we often cater to 2,000 persons," said F. J. Schweppe, manager of the Columbia moving picture theater, Elmira, who was a Buffalo visitor. "The reason for our expansion is that we apply business principles to the moving picture game. We have trained traveling film men, so that they know better than to offer a picture at a high price and then expect us to waste time trying to reduce it. The moving picture game must be played on a solid foundation or the exhibitor will be a failure. Film must be sold like potatoes and eggs. If there is no public demand for a picture there is no profit for the theater. In catering to the public it is first necessary to find out just what they want and then give it to them.

"When we buy a picture we want it on time so as not to disappoint our patrons," continued Mr. Schweppe. "When we advertise a picture in the newspapers and with slides for a certain day, and on that date the picture fails to arrive, all our investment in advertising is lost. We have to acknowledge to our people that we haven't the picture and must show something else. The fault is that the exchanges book up too close."

The Colonial is owned by the Syndicate Amusement Co., Inc. The admission, including war tax, is eleven cents. Elmira is thriving, especially because several of its factories are working overtime on war orders. Elmirans therefore have plenty of picture show money.

Mollie King Sang at Shea's.

Mollie King, screen star, appeared in person at Shea's theater, Buffalo, recently. She sang and gave imitations of stage celebrities.

Mutual Exchange Notes.

W. A. Mack, manager of the Mutual, Buffalo, has been appointed chairman of the moving picture division of the advertising and publicity division of the second Red Cross drive in ths city. Plans have been prepared for the complete remodeling of the Mutual exchange, this city. The entire quarters will be on the ground floor. All departments will be separated. G. B. Svenson, construction engineer of Chicago, has prepared the plans.

General Film Exchange Moves.

The General Film Co. exchange, managed by Fred Flarity, has been moved to 160 Pearl street. Mr. Flarity's private office is richly rugged and the walls are adorned with oil paintings of some of the General stars. David Levy, cashier, has the honor of being the oldest employe in point of service at the General. He knows every exhibitor in the Buffalo territory by

his first name. S. R. Banks and J. F. Kirsch, General salesmen, have resigned. George Ferguson, booker for the General, is now with the George Kleine System, Buffalo. C. E. Shurtleff, sales manager for W. W. Hodkinson Corp., called at the General this city.

H. Lorence Now a Corporal.

H. Lorence, former Mutual traveling representative, Buffalo, who enlisted in Uncle Sam's forces, is now a corporal at

Corporal Herman Lorence.

Camp Upton. A picture of Mr. Lorence appears herewith. The lively spirit which this young man displayed as a film salesman will be a valuable asset to him when he arrives shortly in France.

James Allen Goes to Atlanta.

James Allen, assistant manager of the George Kleine System, Buffalo, has been appointed manager of that company's exchange in Atlanta, Ga.

Charles Taylor, manager of the Pathe, Buffalo, has appointed Beals Brady, Rochester representative of the company.

Pathe Buffalo Jottings.

James W. Bengough, formerly of the Pathe office force, is now in Co. D, 311th Infantry, Camp Dix.

Charles J. Rose, city salesman for the Pathe, is a patriot. Impressed with the government's appeal for conserving gasoline, Mr. Rose has dispensed with the use of an auto or motorcycle in covering the town. He has decided to use a bicycle.

Louis D. Diamond, Pathe auditor, was a Buffalo caller.

Ben H. Dittrich is meeting with success as the new manager of the Ideal moving picture theater, Endicott, N. Y.

World Pictures Makes Changes.

J. E. Kimberley, manager of the World Pictures, Buffalo, has appointed Lee Crandall, of Washington, D. C., his Western New York representative, and J. C. Bullwinkel, of Boston, eastern representative of the Buffalo office. N. A. Thompson, World auditor, was a caller. John Child, former World salesman here, is now in France. He is with Co. E, 308th Regiment. On May 27 the World office, Buffalo, will release two-reel comedies by Fay Tincher and Marie Dressler.

Worked Hard and Had Dinner.

Buffalo's subscriptions in the Third Liberty Loan totaled $38,214,500. The theatrical section, of which John R. Oishei was chairman, went far "over the top." Mr. Oishei's section included the moving picture theaters. He and his co-workers attended a jollification dinner of all the loan committees at the Iroquois Hotel. At this banquet special tribute was paid to the theatrical men for their good work.

Ohio Exhibitors Film Exchange Started

Affiliates with the C. C. Pettijohn Organization and Begins Booking Cleveland Theaters—Officers Chosen to Head Company.

By M. A. Malaney, 607 Belmont Building, Cleveland, O.

CLEVELAND, OHIO.—With the incorporation of the Ohio Exhibitors' Film Exchange, at Columbia, last week, actual organization of the exhibitors of Cleveland into a booking circuit has started.

This corporation will be affiliated with the Affiliated Distributors' Corporation, being promoted by C. C. Pettijohn and others. Mr. Pettijohn was in Cleveland a short time ago, explained his proposition in detail, and the local company was organized immediately.

The Ohio Exhibitors' Film Exchange was incorporated for $5,000. The officers are H. H. Lustig, president of the Cleveland Exhibitors' League; David Schumann, vice-president; M. B. Horwitz, secretary, and W. J. Slimm, treasurer. Max Schachtel also is one of the incorporators, and all are bona fide exhibitors.

Under the plan, this is a unit of the New York organization. It will control its own finances. The pictures to be bought will be shipped to the headquarters in Cleveland without any cash payment. The money received from exhibitors as they use a picture is sent on to New York to apply on account, and when the price of that picture is covered the balance of the rentals received from exhibitors is divided equally between the Ohio organization and the parent concern in New York.

"For the present," said Secretary Horwitz, "we will work Cleveland thoroughly and line up all the members we can get. Then we intend to go to Cincinnati and other large cities. However, we would like to hear from exhibitors everywhere in the state. They can reach us by addressing me care the Buckeye Poster Co., Sincere Bldg., Cleveland."

Interesting Film Trade Notes.

Paul C. Mooney, district manager for Fox, has returned to the job in Cleveland

Paul C. Mooney.

after two weeks spent at French Lick Springs. He is feeling fine.

Sandusky.—A. W. Reed has leased the opera house at Upper Sandusky. He will make several improvements. Mr. Reed formerly was located in Bellefontaine.

Cleveland.—J. N. Roberts, of Wertsner, Wild & Co., Cleveland, has gone to the New York plant of this concern. His address is 150 Greene street.

Cleveland.—Ed Cohn, Cleveland film man, and Elmer Sells, Youngstown exhibitor, were observed in a box at the Empire theater recently. What's her name, boys?

Coshocton.—Paul Barcroft, of the Pastime and Utahna theaters, Coshocton, was in Cleveland for several days' vacation the first week of May.

Cleveland.—M. A. Lebensburger, who is now with the national army at Chickamauga Park, Ga., was in Cleveland last week on a week's furlough.

Forming New Film Club in Cleveland.

Photoplay exhibitors, exchange men and others of Cleveland interested in the film business are interesting themselves in the organization of a film club to succeed the Cleveland Screen Club, which passed out of existence last fall.

A meeting already has been held at which several hundred Cleveland folks attended, and preliminary steps were taken. The object of the club is to promote social affairs only and not to take part in any other branch of the industry's activities.

A committee to draw up the by-laws and constitution has been named. It includes Messrs. W. E. Lusk, E. J. Schmidt, S. E. Morris, E. N. Downs, Dave Adler, Jack Greenbaum, S. A. Gerson and M. A. Malaney.

Latest from the Tong Front Trench.

The Argus Co., distributors of the Cleveland Plain Dealer Screen Magazine, are contemplating producing a picture by M. W. Korach, assistant director. It is called "The Curse of the Golden Dragon." Mr. Korach in taking pictures of the recent Chinese convention got into trouble with one of the Tongs. They refused to pose for the picture and the result was an argument in Hebrew and Chinese. To make a long story short, after the storm of the chop suey and gafilta fish cleared away, the camera lay in the street, Korach lay in a policeman's arms while "One Hung Low" fractically waved his arms and placed the Curse of the Golden Dragon on Korach.

Rochester Trade Letter

By L. B. Skeffington, 61 Main St. East, Rochester, N. Y.

"Hub" Taylor Starts Supply Business.

ROCHESTER, N. Y.—"Hub" Taylor, well known throughout western New York as the representative of Pathe in this territory, is now in business for himself, handling a full line of motion picture theater supplies. He is located on Johnston street in the quarters formerly occupied by the Victor Film exchange.

Paul Fennyvessey to Don Kahki.

Paul Fennyvessey, manager of the Strand theater, is soon to do his bit by entering the United States Army. He is the son of Albert A. Fennyvessey, of this city, president and general manager of the Theaters Operating Company, which concern controls Keith's Family, the Rialto (formerly the Colonial), and Strand theaters.

G. E. Simpson's Soldier Son in France.

George E. Simpson, head of the Regorson Company, operating the Regent, Gordon and Piccadilly theaters, has received word that his son, George A. Simpson, has arrived safely in France. The latter was with one of the supply companies which trained at Camp Upton.

Notes of Interest to the Trade.

Jack Farren, of the Victoria theater, not only has first run on the new Chaplins, but has also signed the Billy West comedies for first run.

R. B. Matson, representing Vitagraph in western New York, was in town all last week, and will continue here throughout this week.

Bruce Fowler, manager of the Olympic, Buffalo's big Lafayette Square theater, was in town the other day. Bruce said that he just run down to see how they do things in Rochester.

Cincinnati Operators Get Desired Increase

Committee of Exhibitors' League Decides to Concede to Demands for $4.00 Extra as Pay for Projecting on Sundays.

By Kenneth C. Crain, 307 First Nat. Bank, Cincinnati, O.

CINCINNATI, O.—After consideration of the matter by a committee of the Moving Picture Exhibitors' League of the Chamber of Commerce the demand of the operators for an increase of $4 for working on Sunday was granted. The exhibitors felt it to be the course of business men to give some thought to the demand from the standpoint of its effect on the cost of operation, but, as stated in this column at the time the demand was presented, it was favorably considered from the start in view of the high cost of living and the need of the operators for more money.

The Walnut Will Spend $30,000.

Changes in the Walnut theater, Cincinnati, which will cost in the neighborhood of $30,000, are to be made during the summer, with Rapp & Rapp, Chicago architects, supervising the work. The exact nature of the alterations and improvements to be made has not been announced.

Contract for New Theater Awarded.

It has been decided to award the contract on the new Palace theater, on Sixth street, Cincinnati, to the Longacre Construction Co., of New York and Chicago, and the formal contract is all that remains to be done to close the matter. The foundation work has been completed, and is ready for the superstructure, which is to be rushed at top speed through the summer in order to have the theater ready for business as soon as possible. The total cost of the work is now estimated at about $300,000. Rapp & Rapp, of Chicago, are the architects.

"Pershing's Crusaders" Runs Two Weeks

The success wth which the official war film, "Pershing's Crusaders," issued by the National Committee on Public Information, met at the Grand, Cincinnati, during the week of its engagement resulted in the extension of the engagement to cover a second week. The fact that there are 10,000 soldiers from Cincinnati in the various branches of the national service accounts for the increasing interest of the public here in war pictures calculated to give real information about the training and work of the soldiers and the manner in which their clothing and equipment is prepared for them. The prices at the Grand for this picture ranged from 25 cents to 50 cents.

Co-operative Grocer Joins U. P. T. of A.

C. C. Hite, who recently became Cincinnati manager in this district for the United Picture Theaters of America, Inc., has secured as one of his assistants Geo. V. Smith, formerly president of the Economy Grocery Stores Co., of Cincinnati, a co-operative concern which met with a considerable degree of success. It was his familiarity with the operation of co-operative business enterprises that led Mr. Hite's offer of a place on the United Pictures Theaters staff.

Southern Ohio Notes.

Salco, O.—The Salco Amusement Co., of this town, has been incorporated with a capital stock of $15,000 by I. Sobel, Robert Loehr, D. Printz, and others to operate a moving picture theater.

Springfield, O.—J. C. Murray, Roscoe C. Lorentz, Frank M. Krapp, and Edw. H. Scheuer have organized the Hippodrome Theater Co., which will operate a moving picture house of that name in Springfield. The company has a capital stock of $10,000.

Cincinnati, O.—The plan of soliciting bond subscriptions from theater patrons tried in Cincinnati during the latter part of the Third Liberty Loan campaign for the first time worked so splendidly, with the patriotic addresses of able speakers and war-time films to aid in arousing enthusiasm, that it will probably be used as a part of the subscription work from start to finish in future campaigns. It is worth noting that at the Grand, where "Pershing's Crusaders" was being shown, 156 subscriptions were received on a single day, this being more than twice as many as recorded at any other house. The Family, the Gifts, the Lyric, the Strand, Keith's, the Empress, the Olympic, Heuck's, and the Royal were among the other downtown houses whose patrons subscribed liberally on solicitation during performances.

Dayton Trade Letter

By P. J. G., Dayton Theater Building, Dayton, Ohio.

John Seifert Makes Ideal a Winner.

DAYTON, O.—In past records of Dayton theater managers, none seems so good, all things considered, as that of John Seifert, "king of camouflage," and who has been called a second P. T. Barnum. One need but look at the front of the Ideal to justify the last mentioned title, for, in a search recently with another local manager, the writer or his companion found every known color in John's lobby display. Time was when the Ideal

John Seifert.

was considered a losing proposition, in fact it was a losing proposition, and sorely in need of a tonic.

Mr. Seifert told the World correspondent in confidence that the Ideal actually lost money before he took over the place, and that it required considerable nerve to tackle the job. The work went slow at first, for competition was directly across the street in the form of the Auditorium. Although many of his methods are open to criticism, such as his comparison of the recently installed organ with the New York Symphony Orchestra, it is an established fact that with all of his camouflage, John Seifert has made the Ideal a winner. It is now in a better condition than it ever has been, and business is good. A large part of his success, he claims, is due to his newspaper advertising, which is surely different than the rest. He frequently splurges, and also puts across quite a bit of free publicity such as mention in the dramatic column, which is very rare.

Atlanta Trade Letter

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

Betty Lee in Atlanta.

ATLANTA, GA.—Betty Lee, the popular Georgia girl, who recently starred in "The Triumph of Venus," released through the General Film Company, has returned to her home in Atlanta for the summer. Throughout Georgia, Miss Lee is tremendously popular, and is well known over the entire South. This is expected to make her picture a great drawing card in this territory. "The Triumph of Venus" will be shown in Atlanta at an early date, probably with the star appearing in person in connection with it.

Miss Lee has not announced her plans for the future, although she is understood to be negotiating with several big picture concerns.

Theater Gives Prizes.

The Criterion theater, through Manager Willard Patterson, has announced that it will give a $50 Liberty Bond each to the boy and girl contributing the best essay on why Arthur Guy Empey's picture, "Over the Top," is a great patriotic picture. The prizes will be given by the theater and the Vitagraph Company.

"Kaiser" Returns.

"The Kaiser, the Beast of Berlin," which recently smashed attendance records at the Rialto, has returned for another week's showing under the auspices of William Oldknow.

New Kleine Manager.

H. O. Tuttle has come to Atlanta from New Orleans, where he has been handling the Southern territory business for George Kleine. From this point he will distribute Perfection films.

Just at present Mr. Tuttle is busy pushing "The Unbeliever." Under the auspices of the Marine Corps the picture was given an advance showing at the Lyric theater, receiving enthusiastic criticisms.

Michigan Trade Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Ishpeming Publisher Wants Sunday Shows.

ISHPEMING, MICH.—George A. Newett, publisher of the Iron Ore, is making an extensive fight for Sunday moving picture shows in Ishpeming. He points out that Negaunee, which allows Sunday shows, draws sufficient Sunday business from Ishpeming to tax the capacity of the street railway company, which runs between the two cities. As a further argument he cites the effect that the photoplay has had upon the saloon evil by diverting patronage from the barroom. He has suggested that a vote be taken upon the question, and this idea has been taken up by other newspapers.

W. R. Vincent Takes Over the Grand.

Menominee, Mich.—W. R. Vincent, of Cass Lake, Minnesota, has taken over the Grand theater succeeding A. T. Campbell, who has gone to Cincinnati to take charge of a photoplay house in that city.

City Fathers Will Censor Films.

Jackson, Mich.—The matter of censoring moving pictures has been put up to the city commission of Jackson, and that august body will be called out whenever an exhibitor thinks he has a picture that might prove objectionable. This decision was reached after lengthy pleas by the Jackson County Ministerial Association and the Federated Women's Clubs. The managers who objected to local censorship pointed out that no pictures were shown here which had not previously been passed upon.

Changes Among Michigan Theaters.

Saginaw, Mich.—Clyde Patterson, who has been manager of the Bijou theater at Bay City, has been made manager of the Bijou theater at Saginaw succeeding C.

Edgar Momand, who has gone to Flint to take charge of the Garden theater.

Holly, Mich.—J. P. Allen has commenced the erection of a theater in the rear of the Allendorf hotel.

Calumet, Mich.—"The Splendid Sinner" was shown at the Calumet theater for two days under the auspices of Troop A, Calumet Cavalry.

Illinois Trade Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Illinois Corporations.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued a certificate of incorporation to the Little Players Film Company, Inc., of Chicago; capital, $5,000; incorporators, Madeline Brandeis, Courtland Vandeusen, and Leo W. Hoffman.

The same incorporators have taken out a charter for the Vancourland Productions, Inc., Chicago, with capital stock of $500.

Other film corporations are the T. J. Davis Cinema Corporation, Chicago; capital, $10,000; incorporators, T. J. Davis, Frank J. Drufke, and Arthur A. Sherrard. The Champaign Orpheum Company, Chicago; capital, $2,500; incorporators, Benjamin B. Kahan, George A. Trude, and Frank R. Cain.

Fitzpatrick & McElroy, of Chicago, who operate a string of houses in Illinois and Michigan, have applied for a charter. The capital stock will be $30,000, and the incorporators are Kenneth F. Fitzpatrick, Jr., Blair McElroy, and Lewis F. Jacobson. Other Chicago amusement companies seeking incorporations are the Liberty Amusement Company, capital stock, $60,000; incorporators are C. W. Jacob, E. J. Austen, and James S. Hutton. Lake Front Theater Company, capital stock, $1,000; incorporators, Oswald B. George, Amos C. Martin, John B. Doyle.

Two down state theaters will be handled by corporations. They are Quincy Amusement Company, Quincy; capital stock, $10,000; incorporators, H. L. Breinig, W. H. Smith, J. F. Garner. Washington Theater Company, Belleville; capital stock, $25,000; incorporators, Philip H. Cohn, Joseph Erber, A. B. Newman.

With Illinois Exhibitors.

Granville, Ill.—H. K. Ward has leased the Star theater to Louis Murphy, of Spring Valley. Clyde Ricketts has been retained as manager.

Kankakee, Ill.—City Clerk H. A. Sylvester has been making arrangements to open a moving picture theater in the Huling building on Court street, formerly occupied by the LaPetite. Sylvester formerly was an exhibitor in Colorado.

Decatur, Ill.—Manager James Carrier, of the Avon theater, has joined the National Army.

Monticello, Ill.—Edward Thorpe has sold the Princess theater to Joe Allman, former proprietor of the Avon theater at Decatur.

Freeport, Ill.—William S. Nichols, of Grand Rapids, Mich., has sold the Superba theater, 123 Stephenson street, to Thomas J. Watson, who for many years has been connected with the moving picture industry here.

Glasford, Ill.—Clyde Cowser sold his interest in the Dreamland theater to F. A. Vandeventer, postmaster.

Marseilles, Ill.—M. Engel, of Ottawa, has been endeavoring to make arrangements to secure a site here for the erection of a theater seating 1,000 and costing about $25,000.

Carmi, Ill.—Almost any kid can dig up a penny, and if no Carmi youngster failed to see "Jack and the Bean Stalk" at the Maine theater it was not the fault of Manager George Cross. He gave a Saturday matinee with this film, and any child who could not raise the regular admission fee needed only to pay the war tax.

Trade Doings of the Past Week in Detroit

Many Interesting Changes Among Local Distributors and in the Theaters—Changes of Policy, and Business Notes.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Wernick Got Contract He Deserved.

DETROIT, MICH.—It's no wonder that Dick Wernick is making himself valuable as a salesman to the Goldwyn organization in Michigan. The other Sunday he was in Adrian and wanted to get to Tecumseh, feeling rather confident he could get a contract. Incidentally, Goldwyn had a contest on for April and Dick wanted to head the list. He found that no trains ran Sunday between Adrian and Tecumseh, a distance of 14 miles, so he borrowed a bicycle from Ernie Kaiser, at the Garden theater, and rode to Tecumseh, where he signed up with Mr. Marks, of the Opera House.

Herb Weil Gets Port Huron Theater.

Herb L. Weil, who now runs the Maxine and Majestic theaters in Port Huron, has just acquired a long lease on the Family theater there, formerly conducted by E. C. Bedford. The Family is the largest exclusive photoplay theater in Port Huron and it virtually gives Herb control of the picture situation in that city.

Kunsky Books Kerrigan Pictures.

John H. Kunsky, of Detroit, has booked the first two Kerrigan pictures made by Paralta. They will be shown at one of his downtown theaters for an entire week each.

Drury Lane Books Paralta.

The Drury Lane theater, Detroit, has booked the Walthall and Barriscale features made by Paralta, and will show each one a full week.

Ealand Books Judge Brown Stories

Tom Ealand, manager of the Regent and Orpheum theaters, Detroit, has booked the series of Judge Brown stories.

Washington Renews for O. Henry's.

The Washington theater, Detroit, has signed a new contract for O. Henry two-reel subjects. Each is shown an entire week at the Washington. "We have people who come to the Washington purposely to see the O. Henry stories," said Will M. Elliott.

R. A. Perry Now With Metro.

R. A. Perry, formerly with Triangle, Allen Film and the Dawn Masterplay, is now with Metro in Detroit and will handle big special features in and around Detroit.

Standard Has Novel Films.

J. C. Fishman, of the Standard exchange, Detroit, has secured the Michigan rights to a series of Song Hits in Photoplay. One is "The Star Spangled Banner," another is "Over There" and others will follow at the rate of one every week.

Dave Blythe Back to Drury Lane.

Dave Blythe has combined his interests with M. S. Bailey, of the Drury Lane theater, Detroit, and under a new arrangement Dave will have complete charge of the bookings and business affairs of the Drury Lane, which he formerly managed. Under his management this theater will continue with its policy of showing all features an entire week.

Whitney Gets Lyceum Theater.

Bert Whitney, of the Detroit Opera House, has secured the Lyceum theater for his Klaw and Erlanger attractions next season. He plans to completely remodel the theater inside and out. The opera house block will be torn down to make way for a mercantile building.

Dave Mundstock Buys More Film.

Dave Mundstock, of the Strand Features, Detroit, just back from New York, announces new films. Among them are Juvenile comedies, a large assortment of Broncho, Kay-Bee, Dominoe and Biograph two-reelers, and a series of 20 Charlie Chaplin two-reel and single reel comedies. He brought back some of the pictures with him and already is having success in making bookings. "I never had more film—good film—in my life to offer exhibitors," said Dave.

Gladwin Park Celebrates New Organ.

A recent Wednesday night was "party" night at the Gladwin Park, Detroit. Reason—a New Hope—Jones Organ ordered by Manager Eddie Murphy many months ago and just installed. Ed. received many compliments from the patrons of the house and the music certainly improves the entertainment 100 per cent.

Luna Theater Has Patriotic Night.

The Luna theater, Detroit, King Perry manager, had a Patriotic Night on Tuesday recently. The entire proceeds of both night shows was given to one of the patriotic funds.

Miles Theater Has New Policy.

Gus Greening, manager of the Miles theater, Detroit, announces effective at once a new policy. The theater will continue giving three vaudeville shows daily with feature pictures, but will also run continuous from 1 to 11 p. m. daily, filling in the supper hours with short-reel subjects. With its splendid downtown location the Miles should find the new continuous policy a very profitable one.

J. E. Flynn Has Good Trip.

J. E. Flynn, Goldwyn manager in Detroit, visited exhibitors in Grand Rapids, Lansing, Kalamazoo and Battle Creek. In Lansing he signed up Claude Cady of the Colonial for Goldwyn pictures. Claud will show each release three days.

Brient Now Publicity Manager.

Elmer H. Brient has been placed in charge of publicity for the Detroit exchange of Artcraft-Paramount. In addition Elmer is also doing part of city sales work.

Co-operative Directors Meet.

The directors of the co-operative booking plan, recently appointed, and of which M. W. McGee is chairman, met in Detroit recently and laid further plans for starting business. Most of the $4,000 worth of stock in the Michigan Unit has been subscribed, so that the Unit is practically ready to go ahead and transact business. In the near future the Unit will announce its first picture.

Bob Peltier—a Fox Booster.

"When it comes to direction and punch in stories, give me the Fox pictures," said Bob Peltier, the "king" of Mt. Clemens with the Bijou and Lyric theaters.

Third Week for the Gerard Picture.

"My Four Years in Germany" is now in its third week at the Washington theater, Detroit. "Each day the receipts are growing," said George W. Trendle, secretary of the Kunsky Enterprises. "Everybody who sees this Gerard picture comes out a booster and that brings many more patrons."

Pick-Ups from Detroit.

Leo Kane has taken over the Crystal theater in Sturgis, Mich. He was a recent visitor in Detroit.

Joe Optner, of the Olympic theater, Detroit, has returned from Chicago, where he spent five days. Joe says he brought back many new ideas for developing his business and will use them.

Elwyn M. Simons, of the Family theater, Adrian, has booked Mutt and Jeff cartoons and Sunshine comedies through the Fox exchange. Ollie Brooks closed the deal.

Gerard Film Begins San Francisco Run

Tivoli Will Keep "My Four Years in Germany" for Indefinite Stay—Theater Receives Commendation from Washington.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—That inspiring production, "My Four Years in Germany," which so successfully visualizes the historic document of former Ambassador James W. Gerard, is creating a profound impression in this city and the length of its run at the Tivoli theater cannot be foreseen. Owing to previous bookings the first week's run will be followed by another production, but it will then be brought back for an indefinite showing. Not only have all former records for attendance at this theater been shattered, but receipts for the week are practically double those of the best former week. In order to accommodate the crowds the first show is started at ten o'clock in the morning, instead of at twelve, and in the evening three box offices are open. Prices for matinees are 20 and 50 cents, while in the evening they are 30 and 50 cents, with a few seats in the balcony at 20 cents.

During the week the Turner & Dahnken Circuit received a telegram from the Bureau of Public Information at Washington thanking the management for the efficient work it was doing with the Gerard film and asking its co-operation with the local Liberty Loan Committee. This latter request is being complied with and all week a great tank has been stationed in front of the theater to receive subscriptions to the loan. Four prints have been secured for this territory and bookings are rolling in at prices that have been paid by exhibitors in but few instances, $100 a day being the minimum. The production will be shown over the entire Turner & Dahnken circuit at the same prices that prevail at the Tivoli theater. The official stamp which this picture carries has attracted many people high in public life to view it, and judging from the rush for seats it is not improbable that it will be seen by more people in this territory than any other film ever presented.

Drive to Get Wide Use of War Films.

The Film Bureau of the State Council of Defense has inaugurated a drive planned along the lines that made the Liberty Loan campaign such a success, with the idea of placing the Government films in every moving picture theater in California. Every film exchange manager and every film salesman connected with an exchange in this State has been asked to turn in five contracts. All have cheerfully agreed to do their part and a great rush of bookings is expected at once. No town will be too small to escape and a one hundred per cent. distribution is confidently expected.

Romance Film Moves to New Home.

The Romance Film Company, formerly located in the David Hewes Building at Market and Sixth street, has moved to Film Row, having secured quarters at 124 Golden Gate avenue. This concern, which is conducted under the management of O. J. L. Byers, makes moving pictures of all kinds to order.

New Mission Theater Adds Orchestra.

The New Mission theater, conducted by the Kahn & Greenfield Circuit, has added a large orchestra, of which Walter Weber, president of the Musicians' Union, is leader. A new organ is also being installed and this will be presided over by G. Bernard Vest. Added attractions of various kinds are now a feature of the program of this house.

Marie Dressler Sells Many Bonds.

Marie Dressler, who has caused millions to laugh, spent the last week of the Liberty Bond campaign in the Greater San Francisco and other cities in Northern California on a more serious mission. Great crowds gathered everywhere she spoke and through her efforts many Liberty Bonds were disposed of. Following her appearance here she went to Oakland, which was behind with its quota at the time, and addressed audiences at the Auditorium and at the American and Sequoia theaters, also appearing at the U. C. theater in Berkeley. From here she went to Fresno and then to Merced, ending the campaign at the Hippodrome in Sacramento.

News from the Front.

Bertin E. Moissant, formerly cameraman for Gaumont in this territory, and who enlisted in the engineering corps a year ago, later joining the aviation service, is now with the photographic divison in France, with several other boys from the Pacific Coast, including C. Timer, of Los Angeles.

Among the San Francisco Salesmen.

Bert C. Donnellan, formerly manager of the Sullivan & Considine Circuit and at one time an exhibitor at Stockton, Cal., is now with the Mutual as road man out of the San Francisco office. Until recently he was with the Fox Film in a similar capacity.

Robert Brackett, formerly with the Select Pictures Corporation at Cincinnati, is now with the San Francisco office as salesman.

Harry Oviatt, formerly in charge of the San Francisco Pathe office, but more recently connected with a newspaper syndicate, is now with the Select Pictures Corporation and is on the road.

Henri Henrioulle, who has been with the San Francisco Pathe office since a branch was established here, has been promoted to the position of special salesman for the San Francisco and Los Angeles territory, handling serials exclusively.

C. A. Roeder, of the San Francisco Paramount office, has been transferred for a time to the Portland branch to assist C. M. Hill.

Dan Markowitz, of the Western Feature Film Company, is now with the Sunset Film Corporation as road man.

"The Unbeliever" Bookings Extended.

So great has been the interest displayed in "The Unbeliever," produced with the co-operation of the United States Marine Corps, that almost all of the bookings in the local territory have been extended. Wherever this film is shown there is a detail of marines, a quartet from the Mare Island Navy Yard, and at large houses a United States Marine band. The Oakland booking, originally made for four days, has entered up its second week, and at the Alameda theater, Alameda, the installation of another box office was made necessary by this attraction. The film has also been shown at the Berkeley theater, Berkeley, where there is a large aviation school.

Old Empire Theater Closed.

The Empire theater, on Market street, near Sixth, one of the oldest of the downtown houses, has closed. Negotiations are pending for its reopening by the owner of another small house in this district.

Patriotic Films at San Jose.

The last week of the Liberty Loan campaign was marked by the presentation of two patriotic productions at San Jose, Cal., William Kellner offering "The Kaiser, the Beast of Berlin," at the Victory theater, while the T. & D. theater presented "My Four Years in Germany." Both engagements were successful at advanced prices.

George E. Thornton Takes New Post.

George E. Thornton, for several years manager of the Oakland house of the Turner & Dahnken Circuit, but more recently in charge of the Franklin theater in that city, has been made manager of the new Rialto theater to be opened shortly at Eureka by Sheehan & Lurie, of San Francisco. He has left for that city to superintend the putting on of the finishing touches to this new house.

Brief Notes of Interest.

The All Star Features Distributors, Inc., San Francisco, has secured the rights to the French production, "They Shall Not Pass."

The Garrick Theater in the Fillmore district, San Francisco, has been remodeled and reopened as a combination vaudeville and moving picture house under the management of Morris Lebo. The admission price was reduced from 15 to 10 cents after a trial of three days at the higher figure.

H. H. Bru recently went East to represent the Turner & Dahnken Circuit at a meeting of the First National Exhibitors' Circuit, Inc.

W. B. Martin has sold the Star theater at Merced, Cal., to C. F. Reindollar.

Alex. Benedict has disposed of a one-half interest in a moving picture theater at 4069 San Pablo avenue, Oakland, to L. P. Jenson.

Texas Amusements Grow More Patriotic

Picture Exhibitors Even More Than Formerly Aid in National Affairs and Pictures Loyal to Cause Vie with Each Other.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Patriotism has been the permeating, pre-eminent principle in filmdom's realm down Texas way during the first week in May, and by the same token it is to continue throughout the better part of the month. Texas theater patrons and Texas theater managers did their bit and their best in the big push, which sent the Eleventh Federal Reserve District—however late the movement might have been—"over the top" for its third loan quota. There had been a sort of apathy, and we needed an awakening. Theater managers threw their facilities wide open to bond workers, and the thing was done. It will be a really interesting story, when it is known, to tell what Dallas theater led the list in sales of "baby bonds" on the "match the President" proposition. Patrons responded liberally, and salesmen worked like Trojans to the end of eminent success.

Proceeds Go Into Bonds.

"My Four Years in Germany" opened at the Hippodrome, Dallas, on May 5, and E. H. Hulsey, vice-president of the First National Exhibitors' Association, which controls the picture in Texas, together with Manager Arthur Claire, announced that the full net proceeds from Hippodrome admissions would go into Liberty Bonds of the third issue. This pledge was made in addition to heavy investments in this and previous issues.

Lou Remey Stays With Goldwyn.

Lou Remey will not become manager for the First National Exhibitors' Circuit, of Texas—at least not for another year. He will remain as Texas manager for Goldwyn. Remey's contract expired in June, but had a clause giving the Goldwyn an option on his services for one more year. The company complimented him highly, and informed him that it would like to take up that option.

First Week May Releases in Dallas.

Aside from patriotic subjects first week May releases in Dallas theaters generally proved winners. Hulsey's Queen did an excellent business with Billie Burke in

"Let's Get a Divorce." Hart in the "Tiger Man" wasn't so good at the Old Mill. Playing the Game," the Paramount feature, with Chas. Ray, which followed, went fine, as that young man is a Texas favorite. It was followed later in the week by the Select, "By Right of Purchase," with Norma Talmadge, which did a good business. The Queen opened the week beginning May 5 with "The Knife," an Alice Brady production, which was followed by the Paramount release, "Resurrection," with Pauline Frederick.

Alma Rubens in the Triangle, "The Love Brokers," opened the similar wek at the Washington to good business following the "Sins of Ambition," and the Rex did well with the Metro, "With Neatness and Dispatch," featuring Bushman and Bayne.

"Revelation" and An Accident.

An accident to "Revelation," running at the Hippodrome during the week ending May 4, proved two things—that people will be patient with proper explanation, and that all the Red Cross work women folk are learning isn't going for naught. The film caught fire, and several feet were burned out of it before Operator Pengilly extinguished it with his bare hands. The young man was badly burned, but he saved the reel. A woman in the audience who had taken a bit of Red Cross instruction administered first aid until an ambulance arrived. The theater was compelled to run two days without its feature, but added business came when a new film was hurried in from Oklahoma City, where it had finished a run.

Two New Theaters.

They're not only building ships down at Orange, Tex., but new moving picture theaters as well. The foundation has already been laid for a new, modern, concrete and brick structure for H. Thomas, of the Airdome, to cost $250,000, and to seat 1,200 people. Ground has been broken and material is on hand for a new theater for H. H. Ketterman as well. It will have a capacity of 1,000.

Theodore Polmanakos Goes to Camp.

Theodore Polmanakos, of the Crown theater, Houston, answering his adopted country's war-time call, has sold his theater there and gone to training camp. Jack Abrams, formerly connected with the Dallas opera house, remains as manager under the new ownership.

Pick-Up Notes from Texas.

Mrs. Nell Binyon announces that she is about to dispose of her Palace theater, at Lufkin, Tex., releasing management May 20. She will go to California.

J. A. Helton, of the People's and the Pierce, Port Arthur, Tex., is to be another California visitor. Mr. Helton has closed the Pierce for extensive remodeling, and is making the Coast trip pending its reopening.

Sid Weis, of the Grand opera house, San Antonio, was a Dallas visitor early in May. He is making some extensive changes in his house prior to opening with "Over the Top" on May 21.

George Walker, Jr., of the Hancock opera house, Austin, was another recent Dallas visitor on a mission similar to that of Mr. Weis.

H. C. Johnston, manager Crystal theater, Stamford, Tex., is still talking about those rains out in his country. He says business is bully since they came.

H. C. Fulkerson, of the Bijou theater, El Paso, is in New Orleans, where he was called because of the serious illness of a brother.

C. J. Mussulman, of the Grand theater, Paris, Tex., says the picture business at the moment is O. K. Mr. Mussulman is interested in some oil properties in the Wichita field, and passed through Dallas recently on a visit to that section.

F. A. Alexander, of the Elk theater, and D. W. Powell, of the Grand, Marshall, Tex., were both recent visitors on Film Row, Dallas. They're competitors, but the best kind of friends, and each talked optimistically.

Daylight Saving a Drawback in Villages

Oregon Exhibitors in Farming Centers Suffer, for They Must Start Shows an Hour Earlier—Reports on Conditions in the Trade.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Daylight saving is causing a financial loss to Oregon exhibitors, particularly those in the towns centering in farming districts. This is the opinion of George E. Jackson, Portland manager for the Mutual Film, who recently completed a trip by automobile to the California line, and of George Endert, Portland manager for General Film, who is just back from Eastern Oregon.

Southern Oregon exhibitors who formerly opened their houses at 7 o'clock now delay opening until 8. Exhibitors maintain that the rural folk work by the sun and go to bed by the clock, which cuts the show time down an hour.

George Jackson covered 1,240 miles in his trip by automobile, calling on 33 theaters in 27 cities and towns, and selling in 23 of them. He was the first auto driver this season to make the trip from Roseburg to Myrtle Point, there being one stretch of road between these two towns that passes only 7 dwelling houses in 61 miles. He found the Coos Bay conditions good, and reports that S. J. Lemansky has opened the Stars and Stripes theater at North Bend. Some of the small towns have cut down to one or two days a week, but are getting 25 cents admission. The new building at Coquille is progressing rapidly, and it is rumored that another house will be built.

Lewis Levine Calls on Portland.

The Portland film fraternity was honored by a visit of Mr. and Mrs. Lewis Levine. The assistant general manager for the William Fox enterprises is out feeling the pulse of exhibitors before attending a convention where the coming Fox policies will be outlined, and he stopped over in Portland long enough to discuss the film situation with prominent exhibitors and to enjoy the beauties of the Columbia highway besides intimating some of the big things planned by William Fox. Mr. Levine was accompanied to Portland by Albert Eden, Fox manager in Seattle.

"Heart of the Sunset" Goes Big.

Rex Beach's "The Heart of the Sunset" was the attraction at the Majestic theater for the week of May 4, and the production enjoyed excellent success, the opening Saturday being one of the biggest of the season.

The Majestic appeared in spring attire for the occasion, the lobby being a bower of fruit blossoms, and the girl ushers all in new costumes of colored silk, the design of Mrs. J. J. Parker, wife of the president of the Majestic Amusement Company. The apple blossom bower was installed under the direction of H. D. Green, house manager.

To Felicitate Jack Woody.

Several prominent Portland exhibitors journeyed to Seattle early this month to attend a farewell dinner that was given there in honor of J. S. Woody, who has been appointed to a high position with Select. That a group of exhibitors should think enough of Mr. Woody to make the long trip for the occasion is evidence of his popularity in the territory.

Portland Suburbs Prosper.

E. R. Simpson, Portland representative for Pathe, reports his business good with the city's theaters, and therefore business is good with them. He hasn't missed a day in getting a contract, either downtown or suburban, all of which indicates the advisability of having a permanent representative in the Rose City.

Fifteen Cents Again in Favor.

The Progressive Motion Picture Company, through C. M. Hill, Portland manager, is lining up another bunch of exhibitors for a raise in admission to 15 cents. Among the newest recruits are Guy Robinson, Yeager theater; D. T. Noonan, Princess; J. Sullivan, Powell Valley, and W. E. Lewis, Scenic. Several other suburban men are contemplating making the change soon.

A Unique Lobby by J. C. Stille.

One of the most unique lobbies seen in Portland for some time was built at the direction of J. C. Stille, manager of the People's Amusement Company, for the Star theater for "The Shooting of Dan McGrew" during the week of May 4. The floor of the lobby was whitened to represent snow, there were papermache logs artistically arranged, and tickets were sold from a log cabin.

Window Cards Again in Favor.

Rose City exhibitors have again gone back to window cards. About eight months ago there was a tacit understanding among theaters that there were to be no more window cards, that they were an unnecessary expense, and that the business could get along without them. A few weeks ago the photoplay houses one by one began using them until they are all back in line with an added advertising expense reaching about $100 a week.

Milwaukee Theater Reopens.

Exchanges report the reopening of the Milwaukee theater at Milwaukee, Oregon, by a Mr. Evans. The house is one of the chain of theaters formerly conducted by H. C. Wirple, now manager of the Ideal.

Mr. Evans was formerly with the Erbograph studios, and comes to Portland from Boston. Milwaukee is a growing town, due to the expansion of the shipbuilding industry.

With the Portland Road Men.

Jas. Tally and A. B. Cleland were in Portland for Vitagraph showing "Over the Top."

Ben. Rosenberg, Metro's special publicity expert for the Northwestern territory, reports that he has a few weeks left before cleaning up his work in Portland. He says Metro is progressing rapidly in the Pacific Northwest.

C. M. Hill, Progressive Motion Picture Company, is out to make a hundred per cent. record for his company. He already has a good showing against the other Paramount offices in the United States.

Brief Oregon Film Notes.

Portland.—W. W. Ely, manager of the Hippodrome, reports his big war garden growing nicely, with the employees taking interest in gardening.

Forest Grove.—C. A. Watrous is reported to have given up the old location of the Star theater for a new spot.

Portland.—When George Endert returned he brought back with him contracts covering the city of Boise, Idaho, for Paralta.

Portland.—Among the recent visitors were A. H. McDonald, Rex, Eugene; B. J. Callahan, Seaside, who is preparing for the summer business; C. C. Ferguson, Baker, Newberg; W. W. Kofeldt, manager for Pathe, and Harry Lustig, general representative for Metro, en route to San Francisco after a successful sojourn in Seattle.

WAR SAVINGS STAMPS!

A twenty-five-cent stamp doesn't represent much capital; but if we all buy them, Uncle Sam can "carry on" for us all.

World to Release "The Cabaret."

World Pictures announces the release on June 10 of "The Cabaret," with a cast consisting of leading players. Carlyle Blackwell is the featured player, and associated with him are Montagu Love, George MacQuarrie, June Elvidge, and John Bowers. The picture is a faithful transcript of the life of the Bohemian section of New York known as Greenwich Village, and the majority of the scenes were photographed in that locale. Harley Knoles handled the direction.

New Star For Ebony Comedies.

Luther J. Pollard, president and general manager of the Ebony Film Corporation, of Chicago, announces the engagement of a new star in the person of Mattie Edwards, former vaudeville headliner. Miss Edwards is an experienced screen comedienne, and well known to the exhibitors, having been featured for over two years by Lubin, when that company was producing comedies enacted by colored comedians. "Mercy! The Mummy Mumbled" was her first subject under her new affiliation, soon to be released on the General Film program. This was prepared for the screen by scenario editor Bob Horner from a story by C. A. Frambers, and directed by Ralph G. Phillips.

"A Reckless Rover," an original fifteen-minute laugh dispenser by Bob Horner, has been finished by Director Charles David, who will immediately begin "Much Oblige," by O. A. Nelson.

Massive Sets in Dollys' Picture.

The settings of "The Million Dollar Dollies," Screen Classics' romantic fantasy starring the Dolly Sisters, are a noteworthy feature of the production. Leonce Perret, the author and director of this screen surprise, has provided a picturesque tale with the mysticism of the Orient ever present, and the settings offer the exact atmosphere required.

Among the most massive and elaborate of these settings may be mentioned the large hall of the Moorish palace, the marble courtyard, the Maharajah's bedroom, the princess' room, the underground chambers of the palace, the interior swimming pool, the interior of a theater, the rooms of the Dollys in an apartment hotel, and Sherry's restaurant. All those settings were designed and built under the supervision of Henri Menessier.

Des Moines Exchanges Have New Heads

H. E. Friedman Takes Place of Dan Lederman at the Laemmle Office and O. H. Garland Will Guide Yale Office in Place of S. J. Mayer, Enlisted.

By J. L. Shipley, 615 Locust St., Des Moines, Ia.

DES MOINES, IA.—Two local exchanges were taken over by new managers the past week. H. E. Friedman came on from New York to assume the management of the Laemmle office, which includes Universal pictures, Bluebirds, Jewels, and the other output marketed through subsidiary companies. Mr. Friedman has had a wide experience as a film executive. He was for several years with General, and then came West as manager of the Minneapolis Pathe office. Holding that berth a year he went to Denver in the same capacity, and subsequently to New York as associate manager of that exchange. Mr. Friedman went over to the Laemmle forces several weeks ago, and with the promotion of former Local Manager Dan Ledermann to the post of assistant to the general manager, Mr. Friedman came to Des Moines. He has already made many friends among local exchangemen and Iowa exhibitors.

With the enlistment in the service of Stanley J. Mayer, of the Yale office, O. H. Garland, a familiar figure in Iowa film circles, assumes the management of that office. Mr. Garland was for several years with General, and for the past year has been Iowa roadman for Paramount. Mr. Garland is a popular selection for that office. Lafe Clark continues as assistant manager. Mr. Mayer was the guest of a large number of local film men at a farewell luncheon before joining the colors.

Jules Rachmann Joins Navy.

Jules Rachmann, former manager of the Omaha office of Standard, and known to many Iowa exhibitors, has enlisted in the navy, and is now stationed at Paris Island, S. C.

W. C. Ansell Traveling for Foursquare.

W. C. Ansell, who has represented several film exchanges out of Kansas City, has been appointed road man in Iowa for Foursquare, and is making Des Moines his headquarters during a spring drive for business.

W. F. Jackson Goes Ahead for Film.

W. F. Jackson, known to every exhibitor in Iowa as general representative of "The Birth of a Nation" during its 84 consecutive weeks' tour of this state, has been engaged to handle the advance of "My Four Years in Germany" by the A. H. Blank Enterprises. Mr. Jackson is one of the best advance men in the business, and now has two companies routed well into the summer. E. Bonns is company manager with one company and H. Mitchnick with another.

New Incorporation Will Build.

Elbert & Getchell, who operate stock, vaudeville and legitimate theaters here, as well as the Unique, a five-cent picture house of large capacity, have incorporated their business into the Consolidated Theaters Co., and announce a three thousand seat picture house at five cents admission will be built within the next year. Another picture house of large capacity, which, it is said, will show the highest grade features at advanced admission, is to be built at Sixth and Grand avenues, which is a block out of the theatrical district.

Opens Cafe Movie Inn.

Leo Muelhaupt, former manager of the Casino, Marshalltown, opened his new Cafe Movie Inn last week, and during the noonday it is a rendezvous for all the exchange men, who lunch around a big table which is reserved for them daily.

Visitors and Personal Notes.

Visitors at Des Moines film exchanges during the week of May 1 included J. B. Julius, of the Majestic, Fort Dodge; John Anderson, of the Princess, Boone; Ed. Awe, of the Strand, Fort Dodge; J. B. Price, of the Empress, Indianola; Peter Leman, of the Rialto, Newton; J. Jolly Jones, of the Strand, Marshalltown.

Lee Gunnison, proprietor of two theaters in Atchison, Kan., spent one day in Des Moines recently and booked half a dozen features from the A. H. Blank offices. Mr. Gunnison is a pioneer in the picture business, and has plans under way to increase the seating capacity of his Royal theater to 1,000. He motored to Des Moines and back.

The Fox special, Theda Bara in "Cleopatra," is doing a splendid business during its twelve days' run at the Berchel theater at dollar prices.

C. E. Holah, Omaha manager of the new United Theaters, Inc., assisted by Freddy Martin, Iowa representative, spent several days in Des Moines last week in the interests of his company.

Lafayette's Beautified Luna Theater Open

Manager H. H. Jackson Now Has One of the Prettiest of Houses—Big Crowds Visit It on Opening Day and Are Pleased.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

LAFAYETTE, IND.—The opening of the new Luna theater, Thursday, April 25, marked an epoch in the history of the motion picture business in the city of Lafayette. Long before the doors of the pretty remodeled playhouse were thrown open an immense crowd had assembled in an effort to obtain advantageous positions before the ticket window. It was estimated that approximately 2,500 persons attended the affair.

H. H. Johnson, manager of the Luna, and his corps of assistants were unusually busy in handling the throng, and did so without a hitch.

The lobby of the new playhouse was a veritable bower of gorgeous flowers that had been sent by friends of the management. Mr. Johnson in turn distributed carnations to the women patrons.

The seating arrangements proved ideal under the test of service. The beauty and comfort of the new theater was a matter of universal comment. The lighting arrangements are ideal, and the magnificent organ can be heard to splendid advantage.

After being closed since November 1, the Luna has been transformed into one of the prettiest and most up-to-date motion picture theaters in the country. The cost of this transformation represents an expenditure of approximately $50,000.

Mr. Johnson will have associated with him in the operation of the Luna as assistant manager, Chester Raub, who has served in that capacity for the last three years; Mrs. James L. Johnson, cashier; Carl W. Rumsey, operator for the past five years, will still be in charge of the operating room; Edward Kern, Walter Wolover, Milton Lorenz, and Donald McClurg as ushers, and Edward H. Bailey in charge of the sanitary department.

J. D. Kennedy Guiding the Alhambra.

James D. Kennedy, of Indianapolis, Ind., has been appointed as manager of the Alhambra theater, one of the Barton and Olson houses, to succeed Edwin Booth, former manager, who resigned a few weeks ago to enter the service of his country. Mr. Kennedy has had about ten years of experience in local motion picture theaters, having started his career as an usher. He has been in the employ of Messrs. Barton and Olson for the last five years, and prior to his latest promotion was in charge of the general stock room of the firm in the Lyric building. He is widely known about by local exhibitors.

STRAY SAN FRANCISCO ITEMS.

The management of the California theater recently presented the United States Marine Band with a silver loving cup at the conclusion of a successful engagement at this house, the presentation being made on the stage by Judge Golden.

Charles Rosenthal, Jr., of the M. & R. Feature Film Exchange, has left for Los Angeles for a stay of a month to relieve the manager of that branch, who is to make a visit to Arizona.

"Over the Top," with Sergt. Arthur Guy Empey, has been booked for the presentation at the Tivoli theater, San Francisco, at an early date.

Gilbert Moyle, traveling auditor of the Pathe Exchange, Inc., with headquarters at San Francisco, is visiting the offices in the Northwest.

The Rev. Paul Smith, head of the moving picture company bearing his name, has returned to San Francisco from a business trip to New York.

Mrs. Frank Ormston, of Los Angeles, whose stage name is Lurline Lyons, and who took the part of Senora Moreno in the photoplay of "Ramona," is visiting friends and relatives in the San Francisco Bay region.

Critical Reviews and Comments

Upon Current Productions

"THE TRIUMPH OF THE WEAK"

Alice Joyce in Vitagraph Plays a Weak-Willed Woman.

Reviewed by Hanford C. Judson.

IN these days of stress the coward heroine, "made just for loving," who is subnormal in that she lacks the mind to use common sense and therefore with no taint of viciousness gets into trouble is not, I feel safe in saying, the best type to set before red-blooded spectators getting less and less sentimental all the time. I do not say that this picture, "The Triumph of the Weak," a Vitagraph Blue Ribbon feature in five reels, will not be popular. It is very sure to be in many places, but the time is passing when such will be widely liked.

The strength that the weak have, as shown here, is the knowledge of love in a stronger nature on which it can lean. Now most of us are weak, and to get strength for the stronger is perfectly wholesome and normal. But in this picture the dramatist makes his heroine in her beautiful and happy home willing to steal $500 intrusted to her husband, destroy the home, and bring ruin and dishonor on him and herself just to keep him from finding out that she had once before, when starving as a widow with a baby to care for, stolen to get bread and been sent to prison for it. The picture had been dramatic up to that point, it had been holding well. Then it upsets, and all the interest is spilled.

The story was written by Edith Ellis. It has much that is fresh and interesting, is well constructed up to the point of the second break, and is certainly well screened and acted. Alice Joyce has the leading role, with Walter McGill as her second husband. Eulalie Jensen plays the Broadway woman who had known her in prison and appears when she is beginning to be happy. The less important characters are full of local color, and help the story greatly—among them are Adele De Garde as a tenement girl of gentle nature and Templer Saxe as a plain-clothes man. The director is Tom Ferris.

"$5,000 REWARD"

Bluebird Photoplay Features Franklyn Farnum in First Class Detective Story.

Reviewed by Robert C. McElravy.

THE mystery in this five-reel Bluebird subject adapted by F. McGrew Willis from a magazine story by Charles Wesley Sanders is not extremely difficult to solve. At the same time the direction of the piece is such that the mystery is well protected until the proper time for its solution. There is a constant pull upon the interest, which is the test of any detective yarn, and a general satisfaction with the solution when it comes.

Franklyn Farnum is cast in the leading role, a youth named Dick Arlington, nephew of an irascible millionaire named Henry Arlington. William Lloyd plays the latter role effectively. Gloria Hope is pleasing as the girl, Margaret, though her part was not brought out with the dramatic strength it might have had in her one big moment. This was undoubtedly a fault in the direction.

The story opens with various glimpses of the Arlington home and the slowly rising dissatisfaction of the uncle with his nephew. We see the lawyer, Mr. Tracy, calling on Henry Arlington; then a new secretary named Norcross is employed, Dick and his uncle have a final quarrel, and Dick determines to leave, after a threat of disinheritance. That night at 8:30 o'clock, Henry Arlington is shot and killed by an assassin. Dick and Norcross are both in the house, and each naturally suspects the other.

As the story goes, Dick makes his escape, and is injured by a runaway horse in the country after saving a girl's life. He eventually marries the girl, and takes her back with him to clear his name. The wife is instrumental in establishing the guilt of the real criminal. This needed a little more finesse than was employed, as the confesison of the criminal on such short notice did not seem entirely convincing. At the same time the solution is pleasing and substantiated by good logic. The subject is an enjoyable one.

IN THIS ISSUE.

The Triumph of The Weak (Vitagraph).

$5,000 Reward (Bluebird).

The Mysterious Client (Pathe).

Moonshine (Paramount-Arbuckle).

Peg of the Pirates (Fox).

The Hypocrites (Cosmofotofilm).

Confession (Fox).

Vengeance (World).

Her Decision (Triangle).

Playing the Game (Paramount).

Wolves of the Border (Triangle).

Men (Bacon-Backer Production).

I'm a Man (General Film).

Mountain Law (General Film).

The Trail of Yesterday (Metro).

Three U. H. Productions—"The Hell Hound of Alaska," "Satan's Pawn," and "The Hula Hula Dance."

"THE MYSTERIOUS CLIENT"

Pathe Play Features Irene Castle in Entertaining Comedy-Mystery.

Reviewed by Robert C. McElravy.

THIS diverting Pathe Play written by Charles Davey leads off with some situations of startling mystery, and after keeping the observer keyed up in suspense for several reels finally switches off into a rich comedy vein. The piece has really been directed cleverly, and if a certain lack of plausibility may be excused, as we are sure it will be, the offering passes as first class entertainment.

Irene Castle appears to excellent advantage as Jeanne Darcey, Milton Sills plays the good-looking lawyer-hero, and Warner Oland is Boris Norjunov, the pseudo-villain. This combination of players is just right for a production of this character. It is perfectly conceivable that the heroine would pick out Harry Nelson as her life mate, and it is more probable and much more to the point that he would instantly fall in love with her. Lack of conviction in this latter circumstance would have let the story down tremendously. As it is the girl's daring is properly recognized and rewarded. Warner Oland "puts one over" as the villain. No one would suspect him of being anything less, particularly of being so guileless a character as the girl's father.

The five-reel story begins with the hero, a poor lawyer, waiting vainly for clients in a loft in the Woolworth building. He is visited first by Boris, who tries to bribe him into crime. He ejects Boris from the office, and later a beautiful girl appears, who lures him forth to a series of exciting and amusing events which lead up to his good fortune.

"MOONSHINE"

Paramount-Arbuckle Comedy Shows "Fatty" Arbuckle as Amusing Burlesque Hero.

Reviewed by Edward Weitzel.

IF the last reel of "Moonshine" were as full of comic points as the first this Paramount-Arbuckle comedy would have great speed. The picture is an amusing burlesque of the Blue Ridge Mountains of Kentucky, a drama of "still" life, and "Fatty" Arbuckle makes a handsome heavyweight revenue officer. Buster Keaton as "Fatty's" assistant, Al St. John as an honest-to-goodness moonshiner, and Alice Lake as the beautiful mountain girl furnish Roscoe with just the sort of support he requires. He also has the help of an army of revenuers that apparently arrive on the scene in one auto and file through the door of the machine in an almost endless stream.

The locations are picturesque enough for a five-reel feature, and the titles are examples of real wit. Aside from being a complete departure from the usual style of story used for the Arbuckle rib-ticklers the picture has many mirth-provoking moments.

"PEG OF THE PIRATES."

Peggy Hyland Plays Heroine Captured by South Carolina Pirates.

Reviewed by Hanford C. Judson.

THE object of the Fox five-reel picture, "Peg of the Pirates," with pretty Peggy Hyland in the heroine's role, seems to have been to mix romance with humor; but I don't think it gets over strongly. It is a costume picture—they seem nearly always to tempt the players to exaggerated acting—and furthermore, the incidents are so unbelievable that they impress one as burlesque. Burlesque and costume romance might be made to coalesce; but there doesn't seem to be much unity of aim in this picture and it is hampered as an offering.

Peggy Hyland is always charming and graceful in costume; she is lovely as Peg in this pirate picture. Many of the early scenes are full of poetry. They are set in blossomy background and in a stately Colonial mansion surrounded by mossy southern trees. The pirate vessel is a real square-rigged ship on which skillful carpentry has built a superstructure for all the world like prints of ships of 1650. The director has been able to hide the modern-day background in which, of course, he had to work.

There are many places where the pic-

ture may go well. Children may take great pleasure in it, and in some of the houses where the audience is not critical the many undeniably pleasing qualities it has may make it pass as a most enjoyable bit out of romantic days long passed away.

"THE HYPOCRITES"

George Tucker Makes Artistic Adaptation of Jones Play for Cosmofotofilm.

Reviewed by Margaret I. MacDonald.

ELIZABETH RISDON is the featured player in George Loane Tucker's adaptation of the Henry Arthur Jones play, "The Hypocrites," which is being handled by the Cosmofotofilm Company. He has succeeded well in surrounding the characters of the play with the proper atmosphere, and also in imparting to the spectator the intention of the author; but the production, as a whole, bears the earmarks of an old-fashioned method of development. In other words we would judge that the picture was not made recently. It has a daring moment or two which could have been avoided without interfering with the sense of the story; for instance, the baring of the woman's breast during an incident in the early part of the picture. The picture's greatest call to merit lies in the fact that in spite of a certain opaqueness at times caused by lapses in the continuity the interest of the spectator never flags. The story, which is tremendously human, briefly told is as follows:

A certain lord of an English manor, suddenly finding himself bankrupt, tries, with the aid of his wife, to force his son into a distasteful marriage with a young heiress who, with her parents, is more than pleased with the idea, the financial embarrassment of the father of the first party not being known. In the meantime the young man has met and fallen in love with a sculptor's daughter, and has promised to marry her. Complications occur in which to save his family he marries the heiress, while the sculptor's daughter, about to become a mother, meeting one grief after another, including the death of her father, leaves her old home to seek her lover in whom she has never lost faith. The curate of the village church, discovering the truth of the matter, takes advantage of an attempt on the part of the lord of the manor to force marriage between a poor couple in the village under like circumstances, and by clever manipulation finally brings about the release of the son of the aristocrat from his disagreeable bargain and the happy union of the lovers.

"CONFESSION."

Poignant Acting of Jewel Carmen Makes Many Scenes of Fox Picture Wring Spectators' Hearts—A Good Film.

Reviewed by Hanford C. Judson.

FEW actresses have a greater natural ability to seemingly take on soul-shaking emotions and to pass at once from joy to sorrow as Jewel Carmen; but her work is perhaps not so efficient artistically as it might be were she more economical of effort. Cool-headed technique would bolster her presentations with seemingly far less effort—she gives more than is needed to accomplish in the spectator the state of mind she aims at. She has magnificent ability to reach emotional truth for any moment; but she is apt to key her characters so high from the first that the contrast is not marked enough at the climaxes. She has some wonderful moments in "Confession," a five-reel Fox film, and her work helps to make an interestingly written and dramatic picture an offering of unusual merit. It is a picture that any exhibitor can afford to boost highly as a tremendously emotional melodrama.

A bride and bridegroom (Jewel Carmen and L. C. Shumway) are trying to slip away quietly. A yeggman holds up the automobile and takes not only the bride's wedding ring, but all their money and baggage. They send the chauffeur back for clothes and ask for a room at the hotel desk. It is refused as the sharp-eyed clerk sees no ring and has suspicions. He permits them to pass the rest of the night in the parlor, where the girl goes to sleep on the lounge. Near morning the man steps out on the piazza to smoke, hears a terrible scream and finds in a first-floor bedroom a woman who has just been murdered. He is caught with the knife in his hand, tried for murder and condemned. The governor refuses to delay the execution and there is only a few hours left. The bride, her father and a man from the district attorney's office go to the hotel in an attempt to discover who really did commit the crime. Toward daybreak they catch the night clerk trying to rob one of the rooms and force him to confess. It is a race to get to the governor and save the man all ready to be led to the electric chair. These scenes are, like the entire picture, handled in a masterly way by the director and grip with a new and fresh power.

"VENGEANCE"

World Features Montague Love and Barbara Castelton in Entertaining Subject.

Reviewed by Robert C. McElravy.

THIS six-reel number tells a well-rounded story, with numerous interesting angles, all carefully woven together. The scenes occur in India and London, the settings in both localities being carefully devised. The action of the tale flows smoothly, with occasional dramatic moments which rise naturally out of the events portrayed.

Montagu Love plays two roles, the first that of John Cuddlestone, an English gentleman, who finds himself disgraced by his own brother in a card game. As a result of this false accusation of cheating, John is disinherited, and goes to India, where he takes a native wife who bears him a son. This boy grows to manhood, and the part is from that time on assumed by Mr. Love, who gives it the same finished rendering as he did the first role. Barbara Castleton is appealing as Lady Elsie Drillingcourt, the ward of Andrew Cuddlestone. Madge Evans plays the interesting role of Nan, a Eurasian slave girl.

There are many features of special interest in this subject which, on the whole, resembles an old-fashioned English novel in plot. The meeting of Lorin Cuddlestone, the son, with Nan, the slave girl, and his determination to care for her presents an appealing situation. Her loyalty to him in later years, which induces her to steal the jewel of Buddha in order to follow him on his mission of vengeance to London, is brought out strongly. The Hindu faker tricks in India and Lorin's subsequent appearance as a Swami in England are good. Perhaps the most dramatic touch is the second card game, which exactly reverses the first. In this second game Lorin disgraces Andrew Cuddlestone exactly as the latter had disgraced his father years before.

The subject contains full story value, and is nicely presented throughout.

"HER DECISION"

J. Barney Sherry and Gloria Swanson in Triangle "Sex" Story by Lotta Gannet.

Reviewed by Edward Weitzel.

SISTERLY love and sacrifice offset the betrayed maiden theme in "Her Decision," a five-part Triangle picture written by Lotta Gannet and directed by Jack Conway. Gloria Swanson and J. Barney Sherry head the cast, Darrel Foss and Ann Kroman having the other two important parts. The complications are dramatic, but do not always rest on a firm foundation of reasonable conduct. The character of Phillis Dunbar, played by Gloria Swanson, is intended to be a sympathetic one, but her failure to realize the true nature of the man she first loves and to imagine it is her duty to marry a man who loves her before she can accept money that is needed to save her sister from disgrace will dull the edge of the thoughtful mind's liking for the heroine.

Phillis is the private secretary of Martin Rankin, a man of wealth and greatly her senior, when she learns that her sister, Inah, has been deceived, and must go away for a time in order to hide her disgrace. Phillis loves a worthless young chap who has borrowed all her savings in order to open a dancing school. She knows that her employer will lend her the money for her sister without a moment's hesitation; also that he loves her, but she offers to become his wife in payment of the debt. Rankin marries her, but promises the ceremony shall be one in name only until she learns to love him. The tangled threads are all straightened out at the finish. The lover of Inah consents to marry her, Phillis discovers that her ideal is a cad, and is glad to turn to Rankin.

Gloria Swanson has many of the natural qualifications for the character of Phillis. She responds inwardly to the moods of the part, but has not learned how to properly mirror them on her face. A set expression of sadness marred her work. J. Barney Sherry had but little to do as Rankin except to register unusual goodness. Darrel Foss and Ann Kroman are consistent to the requirements of their roles. Photographer, Elgin Leslie.

"PLAYING THE GAME"

Charles Ray the Star of Pleasing Paramount Picture, Thomas H. Ince Made.

Reviewed by Edward Weitzel.

BEING a rich young New Yorker and fond of Broadway night life it naturally follows that the first sight the spectator gets of the hero of "Playing the Game," the boy's aching head is tossing restlessly on the pillows, and he does not know whether it is 5 in the morning or 5 in the afternoon when awakened by his English valet. This convention over the plot of "Playing the Game" forces one to watch its progress with interest, although it takes a familiar track and arrives at a conclusion that is apparent from the start.

Julien Josephson, the author, has been more concerned about balancing the dramatic incidents with the humorous twists of his story and seeing to it that there was the right proportion of action to his scenes than to hunting for original material. Director Victor L. Schertzinger has taken hold of his share of the work in the same spirit, and, with the personality and knowledge of screen acting possessed by Charles Ray to help him, has succeeded in turning out an entertaining picture. "Playing the Game" has the advantage of getting better as it progresses, and there is a fight in the wind-up that will make you want to stand up and yell, "Good boy, Charlie! Land him one for me!"

After escaping the fascinations of a lounge lizard's lady friend with the musical comedy name of Babe Fleur de Lis the hero is sent out West by his uncle, and circumstances shuffle the cards so that he finds himself working for a mighty poor living on his own ranch. How he has sand enough to stick it out, lick the bully of a foreman, and win the daughter of the superintendent form the best part of the story. Doris Lee, Harry Rattenberry, Robert McKim, Billy Elmer, Lillian Lorraine, and Charles Pearley have congenial roles.

WEDNESDAY
ALL MEALS
WHEATLESS
USE NO BREAD CRACKERS, TASTY OR BREAKFAST FOODS CONTAINING WHEAT

GENERAL FILM PROGRAM
"I'm a Man," Judge Brown, and "Mountain Law," Ned Finley.

Reviewed by C. S. Sewell.

"I'm a Man."

OF a strong patriotic nature this two-reel Judge Brown story is well directed, and tells an interesting story of a boy who is a member of the high school cadets. He desires to join the marines, but is too young, being still in short trousers. His family tells him he is still a boy. He demands long trousers, and with the help of his sister gets them. The boy's father, a banker, is of German descent, and intensely loyal to this country. A supposed Frenchman, DeCourcy, in reality a German spy, manipulates matters so that suspicion is cast upon the banker's loyalty. The boy, Frank, has a wireless apparatus, and one night discovers DeCourcy receiving a message to burn the oil wells. Frank notifies the military authorities and saves the wells, but is injured himself. His father then tells him that he is really a man now, and a friend of Frank's sister shows him his secret service badge, so Frank is content, as he knows his father will no longer be under suspicion. The acting of the cast headed by Martin Pendleton as Frank is entirely satisfactory, and the picture is well directed by King W. Vidor. It should appeal particularly to the younger generation.

"Mountain Law."

The theme of this two-reel picture, of which Ned Finley is not only the director but the leading player, is not new, dealing with a feud among mountaineers, but he has succeeded in making an interesting production, having the real atmosphere of the hills. The arrival of a pretty school teacher in a mountain settlement brings matters to a climax. She decides to reform Bob (Ned Finley), and is succeeding, as Bob falls in love with her, and everything is ready for the wedding, when Sam Dancey kills Bob's cripple brother, and Bob starts after; so does the sheriff, and Sam is shot. Bob returns to the girl, the sheriff says he killed Sam while resisting arrest. The wedding takes place, and Bob tries to tell his wife the truth, but she refuses to listen, saying, "I am a Clayton now." Bob's better nature is well shown by his affection for his crippled brother and his sympathy for his dog when he is shot.

"THE TRAIL TO YESTERDAY"
Bert Lytell Makes Initial Appearance with Metro in a Western Story.

Reviewed by C. S. Sewell.

FOR his initial appearance on the Metro program, Bert Lytell has been furnished with a Western story, "The Trail to Yesterday," based on a novel by Charles Alden Seltzer. It is in five reels, released on May 5, and Director Edwin Carewe has succeeded in making an interesting production with good continuity, and one which holds the interest.

Unjustly accused of murdering his father, William Keegles manages to escape, goes West, and becomes a cowboy known only as Dakota. One rainy night a girl comes to his cabin; he finds she is Shiela Langford, daughter of the man who accused him of murder. An itinerant preacher with a blank marriage license also comes along, and Dakota, to obtain his revenge, forces the girl to marry him. He later learns that she is Langford's step-daughter, and regrets his action. Langford buys the ranch next to Dakota's, and, thinking him to be an outlaw, makes an agreement with him to get rid of Ben Doubler, who owns water rights which he desires to control. The climax comes after Ben is shot by Jack Duncan, foreman of Langford's ranch, and Dakota is accused. Shiela secures the agreement between Dakota and Langford, and when she confronts Langford with it he attempts to take it from her by force. Dakota arrives on the scene, reveals his identity to Langford, and forces him to leave the neighborhood, and everything is explained satisfactorily, and Shiela suggests that he had better take steps to record the marriage license.

Bert Lytell makes a satisfactory Dakota, and Anna Q. Nilsson is attractive as Shiela. The rest of the cast give a good account of themselves, except that Ernest Maupain is inclined to overact in the final scene. John Smiley adds an excellent bit of character work as old Ben Doubler, Harry Northrup is sufficiently villainous as Jack Duncan.

The photography is good, and there are some attractive Western scenes of the rolling lands on the ranches, with mountains in the background. The action is not always convincing, as, for instance, the coincidence of having the preacher with a blank license arrive so opportunely, and one rescue scene misses fire by being too far from the camera. However, the production, as a whole, is entertaining.

W. H. PRODUCTIONS
"The Hell-Hound of Alaska," "Satan's Pawn," "The Hula Hula Dance."

Reviewed by Edward Weitzel.

"The Hell-Hound of Alaska."

THE W. H. Productions Company is now offering a William S. Hart five-part melodrama, a five-part picture featuring Bessie Barriscale, and a two-part Chaplin comedy. "The Hell-Hound of Alaska," the Hart picture, was written by C. Gardner Sullivan, and produced by Thomas H. Ince. While not as compact a story as most of the later works of this writer it has a fair share of action, and its theme is the popular one of the bad-man who discovers that he has a large streak of good in him after all. His method of electing himself judge, jury and executioner is open to argument, but many followers of the screen are ready to applaud such an act and consider him a hero of romance of the finest type.

Too much time is wasted at the beginning of the story developing the motive for getting the young cad from the East out of Alaska. And not enough information is given as to the early history of the heroine. Real drama is reached, however, when the badman finds out that the woman he loves is living with the chap from New York. The camp calls on them, accompanied by a preacher, and all hands gather around while the couple are made man and wife. When the husband neglects his home for another woman and the wife dies the badman takes matters in his own hands, and sends a bullet into his rival's heart.

The story is somber and unrelieved by a gleam of humor. The production is carefully handled, a rainstorm effect being well done. William S. Hart, Enid Markey, and George Fisher form a well contrasted trio in the leading parts.

"Satan's Pawn."

Adapted from the Franz Molnar stage play, "The Devil," which made a sensation when first produced, "Satan's Pawn" exhibits the evil one as a polished gentleman who knows how to wear evening clothes and be polite to a lady while following his regular line of business of tempting a number of modern Eves. The five-part screen version retains the atmosphere of guilty passion that was the drama's chief claim to interest. Although handled in a strictly modern way the effect of the picture is the same as that of one of the old allegories. The devil, which the heroine finds continually at her elbow, is the creation of her own desires. As a consequence she yields to his tempting and deserts her husband for a lover. It is all told in a well-bred manner amid luxurious surroundings, and the acting is of excellent quality.

Edward Connelly has the title role, and makes his satanic majesty rather a pleasing person with a keen sense of humor. Bessie Barriscale as the guilty wife, J. Barney Sherry as the husband, Clara Williams as another of Satan's victims, and Rhea Mitchell as a model are the other leading actors.

"The Hula Hula Dance."

A two-part Charlie Chaplin comedy produced by Mack Sennett, the humor of the picture is never too refined. This is to be expected, however, from the title. Charlie goes to sleep on a park bench, and dreams that he is a native of the land that invented the hula hula. Clad in a skin ulster and his now famous derby he finds himself making love to a dozen maidens in hay skirts, and imagines he has dethroned the rightful king and fallen heir to all his wives until a policeman interrupts his slumber by fanning him with his club. Broad comedy in bunches runs all through the two reels.

"WOLVES OF THE BORDER"
Exciting Triangle Melodrama of Southwest Featuring Roy Stewart and Josie Sedgwick.

Reviewed by Edward Weitzel.

CLIFF SMITH, director of "Wolves of the Border," a five-part Triangle melodrama, evidently went on a still hunt for a lot of new and eye-arresting locations before starting to produce the photoplay of which Alvin J. Neitz is the author and Steve Rounds the cameraman. Lovers of long stretches of open country and herds of grazing cattle, of steep mountain sides and deep valleys will find much to admire in the views. The story is a vigorous bit of melodrama, and Roy Stewart and Josie Sedgwick are surrounded by a number of properly cast actors.

Joe Warner, the character played by Roy Stewart, is a young ranchman whose modern methods of conducting his business sets his neighbor, Joe Warner, against him. Joe, however, has a pretty daughter who is fond of Merritt, and that makes it difficult for the old man to start a quarrel. Pete Wright, old Joe's foreman, also is taken by the daughter of the boss, and he turns the trick by stealing cattle from both Merritt and Warner with the help of a Mexican bandit, Jose Mardones, and making each neighbor think that the other has robbed him. Wright and Mardones then attack the Warner ranch, run off the stock, and steal the girl. Warner supposes that he is fighting Merritt and his men until they arrive and drive off the thieves and his neighbor rescues his daughter.

The stars are right at home in their roles. Frank MacQuarrie, Jack Curtis, Louis Durham, and Curley Baldwin complete the cast.

"MEN"
Strong Cast in Bacon-Backer Production of Harry S. Sheldon Photoplay.

Reviewed by Edward Weitzel.

ADAPTED from Harry S. Sheldon's stage play, the Bacon-Backer six-part screen version of "Men" directed by Perry R. Vekroft, is well constructed and finely acted. The list of names in the cast reveals men and women of established reputation, and the production is in keeping with the demands of the story. Just why the author chose the short but not very comprehensive title of "Men" is not quite clear. The parts are evenly divided between the sexes, and all the drama in the play is the result of honest love or dishonest passion.

Technically, "Men" is a society drama. Most of the characters belong to the smart set, and the scenes show the daily life and social functions of this grade of society. The story is not particularly original, but is intensely human, and its climax will win the spectator who prefers the happy ending.

Mrs. Burton, a widow and a woman of refinement, is obliged to part with one of her little girls through the stress of poverty. Alice, the younger, is adopted by a wealthy family on the condition that

she is always to suppose that they are her real parents. Laura, the other sister, is betrayed by a rich young idler, Roger Hamilton. Alice is in love with Tom Courtney, but they have a foolish quarrel, and Hamilton managers to become engaged to the girl. When Laura learns that her sister is to marry Hamilton she goes to the church with her mother and denounces him. Alice is saved, and rights matters with Tom. A man who has always loved Laura proves it by making her his wife.

Anna Lehr, Charlotte Walker, Gertrude McCoy, Wilette Kershaw, Ida Darling, Robert Cain, William Tooker, Huntley Gordon, Bradley Barker, and Fred Radcliffe comprise the cast.

Comments

General Film Company.

THE BUYER FROM CACTUS CITY (Broadway Star Feature).—An entertaining two-reel picture adapted from a short story by O. Henry. The theme is based on a cloak model misunderstanding the western buyer's gift of a diamond ring. However, another ring—a wedding ring—clears the situation. Miriam Myles and William Dunn appear in the leading roles. Reviewed at length in our last issue.

MOUNTAIN LAW.—There are several interesting touches in this two-reel Ned Finley story, based on the old theme of a feud between two families of mountaineers. The location of the story is in the North Carolina hills, and the atmosphere is well maintained. Reviewed at length on another page of this issue.

NEMESIS AND THE CANDY MAN (Broadway Star Feature)—This two-reel picture shows in an interesting manner how a woman of the vampire type is given a taste of her own medicine. It deviates somewhat from the O. Henry story on which it is based. William Dunn and Miriam Miles do good work in the principle roles. Reviewed in our last issue.

I'M A MAN (Judge Brown).—A well directed two-reel patriotic story about a boy who, too young to join the fighting forces, does his bit nobly and self-sacrificingly by thwarting an attempt of German spies to burn several oil wells. An interesting story, which will be found particularly pleasing for the younger generation. Reviewed elsewhere in this issue.

Bluebird Photoplays, Inc.

$5,000 REWARD (Bluebird).—A five-reel detective story based on a yarn by Charles Wesley Sanders. Franklyn Farnum plays the hero, Dick Arlington, who is suspected of the murder of his rich uncle. Gloria Hope plays the girl who assists materially in clearing her husband's name. The subject is thoroughly entertaining, though it has some slight weaknesses in direction.

Cosmofotofilm Company.

THE HYPOCRITES.—A Multiple reel adaptation by George Loane Tucker, of the well-known Henery Arthur Jones play. The picture, in which Elizabeth Risdon is featured, is artistic in many respects. A full review will be found elsewhere.

Famous Players-Lasky Corp.

PLAYING THE GAME (Ince), April 22.—Charles Ray is the hero of this five-part comedy-drama which opens among the White Lights of New York and closes out on a ranch. The star's acting makes the picture interesting. A longer review is printed on another page of this issue.

SELFISH YATES (Artcraft), May 20.—A very strong story of border life by C. Gardner Sullivan, with William S. Hart at his best in an entirely new and powerful characterization. Reviewed in last week's issue.

THE BATTLE ROYAL (Paramount-Sennett), May 20.—Two-reel farce with Ben Turpin and Charles Lynn matched in one of the most amusing ring contests ever shown on the screen.

MOONSHINE (Paramount-Arbuckle).—Roscoe "Fatty" Arbuckle is shown as a hero in this two-part comedy, which burlesques the Kentucky "still" industry most amusingly. A longer review is printed on another page of this issue.

Fox Film Corporation.

PEG OF THE PIRATES, May 12.—A five-reel picture with Peggy Hyland in the role as a heroine who is stolen by pirates and who fools them into thinking that she is a ghost till they attend school and study how to keep their faces clean as well as read and write. It is not convincing. A longer notice will be found on another page.

CONFESSION, May 19.—Jewel Carmen plays emotional role in this unusually effective five-reel picture. It is ably directed, grips as though no story anything like this had ever been put on the screen. Exhibitors can afford to boost advertising on this as a melodrama that will surely stir the coldest spectator. We have reviewed it at greater length elsewhere in this issue.

Greater Vitagraph, Inc.

THE TRIUMPH OF THE WEAK, May 13.—A five-reel picture with Alice Joyce as the heroine; one of those distressingly weak creatures that are far from heroic and even lack common sense enough to be not dramatic. The characters are well acted and the story holds well up to a point when it drops almost out of sight dramatically. We notice it at greater length on another page of this issue.

Interstate Film Company, Inc.

THE LAST RAID OF ZEPPELIN L-21 (Interstate).—A two-reel picture which presents scenes in some of the English towns and villages which have been devastated by the German Zeppelin. The bringing down of the Zeppelin L-21 by Lieut. W. L. Robinson is the central point in the picture, which was reviewed in the issue of May 18.

Metro Pictures Corporation.

RIDERS OF THE NIGHT, April 29.—This five-reel picture is a melodrama deriving its chief charm from Viola Dana's excellent acting. It is a story of the blue grass region of Kentucky. The scenes where the heroine is about to be executed are grewsome in their reality. Reviewed at length in our last issue.

THE TRAIL TO YESTERDAY, May 5.—For his initial appearance on the Metro program Bert Lytell has been provided with an interesting five-reel picture based on a novel by Charles Alden Seltzer. It deals with the hero's endeavors to obtain revenge for a past wrongful accusation, and in the meantime falls in love with the accuser's stepdaughter. Reviewed at length on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 18 (Mutual), May 1.—Among the interesting items of this issue are the navy oarsmen in a race on the Severn river at Annapolis; women learning farming; General Foch and Secretary Baker; McAdoo inspecting ships, and other pictures of notables, including Secretary Daniels and Mrs. Dewey.

SCREEN TELEGRAM N. 19 (Mutual), May 5.—This issue contains pictures of our boys in France, Queen Mary inspecting women's reserve ambulance corps, decorating of Rheims architect for bravery in saving famous cathedral windows, Silvio Rosanti in his Caproni plant at Baltimore, and men of eastern universities holding their annual meet at athletic grounds of University of Pennsylvania.

OVER THE GARDEN WALL (Strand), May 7.—This number of the Billie Rhodes comedies, while it contains considerable clean fun, is not as well balanced as some of the others. Near the end of the picture there is a tendency to develop into farce comedy. The story centers about a love affair between the young peoples of the picture, the girl being a minister's daughter. They land in jail for speeding and finally turning the tables on the girl's father they force him to marry them in order to gain his release from his prison cell.

SCREEN TELEGRAM NO. 20 (Mutual), May 8.—In this issue are some scenes showing the devastation caused in France by German guns. There are also some excellent pictures of some of the French airmen who have accomplished unusual feats; Viscount Isii at Washington; the "Blue Devils" in New York, and a scene in Lincoln Park, Chicago, showing a beautiful peacock with his tail feathers spread.

SCREEN TELEGRAM NO. 21 (Mutual), May 12.—The burning of the Lasky studio forms one of the spectacles of this issue which is unusually interesting. Other features are women in a swimming contest; troops learning to ski on the Alps; dogs of mountain warfare; the flying of hundreds of carrier pigeons; an observation tower built of bags of sand on the desert; the town of Bethlehem, in Palestine, and sheep grazing on the White House lawn.

Pathe Exchange, Inc.

THE MYSTERIOUS CLIENT (Astra-Pathe Play), May 19.—A bright five-reel subject featuring Irene Castle, Milton Sills and Warner Oland. The story begins with an absorbing mystery and branches off toward the close into first rate comedy. It makes a very entertaining subject. Reviewed at length elsewhere.

BRITAIN'S BULWARKS, NO. 2 (Pathe), May 19.—This gives some real scenes taken on the British front behind Messines. The soldiers of various nationalities are seen playing games, marching and at their various duties behind the front. The Irish regiments are shown in marching formation and the Scotch "Ladies from Hell" are also pictured. Ruins of various villages are shown.

FIREMAN, SAVE MY CHILD (Rolin-Pathe), May 26.—A riotous comedy number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The scenes occur at a fireman's ball, where Harold makes a big hit and is appointed assistant chief. Humorous scenes at a fire come later.

FLASHES IN THE DARK (Pathe), May 26.—Episode No. 12 of "The House of Hate." This opens with the ingenious situation wherein Pearl and Gresham are about to shoot one another by mistake. Pearl blows out the light and both miss fire. Later Pearl just misses death in a runaway automobile. She and Gresham are then lured to a suburban house and trapped. The number is full of suspense.

Triangle Film Corporation.

HER DECISION, May 12.—Gloria Swanson and J. Barney Sherry are the principals in this five-part picture, directed by Jack Conway. It is the story of a sister's sacrifice. A longer review is printed on another page of this issue.

WOLVES OF THE BORDER, May 12.—Roy Stewart and Josie Sedgwick are featured in this five-part melodrama written by Alvin J. Neitz. Fine locations and a live story well acted are all to be found in the picture. It is reviewed at length on another page of this issue.

Miscellaneous.

SINKING OF THE LUSITANIA (Windsor McCay).—An excellent animated cartoon made by Windsor McCay. It pictures realistically the tragedy of the Lusitania and forms a good patriotic offering. The picture was reviewed in our issue of May 18.

Advertising Aids for Busy Managers

"TEMPERED STEEL"

The First National Exhibitor's Circuit Presents Mme. Olga Petrova in Mrs. L. Case Russell's Intensely Dramatic Story of the Clash of Wills Between Father and Daughter.

Cast.

Lucille Caruthers.....Mme. Petrova
Serge Radikin.....J. Herbert Frank
Richard Sheldon.....Thomas Holding
Mr. Caruthers.....William Carlton
Mrs. Caruthers.....Mrs. Walton
Rose Madden.....Edith Hinckle
Edwin Archer.....E. J. Radcliffe
Mrs. Sheldon.....Matilda Brundage

Directed by Ralph Ince.

The Story: Lucille Caruthers, daughter of an imperious Southerner who believes in absolutely dominating the women of his family, has all of her father's stubborn will, and in the clash over her ambitions to win success upon the stage she is disowned and comes to New York. Here she is coached by Serge Radikin, who guides her to a stage success and makes her his leading woman. Later she attracts the attention of Archer, a famous producer, who takes the pair under his management, but his attentions to Lucille fan the Russian's jealousy to the point where he throws up his contract, and, upon the night of her first performance under Archer he goes to Lucille's apartment, maddened by drink, determined she shall not make her appearance. To save herself from the vitriol he is about to throw, she shoots him and disposes of the body, going through the ordeal of the first night and the subsequent congratulations with a far greater display of dramatic ability than she shows in the mimic drama. After the excitement is all over she confesses, but a third suitor, Richard Sheldon, cleverly releases her from the charge of murder.

Feature Mme. Petrova as Lucille Caruthers and Thomas Holding as Richard Sheldon.

Program and Advertising Phrases: Gripping Drama of Stage Life, Disclosing the Thraldom of Stubborn Ambition.
Glamor of the Footlights Blinds Heroine to Filial Duty.
Making Her Way in the World at Risk of Reputation.
Stage Secrets Revealed in Thrilling Photoplay.
Mme. Petrova's Surpassing Art Disclosed in Her Greatest Photodrama.
Great Drama of Sacrifice Presented in Gripping Sequences.

Stunt Suggestions: If your lobby permits, set up a screen from behind which protrude the feet and ankles of a dummy. On the screen hang a card lettered "Behind the screen was the body of the man she had killed. Before it the famous actress stood to receive the congratulations of her friends upon her latest success. But one of the stirring situations in Tempered Steel, the most powerful play in which Mme. Petrova has yet been seen. Here (date)." The stunt can also be worked in a window if you can obtain the space.

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each one and two-column cuts. Thumbnail cut. Slides in three designs. Heralds. Press sheet.

IN THIS ISSUE.

Ace High (Fox).
Blue-Eyed Mary (Fox).
The Bride's Awakening (Universal Special).
The Confession (Fox).
The Fair Pretender (Goldwyn).
The Golden Goal (Vitagraph).
The Guilt of Silence (Bluebird).
The Mating of Marcella (Paramount).
The Million Dollar Dollies (Screen Classics).
The Mysterious Client (Pathe).
Old Hartwell's Cub (Triangle).
Old Wives for New (Artcraft).
Over the Top (Vitagraph).
Selfish Yates (Artcraft).
Tempered Steel (First National).
True Blue (Fox).
Vengeance (World).
Who Is to Blame? (Triangle).
The Winning of Beatrice (Metro).

"THE MYSTERIOUS CLIENT"

Pathe Presents Mrs. Castle in a Startling and Vivid Story of the Underworld of the Aristocracy. Written by Charles Davey.

Cast.

Jeanne Darcey.....Irene Castle
Harry Nelson.....Milton Sills
Boris Norjunov.....Warner Oland
Tony Cavallo.....Caesar Gravina

Directed by Fred Wright.

The Story: Harry Nelson, a struggling young attorney, unable to pay his rent, receives a dispossess notice. He meets Boris Norjunov, who promises to pay him well if he will perform a rather shaky legal service, but Nelson declines. Jeanne Darcy comes rushing into his office and implores him to protect her from her pursuers until she has placed an envelope in a safe deposit vault. Nelson proffers his aid, but in the street they are attacked and the envelope stolen from his mysterious client. Nelson, still desiring to help the young woman, agrees to accompany her to a fashionable apartment house, where they are caught by Boris rifling a safe. A fight between Nelson and Boris ensues, and when the former regains his senses he finds himself in a secret room. He is released by Jeanne and, sometime later, upon being summoned to the mysterious house again, hears Boris threatening to kill Jeanne unless she will consent to murder a Miss Lonsdale. Nelson again battles with Boris; a shot is fired, and Miss Lonsdale falls apparently dead. Then a most unexpected climax develops.

Feature Irene Castle as Jeanne Darcey and Milton Sills as Harry Nelson.

Program and Advertising Phrases: Young Lawyer, Waiting for Clients, Gets the "Mitten" from His Sweetheart and is Evicted by His Landlord.
Temptations of a Poor Lawyer to Barter Professional Honor for Gold.
The Contents of a Mysterious Envelope Puts Thrill in Photoplay.
Mystery and Excitement Lends Interest to Clever Screen Romance.
Comedy and Tragedy Revealed in the Struggles of an Unlucky Lawyer.
Novelty and Mystery Increase the Appeal of Engaging Photodrama.

Stunt Suggestions: The story does not give much to work upon, but plays up the fact that Mrs. Castle, Milton Sills and Warner Oland, the three stars of Patria, are all prominently employed in this production. In your newspaper and other advertising play up the line "Would you go through hell for an unprotected girl?" which is the appeal that gets Harry into all his troubles.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released May 19.

"THE FAIR PRETENDER"

Goldwyn Presents Charming Madge Kennedy in the Story of an Awful Little Fibber Who Did Not Suffer the Penalty of Her Sins.

Cast.

Sylvia Maynard.....Madge Kennedy
Don Meredith.....Tom Moore
Harcourt .....Robert Walker
Ramon Gonzales.....Paul Doucet
Captain Milton Brown.....Wilmer Walter
Townsend .....Emmett King
Freddie .....John Terry
Barnum .....Charles Slattery
Marjorie Townsend.....Florence Billings
Mrs. Townsend.....Grace Stevens

Directed by Charles Miller.

The Story: Sylvia Maynard demonstrates to her employer, a play producer, how she would act if given the leading part in a play about to be put on. The wife of the producer happens in just as Sylvia, who is using her employer as her imaginary lover, is enacting a passionate love scene, and the wife, refusing to accept the young girl's explanation, demands that she be dismissed. At home Sylvia finds the rejected manuscript of the play and recalls the young man who wrote it. The production depicts the experiences of a poor girl who managed to make the wealthy believe that she is the widow of a United States army captain who was killed in action, and Sylvia determines to enact the part in real life. Mingling with the rich under the name of Mrs. Milton Brown, she succeeds in getting them to believe the story of her husband's death. Sylvia receives a shock when her make-believe husband turns out to be a real man. Don Meredith, the author of the play, whom she has met and who has fallen in love with her, is heartbroken to find that she is not free. The ensuing complications and the manner in which they are handled bring about a startling climax.

Feature Madge Kennedy as Sylvia Maynard and Tom Moore as Don Meredith.

Program and Advertising Phrases: What Happened When a Girl Chose a Name at Random and Passed Herself Off as the Widow of the Man Who Owned It.
Did You Ever Pretend to be What You Wish You Were?
How Happy Fate Overtook an Awful Fibber.
Pretense is Easy Until the Liar is Exposed.
Wishing Happiness and Attaining It are Different Propositions.
Madge Kennedy Seen at Her Best in Newest Goldwyn Photoplay.

Stunt Suggestions: If you have a billiard parlor in town get a card up advising the patrons to see the girls play billiards in this play. For the lobby use

the photographic displays with "A Liar Who Won Out" for a catchline. For window work display an open telephone book and a card reading: "Pick a name at random from this page. Masquerade as the owner and see if you have the good fortune that attended Madge Kennedy in her masquerade as Mrs. Milton Brown in The Fair Pretender. It's at the (house and date). See what a lot of excitement she had.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released May 19.

"THE GOLDEN GOAL"

Greater Vitagraph Presents Harry Morey and Florence Deshon in a Blue Ribbon Feature by Lawrence S. McCloskey. The Story of a Man Who Rose From the Dregs.

Cast.

John Doran.....Harry Morey
Beatrice Walton.....Florence Deshon
Laura Brooks.....Jean Paige
Mr. Walton.....Arthur Donaldson
Richard Talbot.....Denton Vane

Directed by Paul Scardon.

The Story: In the Seamen's Mission where John Doran, a man of the seas, has come for a rest, he meets Beatrice Walton, a society girl seeking a change in her life by playing the organ in the Mission. Through Beatrice, Doran is given a job on her father's estate, and when she has awakened in him a strong affection for her, which she has no intention of reciprocating, she orders his dismissal. Doran works strenuously to amass a fortune, for he is determined to overcome the only barrier—money—which, to his mind, stands between him and Beatrice. With the assistance of Laura Brooks, a stenographer in the Talbot shipbuilding yards, where Doran is employed, he is advanced to the position of foreman. This is the first important step toward his goal, and he later becomes a leader in the workmens' union. Mr. Walton, failing in his attempt to get Talbot to sell his plant, schemes with his daughter to get Doran to call a strike. Seeing a chance to get a large sum of money thereby, Doran agrees, and just as he is about to call the strike he awakens to the perfidy of Beatrice and refuses to call the men out. The day is saved for Talbot, and Doran reclaims himself in the eyes of Laura, who has become much attracted to him.

Feature Harry Morey as John Doran and Jean Paige as Laura Brooks.

Program and Advertising Phrases: How a Man from the Dregs Followed a False Star, but Finally Reaches Realization.
On a Journey in which Pride, Conscience and Honor Are Born to Man.
Brute Force Wins Mastery Until Gentleness Comes with Love.
How a Wanton Jade Nearly Wrecks the Lives of Helpless Victims.
The Lure of Power, Backed by Intrigue, Stirs Fateful Emotions.
Gripping Story Revealed in Thrilling Scenes and Tense Episodes.

Stunt Suggestions: This is a labor story with a labor man for the hero. Get the trade unions interested. For street work make up a powerful man to look as much like a down-and-out longshoreman as possible. Letter a sign on his back: "This is the way I looked when Beatrice Walton first saw me. What happened after you can find out at the (house) today." Play up the interest of the shipyard scenes, using the stills for window work, supplementing these with any outside shipbuilding pictures you can get.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released May 20.

"THE MILLION DOLLAR DOLLIES."

Screen Classics Presents the Famous Dolly Sisters in a Sumptuous Production of Leonce Perret's Original Story Written Expressly for Their Use.

Cast.

Yancsi Dolly..... Herself
Roszika Dolly..... Herself
Jack Hobson.....Bradley Barker
Tom Hylan.....Huntley Gordon
Rajah .....Paul Doucet
Princess .....Dolores Cassinelli
Maharajah .....Ernest Maupain
Alienist .....Marshall Phillip

Directed by Leonce Perret.

The Story: The Dolly sisters refuse to marry Jack Hobson and Tom Hylan until they have as much money as their prospective bridegrooms. It is this determination which influences them to accept the offer of a famous alienist, who offers them a million dollars to aid him in a cure. They are taken to a wonderful palace, not far from Broadway, where they find a young rajah whose disordered mind had caused him to spurn his princess. It is the Dolly's task to win him back to an interest in his wife. This they succeed in doing, but Yancsi has won the regard of the Maharajah, and he seeks to detain them against their will. The girls, however, succeed in getting a telephone message to their sweethearts, who come to their rescue in the nick of time.

Feature the Dolly Sisters, Bardel Barker as Jack Hobson and Huntley Gordon as Tom Hylan.

Program and Advertising Phrases: Two Poor Girls Decline to Wed Until They Shall Have as Much Money as the Men They Love.
Blindfolded Beauties Win Million from Eccentric Specialist.
Excitement and Thrills Lend Spice to Gripping Photoplay.
Oriental Mystery Coupled with Wierd Scheme to Win Millions.
The Famous Dolly Sisters in Captivating Photoplay.
The Dancing Dollys Lightly Step Into Immediate Screen Favor.

Stunt Suggestions: Borrow a few globes of goldfish and use these for window work with a card explaining that "The Rajah preferred goldfish to his beautiful young wife—but that was because he was crazy. He was cured by The Million Dollar Dollies." Play up the various New York successes of the Dolly sisters in the newspaper work. Make as large a display of the still pictures as possible. These will sell the film more surely than any special stunts.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"THE WINNING OF BEATRICE"

Metro Presents May Allison in a Business Romance in Five Acts. Written by May Tully.

Cast.

Beatrice Buckley.....May Allison
Robert Howard.....Hale Hamilton
James Buckley.....Frank Currier
John Maddox, Sr.....Stephen Grattan
John Maddox, Jr.....John Davidson
Millie Nelson.....Peggy Parr
Thomas Nelson.....Dean Raymond
Henry Jenkins.....Frank Joyner
Baby Jenkins.....Baby Ivy Ward

Directed by Harry L. Franklin.

The Story: James Buckley, president of a trust company, is persuaded by John Maddox, Sr., one of the directors, to use the securities of an estate in trust. Maddox gives Buckley his personal note as security, but when a sudden demand is made by the estate Buckley cannot collect from Maddox. Maddox has his tool, Jenkins, steal back the note, and in doing so kills Buckley, whose body is found by his daughter, Beatrice, on her return from a bazaar where her home-made candy has been one of the best sellers. On the drive back home she has become engaged to Maddox's son, but the engagement is broken when Buckley is supposed to have killed himself because of his misappropriation. Robert Howard, a young advertising agent, has become interested in Beatrice and persuades her to manufacture her candy commercially. The venture is such a success that it interferes with the profits of a candy company owned by the senior Maddox, who seeks, through Jenkins, to induce the employees of Beatrice to strike. Jenkins, mortally hurt, confesses to the murder and names the instigator, clearing Buckley's name, and Beatrice sells the secret of her success to Maddox for a handsome sum. It is merely the use of goat's instead of cow's milk.

Feature May Allison as Beatrice Buckley and Hale Hamilton as Robert Howard.

Program and Advertising Phrases: Novel Outcome of a Society Girl's Venture Into Commercial Life as a Candy Maker.
Sweets Bring Millions to the Sweet.
The Simple Things of Life Make Best Photoplay Topics.
May Allison in Her Newest and Most Charming Screen Drama.
Making a Million from a Few Pounds of Sugar.
There's a Lesson Here for Girls Who Want to Help Themselves.

Stunt Suggestions: Have a female goat led through the streets with a blanket, "Ever make fudge out of goat's milk. It made a fortune for one girl. See how it is done in The Winning of Beatrice at (house and date)." Print up envelopes with "Oh, Fudge!" in a ten-line letter, and use them to cover announcements of the play. Hook up with the candy stores with stills and a card reading "If you would know why our fudge is so delicious, see The Winning of Beatrice at (house and date). We, too, have a secret ingredient, but not the same."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minutes novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

Released May 20.

"VENGEANCE."

World-Pictures Present Montagu Love and Barbara Castleton in An Intensely Colorful Story of the Vengeance of an Eurasian Against His Titled But Unscrupulous English Uncle.

Cast.

John Cuddleston, John Cuddlestone, Sr., Montagu Love
Andrew Cuddleston.....Henry Warwick
Old Lord Cuddlestone.....Jack Drumier
Nan.....Louise Vale
Elsie, Lady Drillingcourt, Barbara Castleton
Mrs. Van Ness.....Irene Blackwell
Captain Weatherbee.....S. V. Phillips
Haven.....Geo. MacQuarrie
Hindu Wife.....Lila Chester
John Cuddlestone as a Boy, Charley Jackson
Nan as a Girl.....Madge Evans
Selim.....Joel Day
Isham, Selim's Son.....J. Aquilene

Directed by Travers Vale.

The Story: John Cuddlestone is betrayed by his brother, and leaves for India, where he marries a native woman. Not long after their son is born, Cuddlestone and his wife die. The son, John, who is being educated by the Temple priests, saves a young girl from the slave market. John enters the priesthood, and learns from his father's papers, which he has received, of the treachery of the other Lord Cuddlestone. Hearing that a Lord Cuddlestone is stopping at a nearby hotel, John and Nan, the girl he rescued, entertain the visitors, who disclose their

real identity. Lord Cuddlestone sails for England, followed by John and Nan. In England, John is making a great success as a Swami, and one of his followers is Lady Elsie, the ward of Lord Cuddlestone. Having squandered his fortune, Cuddlestone begins to drain that of his ward, who visits the Swami for aid. When Cuddlestone learns the identity of the Swami he dies of remorse. Lady Elsie recovers her money, and John and Nan return to India.

Feature Montagu Love, who plays the dual roles of John Cuddlestone, junior and senior, and Louise Vale as Nan.

Program and Advertising Phrases: An appalling Legacy of Hate and the Consequences of Resulting Vengeance.
Sins of the Father Avenged by the Son.
Strange Legacy of Vengeance Ripens Into Love.
Vengeance Wierdly Thrives in Strange Atmosphere of the Far East.
Occident and Orient United in Picturing Tale of Vengeance.
New Star of World Pictures Introduced in Gripping Photoplay.

Stunt Suggestions: Decorate the lobby with oriental hangings and burn incense just before the doors open. If you can, costume your doorkeeper as an Oriental, or merely let him wear the turban, which can be constructed from several yards of white cheesecloth. If you can borrow small Buddhas, use them for window work in connection with stills. If these are not to be had frame the stills with rich fabrics. Department and dry goods stores can hook up with similar fabrics, Turkish slippers and the like.

Advertising Aids: Two styles, each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.
Released May 20.

"WHO IS TO BLAME?"

Triangle Presents Jack Abbe and Maude Wayne in a Story of the East and West That Meet But Never Mingle.

Cast.

Taro San.....Jack Abbe
Grant Barton.....Jack Livingston
Marion Craig.....Maude Wayne
Tonia Marsh.....Lillian West
Mrs. Craig.....Lillian Langdon

Directed by Frank Borzage.

The Story: On a trip to Japan Grant Barton becomes interested in a 'rickshaw boy, a son of the Samurai, and brings him to America as his servant. Taro worships his master and holds him in but slightly less esteem than his illustrious ancestors. When Grant, beguiled by an adventuress, turns for a moment from the straight path, he is overseen by his wife, Marion, who leaves him, refusing to believe his protestations. Taro, knowing the adventuress to be a spy, leads her to believe that he is one of the Imperial family incognito and so contrives that his master shall find him in the siren's arms. Grant will not believe his explanations and turns him adrift. Taro explains to Marion and then goes back home, but not until he has made an end to the adventuress, and once more he takes up his trade of 'rickshaw runner, his bright dreams for the future now but a dream of the past.

Feature Jack Livingston as Grant Barton and Maud Wayne as Marion Craig.

Program and Advertising Phrases: How a Faithful Japanese Boy Brought Happiness in Restored Love and Confidence to a Man and Wife Estranged.
Intrigue and Villainy Thwarted by a Faithful Servant of the Sun.
Thwarting a Female Spy at the Moment of Her Triumph.
Out of the East Comes Loyalty to Rebuke Faithlessness.
Splendors of the Orient Reflected in Picturesque Photoplay.
Plots and Counterplots Come to Naught in Gripping Romance.

Stunt Suggestions: If you can contrive a 'rickshaw, run it through the streets with a boy in Jap costume and a banner on the back. A light racing sulky might do in a pinch. Get a nearby confectioner to make a display of glaced fruits with a card, "These candies are absolutely pure, but they are the same as those Taro San poisoned that his master might be spared the wiles of an adventuress. It was his idea of fidelity. See Who was to Blame? at (house and date) for the rest of this interesting story." Use the regular paper for window work. You might arrange a 'rickshaw race with home-made 'rickshaws over a short course for boys under sixteen, each to carry a girl passenger if you can get the boys interested.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released May 19.

"THE BRIDE'S AWAKENING."

Universal Presents Mae Murray, the Player with a Personality, in F. McGrew Willis' Convincing Preachment Against Clandestine Marriages.

Cast.

Richard Earle.....Lewis J. Cody
Lucille Bennett.....Clarissa Selwynne
George Bennett.....Harry Carter
Frederick Bronson.....Joe Girard
Elaine Bronson.....Mae Murray
Jimmy Newton.....Ashton Dearholt

Directed by Robert Leonard.

The Story: Mrs. Bennett, fearing that Richard Earle, who is only slightly in love with her, will cast her aside, asserts that if he leaves her she will kill him and then herself. Earle, who really has no intention of making her his wife, marries Elaine Bronson, but keeps it a secret. Shortly after the wedding Earle begins to neglect her, and at a party she is insulted by one of his drunken friends. Jimmy Newton, a guest, believing that she is only Earle's ward, protects her, but when he shows affection for her Earle's jealousy is aroused. Mrs. Bennett is subsequently discarded by her husband, and going to Earle's house hears him tell Newton of his marriage to Elaine. When Newton has left Earle strikes Elaine, who picks up a revolver. It falls behind the curtain where Mrs. Bennett is hiding, and as Earle strikes Elaine again Mrs. Bennett fires at him. As he falls a second shot proclaims the complete fulfillment of Mrs. Bennett's threat.

Feature Lewis J. Cody as Richard Earle and Mae Murray as Elaine Bronson.

Program and Advertising Phrases: Convincing Photoplay Preachment Against Clandestine Marriages.
Photoplay Argument Against the Wedding of Mismated Couples.
Be Off with the Old Love Before Marrying the New Enchantress.
Confiding Love and Base Treachery Basis of Gripping Photoplay.
There Can Be No Division of Love in a Marriage for Happiness.
Don't Be Caught in Despicable Intrigue is the Latter-Day Commandment.

Stunt Suggestions: If you have had a recent runaway match in your town the best thing to do would be to hook up with this publicity, taking the safe position that not all clandestine marriages are apt to turn out as well as the Blank-Dash match. In default of such publicity, try to interest the clergy, explaining the purpose of the story. If you have not worked the contest stunt lately offer a prize, through some paper, for the best letter from a happy bride who was secretly married. Use a card or throwaway lettered "Don't Get Married" in large type, and in a much smaller face "until you have seen A Bride's Awakening at (house and date)."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.
Released May 25.

"OLD WIVES FOR NEW"

Jesse L. Lasky Presents Cecil De Mille's Production of a Screen Version of David Graham Phillips's Widely-Read Novel, With Many Screen Favorites.

Cast.

Charles Murdock.....Eliott Dexter
Sophy Murdock.....Sylvia Ashton
Sophy (in the prologue)..Wanda Hawley
Juliet Raeburn.....Florence Vidor
Berkeley.....Theodore Roberts
Norma Murdock.....Helen Jerome Eddy
Viola.....Marcia Manon
Jessie.....Julia Faye
Charley Murdock.....J. Parks-Jones
Bertha.....Edna Mae Cooper
Blagden.....Gustav Seyffertitz
Simcox.....Tully Marshall
Maid.....Lillian Leighton
Housekeeper.....Maym Kelso

Directed by Cecil B. DeMille.

The Story: Charles Murdock, who in his youth married in haste, neglects his wife in later years when she develops into a fat and lazy housewife, and falls in love with Juliet Raeburn, a younger and handsomer woman. A murder is committed, and this young woman's name is linked with it. To protect her reputation, Murdock leaves her, and takes Viola, another young woman to his heart, and leaves with her for Paris. His wife obtains a divorce, and marries his secretary. Juliet follows Murdock abroad, and after a series of intensely thrilling incidents they are united and find happiness in their love.

Feature Elliott Dexter as Charles Murdock and Florence Vidor as Juliet Raeburn.

Program and Advertising Phrases: Youthful Marriage Brings Regret and Change of Heart With Maturity.
The Call of Youth to Youth Sounded in False Tones.
Does the Eternal Triangle Ever Dissolve in Happiness?
Does Your Husband Ever Wish You Were Young Again?
Passion Torn to Tatters by Ravages of Advancing Years.
The Problem of Happy Marriage Solved by Convincing Photoplay.

Stunt Suggestions: This play, dealing as it does with the question of divorce, can be used to start an argument in the paper or in the women's clubs. Get stores dealing in cosmetics and other beauty aids to run cards reading, "Mrs. Murdock did not keep herself well groomed, and she lost her husband's love. See the mistake she made in 'New Wives for Old' at the (house and date) and then look over our stock of aids to the well groomed. It pays." A throwaway can use the catchline, "Are you tired of your wife?" and sugest that the recipient see the play.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released May 20.

"THE MATING OF MARCELLA"

Thomas H. Ince Presents Dorothy Dalton in the Story of a Modiste's Model, Who Became the Real Wife of the Man Whose Name She Assumed.

Cast.

Marcella Duranzo.....Dorothy Dalton
Robert Underwood.....Thurston Hall
Lois Underwood.....Juanita Hansen
Count Louis Le Favri....William Conklin
Jack Porter.....Donald MacDonald
Pedro Escoba.....Milton Ross
Jose Duranzo.....Spottiswoode Aitken
Bobby Underwood.....Buster Irving

Directed by R. William Neill.

The Story: Marcella's father, a musician, falls ill, and is unable to continue his work. Rather than become the wife of Pedro Escoba, also a musician, Marcella supports herself and her parent by working as a model. Marcella's father gets

worse, and the service of a specialist is required. To secure money to obtain the doctor, Marcella agrees to a proposition of Lois Underwood, the show-girl wife of the wealthy Robert Underwood, to live in the West for a certain time under the assumed name of Mrs. Underwood, the object of Lois being to obtain a divorce from her husband and to marry her admirer, Count Louis Le Favri. Little Bobby Underwood falls dangerously ill, but through Marcella's nursing his health is restored. Later, Mrs. Underwood and the count meet death when a discarded lover of Mrs. Underwood, acting as her chauffeur, drives them into a lake. Robert Underwood, who has fallen in love with Marcella, marries her.

Feature Dorothy Dalton as Marcella Duranzo and Thurston Hall as Robert Underwood.

Program and Advertising Phrases: Vengeance Breaks the Marriage Tie When Schemes and Plots Have Failed.
Getting Rid of a Husband Was Not So Easy as It Seemed.
Stripping the Mask of Deceit from the Face of a Faithless Wife.
When Is a Co-Respondent Not a Co-Respondent?
Stirring Drama of Married Infelicity Carrying a Vital Lesson.
Domestic Drama Involving Thrilling Complications.

Stunt Suggestions: Get out a throwaway with a flash line, "Do you want to earn $1,000?" In smaller type add, "Mrs. Robert Underwood paid Marcella that sum to impersonate her at Reno and thus establish a legal residence preparatory to divorce. See 'The Mating of Marcella' at (house and date)." Get a blank decree of divorce if you can, or make a copy, and paste on window cards with the text, "Mrs. Underwod paid Marcella a thousand dollars to establish a Reno residence, but Death was the judge who gave the final decree. See 'The Mating of Marcella' at (house and date)." Use with the large gelatines of the star for lobby work.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 20.

"OLD HARTWELL'S CUB."

Triangle Presents William Desmond in a Powerful Story of a Man Who Was a Man and Another Who Wasn't—with a Girl, of Course.

Cast.

Bill Hartwell.....William Desmond
Mary Lane.....Mary Warren
Edward Jones.....Eugene Burr
Rev. David Lane.....Walt Whitman
Tom Hartwell.....Percy Challenger
Mag Jones.....Dorothy Hagar
Deacon Grimes.....Graham Pette
Steven Marvin.....Edwin J. Brady
Benton.....William J. Ellingford

Directed by Thomas N. Heffron.

The Story: The drunken father of Bill Hartwell, the village blacksmith, is placed in jail, but is released by his son, who batters down the door. Deacon Grimes and the villagers try to drive them out of the place, but young Hartwell fights them off. David Lane, the village minister, appears, takes sides with the Hartwells, and subdues the attackers. Bill is invited to the minister's home and a mutual attraction develops between him and Mary, the preacher's daughter. Edward Jones, posing as a salesman of bibles, but a crook at heart, through intrigue gets Mary to marry him. Not long after the ceremony Jones flees from town, but Mary follows him to the village of Chico where she learns that he has a wife. While at the height of her troubles, Bill, whose father has died, comes into Chico and takes Mary home as his bride after having been informed that Jones did not have a legal ceremony performed.

Feature William Desmond as Bill Hartwell and Mary Warren as Mary Lane.

Program and Advertising Phrases: Without Purposed Intent This Photoplay Will Add Another Nail to John Barleycorn's Coffin-Cover.
Red Blood and Sturdy Manhood Counterbalance Intrigue and Vice.
Victory Over Malice is Easily Won When Hypocrisy Shakes Its Slimy Cloak.
How a "Fighting Parson" Exposed His Flock of Hypocrites.
Sure and Rapid Disposal of Crooks Under Western Forms of Justice.
Gripping Story, with Forceful Lesson, Told in Brilliant Photoplaying.

Stunt Suggestions: Probably you can dig up some old worsted work mottoes with "Honor Thy Father." If you can, use these for window work with a card, "This was the motto of Bill Hartwell, and he lived up to it to the last in Old Hartwell's Cub, a stirring Triangle story of the West." For the lobby you can rig up a blacksmith's shop with a portable forge and someone to work the hot iron. Most of your reliance must be placed upon the material supplied by the manufacturer.

Advertising Aids: Two one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

Released May 19.

"TRUE BLUE."

William Fox Presents William Farnum as a Typical American in a Romance of a Remittance Man Who Learned at Last the Value of the True American Blood.

Cast.

Bob McKeever.....William Farnum
Bob McKeever (as a child),
Francis Carpenter
Gilbert Brockhurst, afterward Earl of Somerfield.....Charles Clary
Stanley Brockhurst, his second son,
William Scott
Buck, the foreman.....Harry De Vere
Pedro.....Barney Furey
Hank Higgins.....G. Raymond Nye
Henry Cottenham.....Marc Robbins
Secretary to the Earl.....Jack Connelly
Mary Brockhurst.....Ada Gleason
Lady Somerfield.....Genevieve Blinn
Ruth Merritt.....Katherine Adams
Wife of Buck.....Carrie Ward Clark

Directed by Frank Lloyd.

The Story: Gilbert Brockhurst, a cousin of the Earl of Somerfield, is informed that through the death of his relative he is now Earl. He sails for England, leaving his wife and young son, Robert, in San Francisco where the family has been living. Mrs. Brockhurst, heartbroken over the note which she finds from her husband saying that her life as the Countess of Somerfield would only spell unhappiness for both, goes to a ranch in Arizona which she has inherited and where she later dies. Her son, resentful at his father's attitude, takes the name of Robert McKeever. Meanwhile, Brockhurst has married and his second wife bears him a son, whom he names Stanley. Years later, Brockhurst and Stanley come to America on a secret diplomatic mission, and Robert meets and assists financially his half-brother, a spendthrift. Robert believes that his sweetheart, the school teacher, has been won over by Stanley. He is leaving for another city when she tells him that he is the man she really loves. Brockhurst decides to make Robert his heir; but he refuses the offer, and Stanley, through the generosity and kindness of his half-brother, realizes how dissolute his habits are and returns to England—a better man.

Feature William Farnum as Bob McKeever and Katherine Adams as Ruth Merritt.

Program and Advertising Phrases: Justice Overtakes an English Snob Who Marries in America and Deserts His Wife for a Title.
The West Drives Home a Lesson in Decency with Compound Interest.
Taking the Measure of a Man in True Western Fashion.
English Snobbery Gets an Accounting from American Manhood.
William Farnum is His Latest Screen Romance Seen at His Best.
The Rugged West Deals Out Justice with Impartial Code.

Stunt Suggestions: If you have them, use pictures of Farnum for window display; drape with the American flag and with a card giving the title and emphasize the fact that this is not a war play. For the lobby use a broad-brimmed Stetson and a gilt crown with the legend: "He was given a chance to exchange his cowboy Stetson for the coronet of an Earl, but he was a true blue American and loved the range too well to give it up for an English park. See William Farnum in True Blue (date). A Fox Standard Feature." An effective throwaway can repeat the legend with a streak of blue dye at the top of the sheet. A small boy can put the dye on a couple of thousand bills between school and supper time.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheets and mats. (Mats may be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

Released May 5.

"ACE HIGH."

William Fox Presents the Daring Player Tom Mix, in a Strenuous Story of the Alaska-Canadian Border.

Cast.

Jean Rivard.....Tom Mix
Jean Rivard (10 years old)....Lloyd Perl
Jean Rivard (15).....Louis Sargent
Annette Dupre.....Kathleen Connors
Annette Dupre (as a child),
Virginia Lee Corbin
Jack Keefe.....Lawrence Peyton
Baptiste Dupre.....Colin Chase
Harvey Wright.....Jay Morley
Louis Cartier.....Pat Chrisman

Directed by Lynn Reynolds.

The Story: Baby Annette Dupre is found lying beside her dead mother in the snow by Jean Rivard, a ten-year-old lad. Jean takes the child to a man and his wife, living in a nearby settlement. The couple adopt Annette, and when the wife dies the husband sends the child east to be educated. The husband becomes the owner of a saloon on the Canadian-Alaskan border, and the bar is so built that it can be shifted into the other country when the police are after him. When he reaches manhood, Jean joins the Canadian Mounted Police, and learns that the husband has sent for Annette to work in the dance hall. Fearing that harm will be-

Now Comes the Drive for
W. S. S.
Help Yourself--
Help Your Country

fall her, Jean decides to save her from such a life, but only accomplishes his purpose after he has had two strenuous fights. Learning that Annette's father has become president of a new railroad, Jean takes her to him. Later Jean and Annette are married.

Feature Tom Mix as Jean Rivard and Kathleen Connors as Annette Dupre.

Program and Advertising Phrases: The Story of a Love That Lasted from Childhood Through Maturity.
Dastardly Plot to Reap Profit Through a Woman's Disgrace.
Powerful and Moving Scenes Set in the Great Canadian Northwest.
The Dash and Romance of Rugged Drama Translated to the Screen.
Villainy Fails When the Great Wilderness Gives Up Its Secret.
Fighting to Victory With Human Wolves on Civilization Outposts.

Stunt Suggestions: The Shifting Bar is about the best stunt suggestion. If you can get a large enough window build a table supplied with bottles. Paint a line down the centre of the window and put the bar on the line. On the card letter "One side of this line is in Alaska, the other in Canada. By moving the bar across the line the owner escapes the jurisdiction of the police. To this dive he was about to bring his adopted daughter, but the Northwest Mounted Policeman who loved her intervened. See the thrilling story of "Ace High" at (house and date). Tom Mix is the star. That's a guarantee of action." You can use a similar bar in your lobby if space permits. It will also make a good talking point for the newspaper work.

Advertising Aids: Two styles each, one three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.
Released June 9.

"THE GUILT OF SILENCE."

Bluebird Presents Monroe Salisbury and Ruth Clifford in a Story of Alaskan Life That Is Different from All the Others in Its Run of Unusual Incident. From the Story by Ethel Hall.

Cast.

"Silent" Smith.....Monroe Salisbury
Harkness .....Alfred Allen
Amy .....Betty Schade
Mary .....Ruth Clifford
Gambler Joe.....Sam De Grasse

Directed by Elmer Clifton.

The Story: During a terrific thunderstorm Smith loses his voice. He is rescued by Harkness, a miner. Winter comes and Harkness goes on a long prospecting expedition, leaving his wife, Amy, and his daughter, Mary, in the care of Smith. In the spring when he returns he is astonished to find that his wife has given birth to a baby and that Smith is in love with Mary. In a heated argument Amy accuses "Silent" Smith of the parentage of her child. Then the wife rushes out of the cabin, and Harkness fires at Smith, wounding him in the arm. The shock results in Smith regaining his voice, and he urges the old miner to go after Amy. He does, and to his horror learns that she has been unfaithful to him, and that she is now the wife of another. Amy goes out of his life forever, and Harkness returns to his cabin to live with Mary and Smith.

Real Photographs

$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

"NEWMAN" Brass Frames and Rails

DO YOU KNOW

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMANS"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN."

Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

Feature Monroe Salisbury as "Silent" Smith and Ruth Clifford as Mary.

Program and Advertising Phrases: The Dumb Spoke When Unjust Accusation Brought His to the Door of Death.
The Mute Voice finds Speech When Justice Loses Its Balance.
Gripping Story of a Man Unjustly Accused and Reprieved by Strange Fate.
Love and Loyalty Win in Strife for Glittering Gold.
Speech Comes When Grip of Death Unloosens Afflicted Tongue.
The Code of the Klondyke Nearly Sacrifices an Innocent Man.

Stunt Suggestions: Shoot a bullet into a board, extract it and tack to a lobby card lettered "Revolver shots are not used by the average physician to restore lost voices, but this bullet struck 'Silent' Smith just in time to save his reputation and his partner's happiness. See how it happened in The Guilt of Silence (date)." The same idea can be used for window displays with a frame of cartridges. During the hot weather advertise a trip to Alaska for the price of admission. Use the same idea on cards with a basis of "This ticket and ?? cents will entitle the bearer to one trip to Alaska starting (dates) from the Blank theater."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.
Released May 18.

"SELFISH YATES."

Thomas H. Ince Presents William S. Hart in a Powerful Story by C. Gardner Sullivan Telling of the Reclamation of a Brutalized Rum-Seller Through the Power of Innocent Love.

Cast.

"Selfish Yates".....William S. Hart
Mary Adams.....Jane Novak
"Rocking Chair" Riley.....B. Sprotte
The Oklahoma Hog.....Harry Dunkinson
Hotfoot.....Ernest Butterworth
Betty Adams.....Thelma Salter

Directed by William S. Hart.

The Story: "Selfish Yates" is a dive keeper in a little mining town in Arizona. His theory is that his own personal interests should engage his attention solely and refraining from interfering in the business of others, he sternly prohibits anyone else from interfering with his. One day a young woman of the loftiest character enters into the sphere of his existence and by her purity and softness effects a spiritual regeneration in this ruffianly character. This is not accompanied without much trouble on his part, but after a series of thrilling incidents he comes to a realization of his great love for the girl.

Feature William S. Hart as "Selfish Yates" and Jane Novak as Mary Adams.

Program and Advertising Phrases: The Beacon Light of Love Guides a Master Outlaw to the Harbor of Regeneration.
"Bill" Hart Has Opportunity to Do His Best Acting.
Good Impulses, Long Dormant, Awakened by True Love.
Dan Cupid Wins Signal Victory in the Hurly-Burly of Outlawry.
The Rule of Might Gives Way Before the Dominion of Love.
True Love Impels "Bad Man" to Turn Over a New Leaf.

Stunt Suggestions: Get the hardware and lamp stores to make a battered tin

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

ILLUSTRATED SONG

SLIDES

RENTED

Any 3 of these songs, including title, chorus and copy of music, **$5** per wk. Pamphlet Free.

So Long, Mother — Liberty Bell
Baby's Prayer at Twilight
Break the News to Mother
Indiana
I May Be Gone for a Long, Long Time

Greater N. Y. Slide Co., 154 W. 45th St., N. Y.

oil lamp the center of a lamp display and letter a card: "This old lamp is out of date compared with the modern line we show, but in "Selfish Yates"—a picture with William S. Hart, shown at the (house and date)—it brought him a message of assurance that he would not have exchanged for many times the value of this entire collection of lamps. See what that message was. It will interest you." If you can manage it, mount a six-sheet for the lobby, cutting out the window of the cabin and substituting yellow tissue with a flashing lamp behind it. Letter the query, "What message did the lamp bring this famous star?"

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 20.

"BLUE-EYED MARY."

William Fox Presents June Caprice, the Sunshine Girl, in the Story of a Girl Who Won a Fortune Through a Fortunate Accident.

Cast.

Mary Du Bois.....June Caprice
Mrs. Van Twiller Du Bois....Helen Tracy
Jeanette.....Blanche Hines
Cecil Harrington.....Bernard Randall
Jones, the Butler.....Thomas Fallon
Tom Vane.....Jack McLean
Bridget.....Florence Ashbrooke
Henry Leffingwell.....Henry Hallam

Directed by Harry Millarde.

The Story: The father of "Blue Eyed Mary" Du Bois has been disowned by his wealthy mother because of his marriage. Mary goes to New York to reconcile them. The grandmother has a nephew who is planning to inherit her fortune. When Mary arrives the grandmother refuses to give the nephew more money, and calls him a spendthrift. The nephew robs the safe, and accuses Mary. At this point comes a peculiar twist in the story that brings happiness to Mary and her parents.

Feature June Caprice as Mary Du Bois and Bernard Randall as Cecil Harrington.

Program and Advertising Phrases: Intrigue Put to Naught by Brave Girl's Relentless Opposition.
Girl's Quick Wit and Self-Possession Thwarts Scheming Villain.
Mystery, Romance and Adventure in a Fight for Fortune.
Thrilling Detective Story With Smashing Surprise Climax.
Deceit and Treachery Nearly Rend Established Family Ties.
Fast Action and Thrilling Scenes Provide Exciting Amusement.

Stunt Suggestions: Use "Be Nice to Your Grandmother" as the catchline for a throwaway or newspaper work, and explain that that was how Mary came into money. There is nothing in the story to suggest special stunting. Try to get it over with the paper and stills supplied you.

Advertising Aids: Two styles each, one, three and six-sheet. Lobby display, 8x10, 11x14, 22x28. Press sheet and mats. (Mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City. Cuts are made on special order at the rate of 20 cents per column).

Released June 2.

CENTRAL
THEATRE SUPPLY CO.
In the Heart of the Film District
A COMPLETE LINE OF
SUPPLIES AND ACCESSORIES
606 Consumers Bldg., Chicago, Ill.

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME. .....
ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1904
THE FILM EXCHANGE
226 West 46th St., New York City

"OVER THE TOP."

Albert E. Smith Presents Sergeant Arthur Guy Empey (Himself) in a Photoplay Supreme Based Upon Empey's World-Famous Book. With Lois Meredith and James Morrison.

Cast.

Garry Owen.....Arthur Guy Empey
Helen Lloyd.....Lois Meredith
Albert Lloyd.....James W. Morrison
Friederich von Emden..Arthur Donaldson
Mrs. Wagner.....Julia Swayne Gordon
Mrs. Margaret McNeal.....Mary Maurice
Madam Arnot.....Betty Blythe
Sonia.....Nellie Anderson
Thomas Waldron.....William Calhoun
Geoffrey Blake.....William H. Stucky

Directed by Wilfrid North.

The Story: The narrative vividly depicts Sergeant Arthur Guy Empey's life from the time he is honorably discharged from the United States army, his entry into business life and follows him through his service in the British army, and his adventures with the boys from America in the trenches. There is a romance running through the picture.

Feature Arthur Guy Empey as Garry Owen and Lois Meredith as Helen Lloyd.

Program and Advertising Phrases: Marvellous Photoplay Made from World-Famous Book by Celebrated Soldier-Lecturer and Yankee Hero.
Personal Appearance of Famous American Soldier, Author and Lecturer in His Own Photodrama.
The Real Thing in War Dramas with Vivid Picture Reproductions of Heroic Deeds by America's First Soldier-Hero.
Go "Over the Top" in a Comfortable Chair with the Yankee Hero.
The Vibrant Thrills of Warfare Pictured in This Exposure of the Hun.

Stunt Suggestions: Circus the town with three, six and twenty-four sheet stands, reaching out into the territory tapped by train or trolley. Use plenty of window cards. Get the stores to feature Empey's books, and make a special drive on the schools, giving after school matinees with or without reduction tickets. Interest the Red Cross and the Boy Scouts to sell tickets on a small percentage. Use a street wagon with the twenty-four sheet stand and a fife and drum. Do your press work as far in advance as possible and keep it up until the last day of the showing.

Advertising Aids: Two styles one-sheet. Two styles three-sheets. One six-sheet. One twenty-four sheet. Lobby displays. Slides. Window card. One, two, three and four-column ready made advertisements.

"CONFESSION."

William Fox Presents Jewel Carmen in an Interesting Problem in Circumstantial Evidence in Which the Evidence Is All Wrong.

Cast.

Mary Manning.....Jewel Carmen
Her father.....Fred Warren
Bob Anderson.....L. C. Shumway
Hotel Clerk.....Jack Brammall
Detective.....Charles Gorman
The Governor.....Andy Arbuckle

The Story: On their honeymoon trip Bob and Mary are attacked by robbers and Mary's wedding ring is stolen. Having no proof that they are married, the hotel clerk compels them to spend the night in lobby chairs. In the early morning as Bob is smoking on the porch he hears a woman scream. He enters the room from which the cries came, is arrested, con-

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MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

victed and sentenced to death. The murderer is captured by Mary and her father, who inform the governor. The executive orders the execution stayed, but is informed that it is too late. Then comes a thrilling climax.

Feature Jewel Carmen as Mary Manning and L. C. Shumway as Bob Anderson.

Program and Advertising Phrases: Robbed of Her Wedding Ring a Bride Battles to Save the Family Honor.

Bride, Groom and a Murdered Woman Provide Motive of Photoplot.

Baffling Mystery in Murder Plot to Ruin Bride and Groom.

Stolen Wedding Ring Brings Bridegroom Close to Gallows.

Loss of Wedding Ring Leads to Appalling Complications.

Bride's Love Wins in Terrific Struggle to Save Groom from Execution.

Stunt Suggestions: Get a furniture store to display two arm chairs with a card: "Bob and Mary Anderson has to spend their wedding night in these chairs because Mary had lost her wedding ring. And because of this Bob was convicted of murder. It doesn't seem possible, does it, but see 'Confession' at (house and date) and be convinced." A tobacconist can argue that just because a smoke caused Bob to be convicted of murder is no reason why the public should not enjoy his brand of smokes and see "Confession." A jeweler can urge the value of a wedding ring, and so on. Work as many window displays as you can along these lines. For the lobby get a carpenter to make a couple of wooden wedding rings large enough to use as frames for the stills. Have them gilded.

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

Released May 19.

Synopses of News Reels

Pathe Exchange, Inc.

Hearst-Pathe News No. 37 (May 4).

New York City.—The famous Anzacs are in our midst. Five hundred Australian veterans of Gallipoli stop here on their way to the front.

Barnegat City, N. J.—The dangerous shoals along this coast add another victim to their toll as the S. S. Vindall is washed ashore during a fog.

San Antonio, Texas.—Remember the heroes of Alamo. A gorgeous patriotic parade marks the anniversary of the battle which made Texas free.

Stockholm, Sweden.—Although near the maelstorm of the world war the children of Sweden still retain their love for play and frolic.

Paris, France.—With the city under frequent bombardment by long-range guns and air-raiders care is taken to protect big buildings.

"Casey" Bill at the Bat.—Animated cartoon.

Mineola, N. Y.—Breakfast in New York, lunch in Washington, dinner in New York—this is the speed of the two French "aces" in a record flight.

Washington, D. C.—Viscount Ishii, new Japanese Ambassador to United States, arrives in the capitol, and is greeted by Secretary Lansing.

New York City.—The warmest reception of all—New York gives an uproarious welcome to 100 Blue Devils of France here to help the loan.

Mutual.

Screen Telegram No. 20 (May 8).

Pirate Raider Downed.—Pictures from France show methods adopted by Allied armies to guard against aerial attack. Aircraft guns in operation and Allied airman darting for foe.

Hun Shells Raze Town.—Scenes from a village in Lorraine, France, reveal wreckage resultant from hours of bombardment. People return after bombardment to hunt for homes.

Cultivate Lowly Cactus.—Scourge of the plains becomes valuable in sugar making, and great crops are cultivated. Scenes show the harvest and distilling the sap.

New Jap. Envoy Arrives.—Viscount Ishii, the Mikado's new Ambassador to the United States, reaches Washington, and is officially received by Robert Lansing, Secretary of State.

"Blue Devils" Come Over.—Detachment of French organization arrives in New York to participate in patriotic activities. Each arrival wears blue stripes, honor badge for wounds.

Chicago Makes 'Em Buy.—Liberty Gate at busy corner stops pedestrians, and returned "Buddies" from France help girls sign Liberty loan subscribers. Girl acrobat stages stunt.

New Fire Rescue Method.—St. Louis fireman carries another from roof of skyscraper down extension ladder in demonstration of newly devised plan of rescue.

Sons of Soil Parade.—Toronto, Ont., streets thronged with men who have abandoned business, professions, and schools to go to the farms to help feed the Allied armies.

St. Louis Big Fur Market.—Western city becomes world's greatest trading center for furs. Three million dollars worth of valuable skins from Alaskan traps in one warehouse.

Learn to Sail on Land.—New York organizes junior naval reserve among Gotham boys. Captain Lewis A. Till trains youngsters in military and seamanship in Central Park.

Screen Telegram No. 21 (May 12).

British Enter Bethlehem.—Troops of His Majesty King George march through the streets of Jesus' birthplace and mount guard over the historic Manger.

The Official Sheep Herd.—Eighteen

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thoroughbred Shropshire sheep turned loose on the White House lawn to save lawn mowing and increase wool supply.

Troops Learn to Use Skis.—French soldiers drilled in Alpine warfare in Alsace. War pictures show dogs hauling ammunition and food to mountain batteries.

Neptune's Daughters Race.—Six fair California swimmers compete in fifty-yard dash. Miss Charlotte Boyl, of Seagate, Cal., wins Alameda Natatorium event.

Big Movie Studios Burned.—Lasky motion picture plan at Hollywood, Cal., in ruins as result of flames. Los Angeles firemen rush to help save studios.

She's Queen of Raisin Day.—Miss Geraldine Griggs, one of California's fairest daughters, crowned queen of festival at Fresno. Big floral parade held.

40,000,000 Feet of Film Burn.—Fire sweeps Waukegan warehouse district destroying Government buildings and Mutual Film Corporation's clearing house.

Buddies in Fighting Trim.—United State soldiers parade the streets of El Paso, Tex., in gigantic military review. Populace cheers parading fighters.

1,500 Pigeons in Air Race.—Birds in training for war service race from Ashton, Ill., to Chicago.

Funeral for Latin Envoy.—President and Mrs. Wilson, together with Washington Officialdom, attend services for Dr. Carlos DeRena, dead Uraguayan Minister.

Universal Current Events.

Issue No. 52 (May 4).

Yankee Flyers Prepare to Sweep Foemen from Skies.—Thousands of America's future "eagles of combat" at the aviation concentration camp here are reviewed by their officers.—Morrison, Va.

"Anzacs" Join "Blue Devils" to Help Boost Loan Drive.—Australians returning to France after furloughs at home for wounds arrive in the Metropolis to join the Alpine Chasseurs and Pershing's "Sammies" in sending the Liberty Loan "over the top."—New York City.

On Historic Battlefield "Sammies" Prepare for Huns.—Over the ground where heroes of the war with Mexico fought and died boys of the "Dandy First" Illinois maneuver in battle formation.—San Jacient, Texas.

Uncle Sam Needs Your Aid to Increase Food Supply.—The Advisory Committee of producers of food products and live stock meet Secretary of Agriculture David F. Houston and Food Administrator Herbert C. Hoover.—Washington, D. C.

Boys of 36th Division Will Bat 500 in Trench League.—Governor Hobby, of Texas, reviewing them in farewell march, says he thinks they will "knock Hindenburg out of the box."—Fort Worth, Texas.

Uncle Sam's Future "Jackies" March to Boom Liberty Loan.—American Junior Naval and Marine Scouts capture City Hall where Mayor Hylan reviews them.—New York City.

Secretary Lansing Greets New Japanese Ambassador.—Viscount Ishii, famous statesman from the land of the Mikado, meets head of American State Department, and pledges Japan's good will for America.—Washington, D. C.

Remove Works of Art to Protect Them from Huns.—Famous French artists supervise work of removing ancient statuary and stained glass windows of Reims Cathedral to protect them from the guns and bombs of the Kaiser's vandals. (Official French War Film.)

Boastful Bill, the Burglar.—A barnyard drama in several drams. (Presented by request of the United States Food Administration.)

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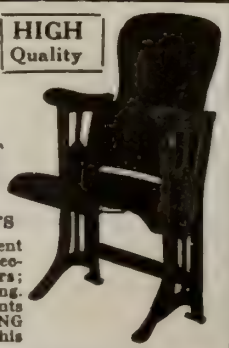
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Universal Animated Weekly.

Issue No. 23 (May 8).

Long Distance Runners Compete in Marathon.—Willie Kyronen romps home to victory against a field of several hundred in 12½-mile event sponsored by the N. Y. Evening Mail.—New York City.

Canadians Celebrate First Hun Gas Attack.—General Mewburn, Minister of Militia, reviews veterans who at Yyres, with handkerchiefs over their faces, fought off the Germans in the first use of poisonous vapors.—Ottawa, Can.

America Breaks Record in Anti-U-Boat War.—Built in 27 days, the fastest construction in history, the 5,000-ton steel collier "Tuckahoe," which is launched amid the well-wishes of the nation, a warning to the Kaiser of what the Yankees can do.—Camden, N. J.

How Women Are Standing Behind the Men Behind the Guns.—Fair sex of America and England are firmly determined to win the war, and to this end are doing everything possible to aid at home.

Roughing It Is Part of a Red Cross Job.—Volunteer drivers are given difficult bad road tests before being allowed to leave for "Over There" to pilot ambulances and motor trucks bearing the emblem of mercy.

Mermaids Splash for Aquatic Championship.—Miss Charlotte Boyle, Eastern swimming star, wins fifty-yard championship in national meet for girls.—Oakland, Cal.

President Wilson Helps Hoover.—Beautiful lawns of the White House are converted into sheep range to set an example before the country and emphasize the importance of raising food animals in every available bit of space.—Washington, D. C.

Fulton Expects to "Cop the Championship."—Giant plasterer working hard to condition himself for coming bout is confident he will relieve Champion Jess Willard of the world's heavyweight title.—San Francisco, Cal.

British King and Queen Meet War's Victims.—Their Majesties, George and Mary, offer their sympathy to widow and little son of officer killed in action in France.—London, Eng.

Extra! Shock Troops Take "Tin Can Hill."—Picked infantry brigade of young Americans rout Huns and capture position of great strategic importance in face of counter attacks with gas.—New York City. (Unofficial War Film.)

Cartoons by Hy Mayer.

Gaumont Company.

Gaumont Graphic No. 7 (May 3).

Washington, D. C.—New Envoy from Japan. Secretary of State Lansing ac-

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companies Viscount Ishil to the White House, where he presents his credentials to President Wilson.

Los Angeles, Cal.—Mr. Alligator Lends His Hide to Help Uncle Sam Win the War. Army officers take over huge reptile farm to increase supply of leather for medical cases, instrument cases, straps, belts, etc.

Cambridge, Mass.—Weigh 15,000 babies in One Week. Child Welfare Committee undertakes task to safeguard the health of infants.

Fresno, Cal.—High School Girls Are Backing Hoover. They turn the campus of their school into war gardens.

Bound Brook, N. J.—Ten Tons of Dynamite Goes Off. Dislodges 250,000 tons of stone for building new motor highways.

Burlington, Vt.—College Boys Are Commissioned as Reserve Officers. The University of Vermont is keeping in stride with other American Universities in turning out men to command oversea forces.

San Francisco, Cal.—Sorry, Mr. Hoover, But This Couldn't be Avoided. 4,000 bunches of Hawaiian bananas, worth thousands, spoil in transit, and are fed to the fishes.

Buenos Aires, Argentine.—The British Cruiser "Glasgow" pays a Visit to This Port.

Goat Island, Cal.—These Boys Are Some Jazzers. Jack-Tar and his best girl make merry at open air dance on Wednesday's half-holiday.

New York City.—Big City Cheers to Fighters of Two Nations. Brothers in battle, these French and American heroes give New Yorkers a new thrill.

Presidio, Cal.—Going Over the Top. Intensive training in trench warfare is the most important feature of the work given the men here.

Paris, France. — French War Dolls Created by Felix Fournery.

Paris, France. — Secretary of War Baker's Arrival Here on His Recent Visit to the American Front. Subtitles: France's Class of 1919, with an American detachment, decorate the graves of soldiers who died for their country. Fighting Enemy Aeroplanes. When the siren is sounded every man hastens to his post and remains there until all danger is past. One of the victims. A Hun pirate brought down after a raid on Paris. Note the American boys on guard. French "Aces" Adjutant Garaud, who has 12 victories in the air to his credit, and Lieut. Madon, who has brought down 26 of Germany's "Flying Circus."

Gaumont News No. 7 (May 6).

Camden, N. J.—All American Shipbuilding Records Broken. The N. Y. Shipbuilding Corporation launches the 5,548-ton steel freighter "Tuckahoe" just 27 days and 3 hours after the keel is laid.

Fresno, Cal.—Raisin Day Pageant. The honored raisin is forgotten in great patriotic demonstration. Subtitle: 1,000 children form great American flag.

New York City.—From Bronx to City Hall. Willie Kyronen wins Evening Mail's 8th Annual Modified Marathon in 1 hour, 10 min. and 20 seconds. Charles Pores, 2d; Kolehmainen, 3d.

Washington, D. C.—The President's Own Flock. Mr. Wilson has purchased 18 Shropshires and turned them out to mow the White House lawn.

France.—Secretary of War Baker and General Pershing Inspect a Red Cross Rest Station.

New York City.—Boxing Bouts Bring Boys to Navy. 20,000 throng Union Square Park to see spirited contest on the good ship "Recruit."

France.—Our Dumb Allies. Alaskan huskies are right at home in the deep snow of the Alps.

New York City.—Anzacs Here on Their Way to Fighting Front. Soldiers from far away Australia get a warm welcome on Fifth avenue.

Italy.—French and Italian Fighters Reviewed by King Victor Emanuel III. Accompanied by General Maistre the king decorated officers and soldiers.

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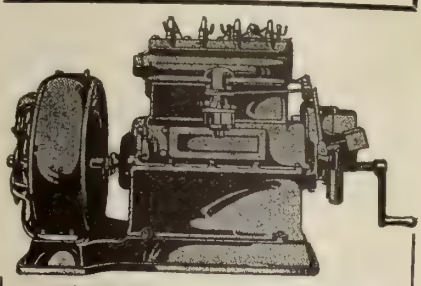

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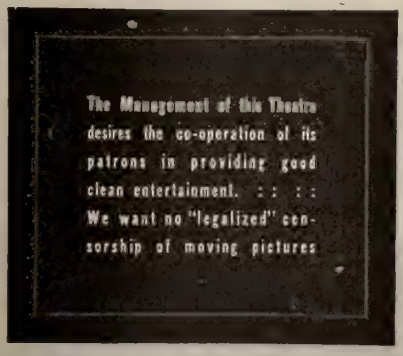
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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Nemesis and the Candy Man (One of the O. Henry Series—Two Parts—Drama).
The Rubaiyat of a Scotch Highball (One of the O. Henry Series—Two Parts—Drama).
The Buyer from Cactus City (One of the O. Henry Series—Two Parts—Drama).
The Purple Dress (One of the O. Henry Series—Two Parts—Drama).
The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).
Tuscon Jennie's Heart (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black Sherlock Holmes (One Part).
Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).

ESSANAY COMEDIES.

Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).

JAXON COMEDIES.

(*Seventh Series.*)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

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The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.
Love of Bob.
Dog vs. Dog.

NOVELTY FILMS.

Me, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands (One Part).

Power Pro and Con; England's Leaders on Land and Sea; Scenic (One Part).

The Girth of a Nation; Four Famous Battles of the Civil War; Scenic (One Part).

Truths on the War in Slang; Scenic (One Part).

Oh, What a Beautiful Dream; Scenic (One Part).

The Ghost; Hocking the Kaiser; Scenic (One Part).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.
Poverty Gulch.
Bashful Buck Bailey.

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 5.

How Could You, Caroline? (Five Parts—Comedy—Drama—Pathe).
The House of Hate (Episode No. 9—"Poisoned Darts"—Two Parts—Drama—Astra).
Kicked Out (One Reel—Comedy—Rolin).
Our Fighting Ally—The Tank (Topical).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 12.

The Dagger Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 10—Two Parts—Drama—Astra).
The Non Stop Kid (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 1—"Women Mountaineers of England" (One Reel—Government Official War Pictures).
Strange Animals from Many Climes—"The Crimea" (One Reel—Educational—Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 19.

The Mysterious Client (Five Parts—Drama—Astra).
The House of Hate (Episode No. 11—"Haunts of Evil"—Two Parts—Drama—Astra).
Two Gun Gussie (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 2—"Messines and Its Irish Captors" (One Reel—Government Official War Pictures).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 26.

A Daughter of the West—Five Parts—Drama—Diando).
The House of Hate (Episode No. 12, "Flashes in the Dark"—Two Parts—Drama—Astra).
The Junkman (Two Parts—Comedy—Rolin).
Fireman, Save My Child! (One Reel—Comedy—Rolin).
Britain's Bulwarks (Part 3, "Hardships of the British Army on its Way to Bagdad"—One Reel—Official Government Pictures).
In the Southernmost Russia (One Part—Scenic).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).
May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).
May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.
May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.

PARAMOUNT-BURTON HOLMES.

Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii.
Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 1—No. 22 (Topical)—02990.
May 8—No. 23 (Topical)—03002.
May 15—No. 24 (Topical)—03013.
May 22—No. 25 (Topical)—03023.

L-KO.

Apr. 24—A Rural Riot (Two Parts—Comedy)—02978.
May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.
May 15—Pretty Babies—03012.
May 22—Who's Zoo (Two Parts—Comedy)—03022.

NESTOR.

Apr. 22—The Stolen Keyhole (Comedy)—02977.
Apr 29—It's a Cruel World (Comedy)—02988.
May 6—A Kitchen Hero (Comedy)—03000.
May 13—New York—By Heck (Comedy)—03011.
May 20—The Bath House Scandal (Comedy)—03021.

UNIVERSAL SPECIAL PRODUCTION.

Apr. 15—No Release this week.
Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.
May 11—The Two-Soul Woman (Five Parts—Drama)—03009.
May 18—No Release This Week.
May 25—The Bride's Awakening (Six Parts—Drama)—03029.

UNIVERSAL SCREEN MAGAZINE.

Apr. 27—Issue No. 68 (Educational)—02980.
May 4—Issue No. 69 (Educational)—02991.
May 11—Issue No. 70 (Educational)—03003.
May 18—Issue No. 71 (Educational)—03014.
May 25—Issue No. 72 (Educational)—03024.

UNIVERSAL SPECIAL FEATURE.

Apr. 29—Boy Scouts to the Rescue (No. 3, "The Great Mine Disaster"—Two Parts)—02999.
May 3—The Bull's Eye (Episode No. 13—"Sold at Auction"—Two Parts—Drama)—02993.
May 3—The Lion's Claws (Episode No. 5—"The Secret Document"—Two Parts—Drama)—02994.
May 10—The Bull's Eye (Episode No. 4, "The Firing Squad"—Two Parts—Drama)—03005.
May 10—The Lion's Claws (Episode No. 6, "The Dungeon of Terror"—Two Parts—Drama)—03006.
May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.
May 18—The Bull's Eye (Episode No. 15—"The Stained Face"—Two Parts—Dr.)—03016.
May 18—The Lion's Claws (Episode No. 7—Two Parts—Drama)—03017.
May 18—Boy Scouts to the Rescue (No. 5—"Treachery at Sea"—Two Parts)—03018.
May 25—The Bull's Eye (Episode No. 16, "Running Wild"—Two Parts—Drama)—03026.
May 25—The Lion's Claws (Episode No. 8, "Into the Harem"—Two Parts—Drama)—03027.

UNIVERSAL CURRENT EVENTS.

Apr. 27—Issue No. 50 (Topical)—02981.
May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.
May 17—Issue No. 53 (Topical)—03015.
May 25—Issue No. 54 (Topical)—03025.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You?—03010.
May 18—The Dodgers—03020.
May 25—The One Horse Show—03030.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.

MUTUAL STAR PRODUCTION.

Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 13—Social Briars (American—Five Parts—Drama)—19-FM-5.
May 20—No release this date.

MUTUAL.

Apr. 10—Screen Telegram (Topical)—12-T-1.
Apr. 14—Screen Telegram (Topical)—13-T-1.
Apr. 17—Screen Telegram (Topical)—14-T-1.
Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts Drama).
Apr. 7—The Danger Game (Six Parts—Drama)
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Bill's Baby (Two Reels).
Bill's Predicament (Two Reels).
Birds of a Feather (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Demon (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr.21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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Alfred D. Gregory

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 22—A Bachelor's Children (Five Parts—Drama).
Apr. 29—The Seal of Silence (Five Parts—Drama).
May 6—The Little Runaway (Five Parts—Drama).
May 13—The Triumph of the Weak (Five Parts—Drama).
May 20—The Golden Goal (Five Parts—Dr.).
May 27—Bares, the Son of Kayan (Five Parts—Drama).

BIG V COMEDIES.

Apr. 22—Whistles and Windows.
Apr. 29—Flirts and Fakers.
May 6—Laws and Outlaws.
May 13—Spies and Spills.
May 20—Love and Lavallieres.
May 27—Romans and Rascals.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Apr. 8—The Home Cure.
Apr. 15—The Deceivers.
Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.

VITAGRAPH SERIAL.

"The Woman in the Web."

Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).
May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).
May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).
May 20—Episode No. 7—"The Crater of Death" —Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Apr. 21—American Buds (Six Parts—Drama).
Apr. 28—Her One Mistake (Five Parts—Dr.).
May 5—Brave and Bold (Five Parts—Drama).
May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).

FOX STANDARD PICTURES.

Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
May 19—The Caillaux Case (Six Parts).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).

Feature Releases

BLUEBIRD PHOTOPLAYS.

A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.
Broadway Scandal (Five Parts—Drama)—03028.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.

The Street of Seven Stars (Six Parts—Drama).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Apr. 15—The Trap (Five Parts—Drama).
Apr. 22—The Purple Lily (Five Parts—Drama).
Apr. 29—Leap to Fame (Five Parts—Drama).
May 6—Masks and Faces (Five Parts—Drama).
May 13—Journey's End (Five Parts—Drama).
May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Whose Wife?
The House That Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

COSMOFOTOFILM COMPANY, INC.

220 West 42d Street, New York City.

The Hypocrites.

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

MARION DAVIES FILM CO., INC.

311 Longacre Bldg., New York City.

Cecilia of the Pink Roses (Julius Steger Production—Drama).

M. S. EPSTEIN,

1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.

51 East 42d Street, New York.

The City of Purple Dreams.

FOURSQUARE PICTURES.

729 Seventh Avenue, New York.

The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).
The Eagle's Eye (Episode No. 4—"Von Rintelen, the Destroyer"—Two Parts—Drama).
The Eagle's Eye (Episode No. 5—"The Strike Breeders"—Two Parts—Drama).
The Eagle's Eye (Episode No. 6—"The Plot Against Organized Labor"—Two Parts Drama).
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).
The Silent Witness.
The Eagle's Eye (Episode No. 9—"The Munition's Campaign"—Two Parts—Drama).
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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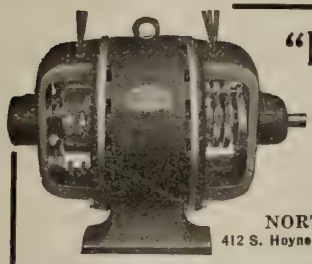

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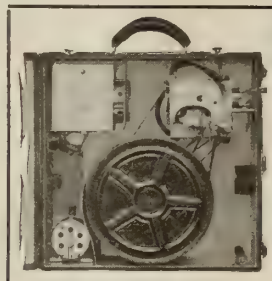

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The Italian Battlefront.
The Italian Stand on the Piave.

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.

Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.

God's Man.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.

Devil's Playground (Seven Parts—Drama).

GAUMONT CO.
Flushing, L. I.

Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.

Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.

The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.

Moral Suicide (Seven Parts—Drama).

HILLER & WILK.

Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

INTERSTATE FILM COMPANY.
1402 Broadway, New York City.

The Last Raid of Zeppelin L-21 (Two Reels).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.

One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
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February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
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Marriage.

KING BEE FILMS CORP.
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Feb. 15—His Day Out.
Mar. 1—The Rogue.
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Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 1—The Handy Man.

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Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.

Zongar (Drama).

PIEDMONT PICTURES CORP.
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His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.

The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.

In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.

The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.

The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

ERNEST SHIPMAN.
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Josh Binney Comedies Featuring Funny Fatty Filbert—One Release a Month.

May—Fabulous Fortune Fumblers (two reels).
June—Fred's Fictitious Foundling (two reels).
July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.

Redemption (Six Parts—Drama).

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Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
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The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
The Natural Law (France Films).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

SUBMARINE FILM CO.
1476 Broadway, New York.

The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.

The Servant in the House.
The Siren in the House.

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Times Building, New York.

The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

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WESTERN IMPORT FILM CO.
71 West 23d Street, New York.

Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

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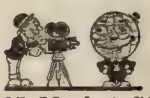

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EXTRA

On the tenth of June the Universal will start releasing two-reel Western Dramas at the rate of one every week. This will be good news for the many exhibitors who have urged us to resume making two-reelers; and it is important news to every man in the exhibition business, whether he has asked us to make them or not.

The two-reelers that we intend to release are gems. They will contain the punch, the story, the direction and the settings that you expect in great big five reel productions. The only difference will be that five reels of GOOD STUFF will be packed into two. Without the shadow of a doubt the picture public is being five-reeled to death. As we have said time after time, many of the long features now on the market are not to be compared with high-class two or three-reelers when it comes right down to the question of ENTERTAINING the public and not boring them to extinction.

Fortunately, enough exhibitors are awake to the fact that A TWO-REELER IS JUST AS MUCH A FEATURE AS A FIVE-REELER if it contains the goods and is properly advertised by the exhibitor. There was a time when the exhibitor paid his money according to the LENGTH of the film he got. When that time came, the Universal quit making two-reelers—because they cost more to make in proportion to their length than the average five-reel picture does.

But we are now assured by huge stacks of letters from exhibitors that they want more variety in their programs; they want to snap up their shows; and the only thing that will do the snapping up is a series of two-reelers OF A QUALITY BETTER THAN WAS EVER ATTEMPTED BEFORE IN SHORT PICTURES. We'll be ready to shoot on June 10. Get in touch with the nearest Universal exchange NOW and make arrangements to do all future booking in a way that will leave room for THE BEST TWO-REEL DRAMAS THAT EVER CAME OUT OF A STUDIO.

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Marguerite

CLARK in "Prunella"

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Scenario by CHARLES MAIGNE, Directed by MAURICE TOURNEUR

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The Charming Story of a Dear Little Girl Who Ran Away With a Strolling Player

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The dainty charm of the star, the splendid beauty of the production, will make this Paramount Picture a photoplay that the whole nation will go to see.

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The Famous Players-Lasky Corporation believes—as every exhibitor does—that the story has got to be good.

Here are a few of the men and women who wrote the stories for the Paramount and Artcraft Pictures released in only three months—March, April and May.

Frederick Ballard
Granville Barker
Elwyn Barron
George Broadhurst
John Browne
Owen Davis
Allan Dwan
John Emerson
Larry Evans
Marion Fairfax
Maximilian Foster

Bret Harte
J. G. Hawks
Laurence Housman
Gardner Hunting
Julia Crawford Ivers
Henry Arthur Jones
Julien Josephson
Bert Lennon
Anita Loos
Jeanie Macpherson
Maurice Maeterlinck

Charles Maigne
Belle K. Maniates
Frances Marion
Johnston McCulley
Sir Gilbert Parker
David Graham Phillips
Joseph Franklin Poland
Olga Printzlau
Alicia Ramsey
Alice Hegan Rice
Victorien Sardou

Perley Poore Sheehan
R. Cecil Smith
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Margaret Turnbull
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Man-to-man Fight in Darkened room.

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A sprightly adventure in the land of love -

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Staged by Harry Millar

JANE and KATHERINE LEE in

An impish, stormy comedy drama

WE SHOULD WORRY

Written and Staged by Kenean Buel -

GLADYS BROCKWELL in The SCARLET ROAD

A woman's triumph over the wolves of New York society -

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Directed by Edward J. Le Saint

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IN
UNDER the YOKE

A battle for love of a woman of no regrets

Directed by J. GORDON EDWARDS
Story by GEORGE SCARBOROUGH
Scenario by ADRIAN JOHNSON

An All-Star Cast
IN
WOMAN AND THE LAW

A Pulsing Drama
of a Mother's Love
Staged by R. A. WALSH

WILLIAM FARNUM
in
ROUGH and READY

A thrilling picture of love and the Klondike
Written by Ed. Sedgwick and Richard Stanton
Directed by Richard Stanton

STANDARD PICTURES

FOX

FILM CORPORATION

That Crash to Success

WILLIAM FARNUM IN TRUE BLUE

A SMASHING, FIGHTING TALE OF VIRILE AMERICANISM

Written and Staged by
FRANK LLOYD

THEDA BARA in *The SOUL of BUDDHA*

A fascinating drama of Paris and the Orient
Written by Theda Bara
Directed by J. Gordon Edwards

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The great American problem play
With an All-Star Cast
Written and Staged by Frank Lloyd

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"The Superintendents"
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"The Tale of a Pig"
"Hospital Orderlies"
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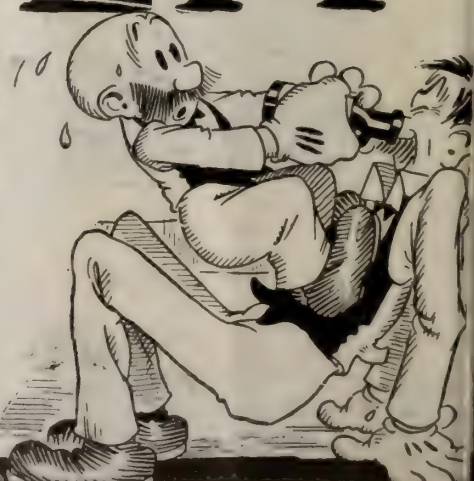


"HODKINSON PLAN A GODSEND"

"With the motion picture business in its present chaotic condition—with critical and unwarranted lack of harmony between producers, distributors and exhibitors, the Hodkinson plan is a Godsend, the perfect working of which will relieve us of ever increasing worry and search for superior plays. Our connection with you is an honor and an imperative necessity"

Kehrlein Kinema Circuit, Fresno, Cal.

The Hodkinson Co-partnership Plan Marks the Dawn of a New Day in the Motion Picture Industry.

W·W·HODKINSON CORPORATION

527 FIFTH AVE., NEW YORK CITY · HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

JAMES YOUNG, Director — "ROSE O' PARADISE" — GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

What concerns the **Public**
concerns **You.**

The **public** doesn't care a **rap**
how much **money** a picture **cost.**

The public **doesn't care** a continental
how much money **was spent**
advertising a picture.

The public has heard **so often**
that **every** picture **is** the greatest,
most **colossal,** most **crambunctious** production
of the **age.**

And **now** the **public** simply gags
at being **told**
the **same** old **boob-bumping** platitudes.

All the public **wants to know** is:

Who is **in** the picture,
and **What is** the picture **about.**

Very well;

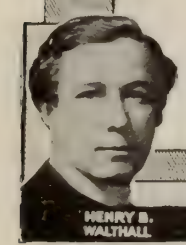
That then concerns **You.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

JAMES YOUNG, Director

"ROSE O' PARADISE"

GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

The Sunshine picture you **need** in these stern times.

With **her fiddle** and a pail of **kittens,**
Jinnie enters the world's **arena.**

Life's **grime** and grisly **passions**
cannot tarnish **her faith**
in God's **creatures.**

Those **twisted** in spirit,
those **broken** in **body**
are **hers** to **love.**

She plays the **song** of God's **faith**
on her **fiddle,**
and works the **miracle** of HIS **love**
among **halt** humanity
in life's **backyard.**

Bessie Barriscale **is** Jinnie,
a **crystal chalice** that contains
life, **loveliness,** and the ever-young **spirit**
of mother **Eve.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

Goldwyn Pictures

BACKING UP THE EXHIBITOR

TO strengthen the faith of the American people, to inform still more millions of Americans how they can help their country, to back up the several thousand exhibitors who are now or soon will be playing Goldwyn's patriotic offering

Mabel Normand *in* JOAN of PLATTSBURG

Goldwyn now has ready for its exhibitors everywhere, free of all cost, including any and all shipping charges

Porter Emerson Browne's $2500 Fiction Version of "Joan of Plattsburg" in Matrix Form Free.

Two hundred newspapers in cities and towns have telegraphed for this story for immediate publication as the greatest faith and courage—builder written since the world war began.

A beautifully illustrated page, with scenes from the picture and with Mabel Normand portraits—made in 7 and 8 column sizes for newspapers everywhere. Ready for immediate shipment without cost to any Goldwyn customer asking for it and specifying the size he desires.

All exhibitors by arranging for some advertising can obtain this splendid full-page feature in one of their local daily or weekly newspapers. Fill out and mail this coupon at once for the finest piece of publicity co-operation ever offered you with a motion picture.

Goldwyn:
Rush me a 7 or 8 column matrix of "Joan of Plattsburg" for my local paper.
Theatre _____
Street _____
City _____ *State* _____
You must mark a ring around the size matrix you desire.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

The Great American Game.

IT'S Bluff—the game that is played by millions; the game of pretending to live at the Ritz when you exist in stuffy hall bed-rooms. Now comes the screen's beloved heroine of the eyes and the smile—

MADGE KENNEDY
in The Fair Pretender

By Florence C. Bolles · *Directed by Charles Miller*

in a dashing, spirited romantic melodrama even faster and funnier than her last big success, "The Danger Game."

All over America this lovely star is pulling "Standing Room Only" business for exhibitors who have been wise enough to promote her personality enthusiastically in their communities.

"The Fair Pretender" is released everywhere May 19.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

THEY HAVE PUNCH AND SPEED!

DO you know *any other* two-reel comedies of which this can be said—comedies that come along on regular release at the rate of twenty-six a year? There are more than 14,000 exhibitors in the United States and they have been obliged to depend on three or four comedy sources for an irregular supply of *an irregular grade* of comedies.

Goldwyn nows offers the comedy-hungry exhibitors and public happy-go-lucky, joyous, good-natured, fun-making

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year *Every Second Monday*

Comedies so good that their fame was spread across the nation by rumor; so good that all the big theatres and hundreds of smaller ones hastened to book them "sight unseen"; so good that when they were released the trade pronounced them to be "the biggest laughing hits in years."

You can book these clean, wholesome laughmakers only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

REX BEACH PICTURES

A Solid Metropolitan Booking for Marcus Loew!

Every Greater New York and suburban theatre of the most powerful exhibitor in the East—Seventy odd days of continuous booking through Goldwyn—and the stamp of popular approval by one of the world's greatest showmen further prove the strength and drawing power of

REX BEACH'S HEART OF THE SUNSET

SCREEN CLASSIC OF THE GREAT SOUTHWEST

DIRECTED by FRANK POWELL

Soon to be seen as the first run attraction to begin the summer season in all of these Loew theatres:

Fulton
Greeley Square
Hoboken
Lincoln Square
National
Newark

116th Street
Orpheum
Palace, Brooklyn
Victoria
New Rochelle
New York Theatre and Roof

American
Avenue B
Bijou
Boulevard
Broadway
Circle

De Kalb
Delancey Street
86th Street
42d Street
Warwick
West End

Already played or booked for "first run" showings in these great photoplay institutions of America's largest cities:

Quinn's Rialto, Los Angeles
Rialto, San Francisco
Boston Theatre, Boston
Alhambra Theatre, Toledo

Orpheum Theatre, Chicago
Ascher Theatres, Chicago
America Theatre, Denver

Majestic Theatre, Portland, Oregon
Rialto Theatre, Butte
Arcadia Theatre, Philadelphia
Standard Theatre, Cleveland

Every exhibitor desiring a sure-fire profit-making week with business at flood tide for every performance should write or telegraph his nearest Goldwyn office for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"DE LUXE ANNIE"

from the play of the same name

by Edward Clark

scenario by Paul West

Directed by Roland West

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

CONSTANCE TALMADGE

presented by

LEWIS J. SELZNICK

in the latest of her Select Pictures, is seen in the role of an independent American girl who refuses to accept meekly the knocks of an unkind fate, and sets out to carve a future for herself. It is a role dear to the hearts of American audiences, which this brilliant young star brings to life in

"THE LESSON"

Directed by

Charles Giblyn

[from the story by Virginia Terhune Van de Water

The Constance Talmadge Series of Select Pictures embraces in its prior releases

"SCANDAL"
"THE HONEYMOON"
"THE STUDIO GIRL"
"THE SHUTTLE"
and
"UP THE ROAD WITH SALLIE"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

Pathé

If there are any persons in your audience who do not like children, they'll LOVE them when they see

BABY MARIE OSBORNE

and the funny little coon in the Pathé photoplay

A DAUGHTER OF THE WEST

Produced by Diando
Directed by Wm. Bertram

Pathé

The Size of the Town Has Nothing to do with the Success of

PEARL WHITE
AND ANTONIO MORENO
in the sensational Pathé serial
THE HOUSE OF HATE

Big and little they ALL report exceptional business!

"It has made Monday a good day with me."—*T. J. McCarthy, m'g'r, Empire Theatre, Port Henry, N. Y.*

"I am playing 'The House of Hate.'... I will take my chances on Pathe serials against any features on the market today, and I have been a successful exhibitor for twelve years."—*A. H. Abrams, owner and manager, Odeon Theatre, Canton, Ohio.*

The Crescent Theatre, Ithaca, with a much advertised serial running in opposition, is turning 'em away with 'The House of Hate,' while its competitor—!!!!

"The House of Hate" is playing FOUR houses to excellent business in a city of only 29,000 population—*Winston-Salem, N. C.*

57 Theatres in Cleveland, Ohio, are playing it!

And don't forget that Kunsky in Detroit and the Grand Opera House in New York and many other nationally known exhibitors are finding that this is a serial that surely gets the business!

Produced by Astra-Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

Mutual's Summer Schedule-

TRIANGLE

An Exhibitor—Exchange—Service Proposition

THE TRIANGLE Distributing Corporation is founded upon the three fundamental angles of a progressive business—the Customer, the Product, the Organization.

Three sides form the angles of this business—the Exhibitors, the Exchanges and Service.

The EXHIBITORS' side receives *first* consideration and "tops" this organization, since without exhibitors there would be no need for exchanges or service. And every TRIANGLE exhibitor is welcomed as a component part of this business.

EXCHANGES then, are operated on the principle that exhibitors come first. Every employee who helps to construct this second side of TRIANGLE realizes that upon the welfare of the exhibitors depends his welfare. And notice we say ExhibitorS—the plural—which means careful consideration to all alike, rich or poor, great or small, old or new. This brings us to the third side of our TRIANGLE.

SERVICE, the only thing an Exchange has to sell. And good service, the only kind that can link TRIANGLE exchanges to efficient exhibitors. The exhibitor *is* efficient or he wouldn't be buying service. And TRIANGLE service is exactly the *opposite* to the old idea that exhibitors must look out for themselves. TRIANGLE policy—to furnish the maximum service for the minimum price.

It is evident from the very construction of the TRIANGLE Distributing Corporation that steadily increasing profits will depend upon the cultivation and growth of the three factors—Exhibitors, Exchanges and Service.

And TRIANGLE profits are defined as a just reward for service rendered.

An expansion of the new kind of Service necessitates *better* Exchanges and *more* Exhibitors. Likewise the increasing number of exhibitors means better exchanges and better service.

Exhibitors—Grasp the opportunity now of associating with TRIANGLE—the Distributing Corporation that co-operates for the mutual benefit of all.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway
New York

Smashing successes!

William L. Sherrill's

MY OWN UNITED STATES

with Mr. ARNOLD DALY — *An absolute clean-up.*

REVELATION *with* NAZIMOVA

The triumph of the screen

LEST WE FORGET *with* RITA JOLIVET

Sweeping the country on a tide of money.

BLUE JEANS *with* VIOLA DANA

More successful than ever.

DOLLY SISTERS *in* The MILLION DOLLAR DOLLIES

The most distinctive production of the year.

Draft 258

with MABEL TALIAFERRO

The Slacker

with EMILY STEVENS

LEGION of DEATH *with* EDITH STOREY

More timely today than ever before.

SCREEN CLASSICS INC.

Metro Pictures Corporation, *Distributors*

METRO TALKS №1

Metro's All Star Series Productions are the most consistent box office attractions in the field today.

Three years of quality productions have made Metro's high reputations.

METRO Pictures Corporation presents

MAY ALLISON

in her second great triumph by May Tully

The WINNING of BEATRICE

Scenario by June Mathis and Katharine Kavanaugh

Directed by Harry Franklin

RELEASED BY METRO MAY 20th

Maxwell Karger *Mgr. of Productions.*

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

NAZIMOVA

The new Screen Sensation

A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

OFFICE—HAROLD EDEL MANAGING DIRECTOR

MITCHELL H. MARK PRES. AND GEN. MGR.

May 16th, 1918

Richard A. Rowland,
President Metro Pictures Corp.,
1476 Broadway,
New York, N. Y.

Dear Mr. Rowland:-

I cannot refrain from writing you regarding the wonderful success attained by Mme. Nazimova in "TOYS OF FATE" which opened here at the Strand Theatre, last Sunday.

I thought "REVELATION" a great picture but unquestionably in my mind this will meet with even greater success, owing to its tremendous appeal to the masses.

Nazimova is a marvelous star, and exhibitors everywhere should make every effort to book this production, as undoubtedly it should prove to be one of the strongest box-office attractions of the season. Please accept my heartiest congratulations.

With kindest personal regards, I beg to remain,

Yours most sincerely,

H. Edel.

MANAGING DIRECTOR.

SCREEN

Metro Pictures

EVERYBODY AGREES—

A tremendous hit

May 13, 1918. Wid's DAILY

FASCINATING STAR, INTERESTING SITUATIONS, CLASSY PRODUCTION

Nazimova in

TOYS OF FATE

Screen Classics-Metro

DIRECTOR George D. Baker
SCENARIO BY June Mathis
CAMERAMAN Eugene Gaudio
AS A WHOLE Beautiful star with pep, grace and fascinating personality registers real emotion in artistic, distinctive production
STORY Gypsy desiring revenge marries daughter to man who stole girl's mother; has good dramatic moments. May be illogical but surely interesting
DIRECTION Excellent; made situations register and gave truly classy atmosphere
PHOTOGRAPHY Exceptionally fine
LIGHTINGS Some exquisite and all very good indeed
CAMERA WORK Excellent
STAR A delight
SUPPORT Very capable
EXTERIORS Composition of some very artistic; always pleasing
INTERIORS Very good; many effective lightings
DETAIL Very good; title illustrations excellent
CHARACTER OF STORY A couple of rough spots, but will ride because beautifully done
LENGTH OF PRODUCTION 6,000 feet

OH, boy! That "gel" can sure troupe! We've had a lot of 'em from the stage try to bust through on the screen, but most of them stubbed their toe about the first or second bust.

Sometimes this has been because the stage favorites were getting too old to stand the searching eye of the camera and sometimes it was because they had really been getting by on the stage because of publicity or favoritism instead of merit. In quite a number of cases failure on the screen followed success on the stage because of the different environment and conditions and the inability to register the voice.

But Nazimova—say, she just simply flashes onto the screen and owns it. She feels what she is doing and knows how to express emotion by body movements as well as the shifting of the facial muscles. Nazimova need never return to the stage if she likes the freedom of film work and the beautiful checks film "maggots" can write. She is there!—and she can stay there—as one of our greatest emotional film stars!

George Baker is deserving of a tremendous amount of credit for presenting the little beauty to splendid advantage. Some stars who tried to do screen work were killed early by bad direction and poor lighting.

In this Nazimova has been beautifully lighted, and the direction of the entire offering is excellent. It is dramatic, interesting and decidedly distinctive as to atmosphere with an occasional laugh in the early part to carry it along properly.

I want to comment particularly on the composition of some of the exteriors taken in Florida. They were exquisite, and the lighting and camera work throughout was excellent. The sets carried the same impressive atmosphere, and from a production viewpoint this certainly hits on high.

The illustrated titles made by Ferdinand Earle were the best work of this sort I have ever seen. They were truly artistic and helped maintain the "class" of the production.

The star's pep, grace and sincerity made it possible for her to dominate always without this dominance being objectionable. Frank Currier, as Nazimova's father, Charles Bryant as the 'ero, Irving Cummings as the gypsy lover, and Edward J. Connelly as the dope-eating prosecutor were all excellent. Dodson Mitchell and Nola Mac were quite good types and very satisfactory.

The story centered about an old gypsy's desire to avenge the death of his wife, caused by Mitchell, through having Nazimova marry the man who had stolen her mother. It had many truly tense dramatic moments and held the interest all the way.

The worst spot in the story was the awful coincidence of the gypsy hubby "happening" to be outside just when the roue walked out on Nazimova in the prologue. That could be and should be covered up by a better title explaining that he had traced her.

CUT LOOSE, BOOST STAR BIG; THEY'LL SURE LIKE THIS

The Box Office Analysis for the Exhibitor

If you haven't trained your gang to turn out in bunches to see Nazimova, get busy and start something, because she "has it," boys, and folks are going to like her if you get them in.

Make a genuine fuss about her sensational successes on the stage, because she has been a success—a big one—and is right now. She is at present starring in New York in Ibsen's "A Doll's House."

If you attack this right, you'll get both the highbrows and "the mob" and please them, too. Play up her name big and then add a little personal touch of your own about the fact that she is "one" of the "stage stars" who has more than made good on the screen.

For the mob—get one of her most beautiful photographs and bill her as "the most fascinating woman in theatricals" that should start something. If you have a really rough gang, bill her as the "vampire every one loves."

Go easy on the story itself. The plot holds, but will not stand searching analysis as to plausability. Your gang won't care a rap, however, because the star and production simply smother the plot.

The title itself will mean very little in any one's young life, so center all of your attention on Nazimova. For a stunt you could offer a prize on a contest as to how-to pronounce her name. Get your newspaper to pull this for you. There has been a lot of discussion on that point for many years.

Go to this boys—it's a real feature!

Wid Gunning

CLASSICS INC
Corporation, Distributors.

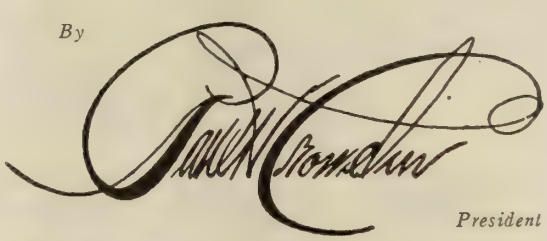
Watch for

"To hell with the Kaiser"

METRO
Pictures
Corporation

"Little Talks with Foreign Buyers"—No. 12

By



President

SPECIALS!

HAVE you noticed in reading "export items" in the American trade papers, the frequency with which special features for foreign distribution shift about from agent to agent? John Smith offers them in May, John Brown in June, John Green in July, and Hevin Nosehoo in August. Isn't it significant that when Inter-Ocean is announced as exporter for a feature, **it remains the exporter?** The lucky pair stay true: there is no hasty divorce! "They live happily ever after!" You **only** hear of separation when the feature is separated from us by a BUYER. What's the reason? Merely that Inter-Ocean enjoys the confidence of foreign buyers by offering them ONLY what Inter-Ocean knows they can use—and that special features handled by Inter-Ocean have ALL had to come up to this test.

FOR INSTANCE:

The Pyramid Company's great productions:
Lewis S. Stone in **"Inside the Lines"** (6 reels), and **"The Man of Bronze"** (6 reels)
Selexart's three strong specials:
Rhea Mitchell in **"Honor's Cross"** (6 reels)
Howard Hickman in **"Blue Blood"** (6 reels)
Rhea Mitchell and Howard Hickman in **"Social Ambition"** (7 reels)

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING · 218 W. 42ND ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE *— 52* ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features* ***"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

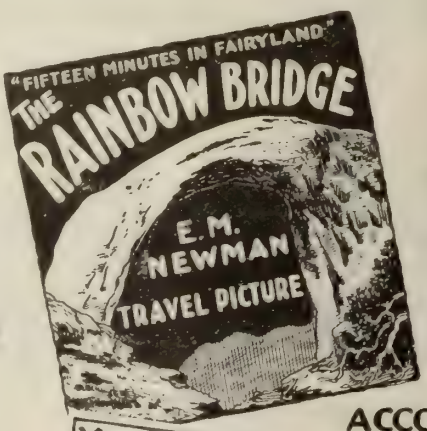
For Exhibitors

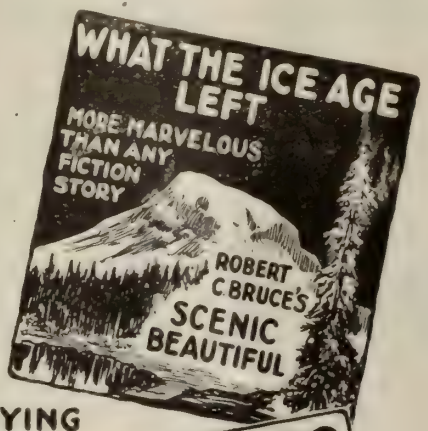
of the **EDUCATIONAL'S Tabloid Features**

HELP NUMBER TWO: INEXPENSIVE ADVERTISING

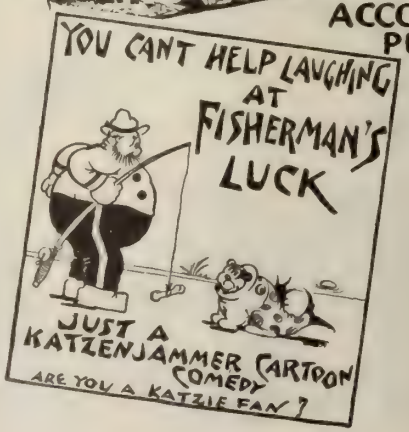
A SUGGESTION WORTH TRYING

Take Two Inches Extra of Newspaper Space, Tuck It on Your Regular Ads, and at the Same Time Play Up the Short Films in Your Publicity.





MATS OF THESE ADS. AND THE ACCOMPANYING PUBLICITY NOW READY



EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Gaumont News
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The ONLY Independent NEWS SERVICE

Gaumont Graphic
EVERY FRIDAY

THE NEWS REELS OF *REAL* NEWS

Distributed through the BEST Independent Exchanges

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First National Exhibitors' Circuit
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DETROIT
Madison Film Exchange
Michigan

INDIANAPOLIS
V. H. Hodupp, Inc.
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KANSAS CITY
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La., Miss., So. Ala. W. Fla.

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New York State, No. N. J.

OMAHA
Fontenelle Film Co.
Nebraska

PHILADELPHIA
Peerless Feature Film Exchange
E. Penn (to 77th Par.), So. N. J.

PITTSBURGH
First National Exhibitors' Exchange
W. Penn. (from 77th Par.), West Va.

ST. LOUIS
Hodupp-Towne Photoplay Co.
Missouri

SALT LAKE CITY
First National Exhibitors' Circuit
Utah, So. Idaho

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Northwestern Consolidated Film Corp'n
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WASHINGTON, D. C.
Super-Film Attractions, Inc.
D. C., Del., Md., Va.

THE AMAZING SERIAL OF JUST THE RIGHT LENGTH:

COMING! The Man from the Dead

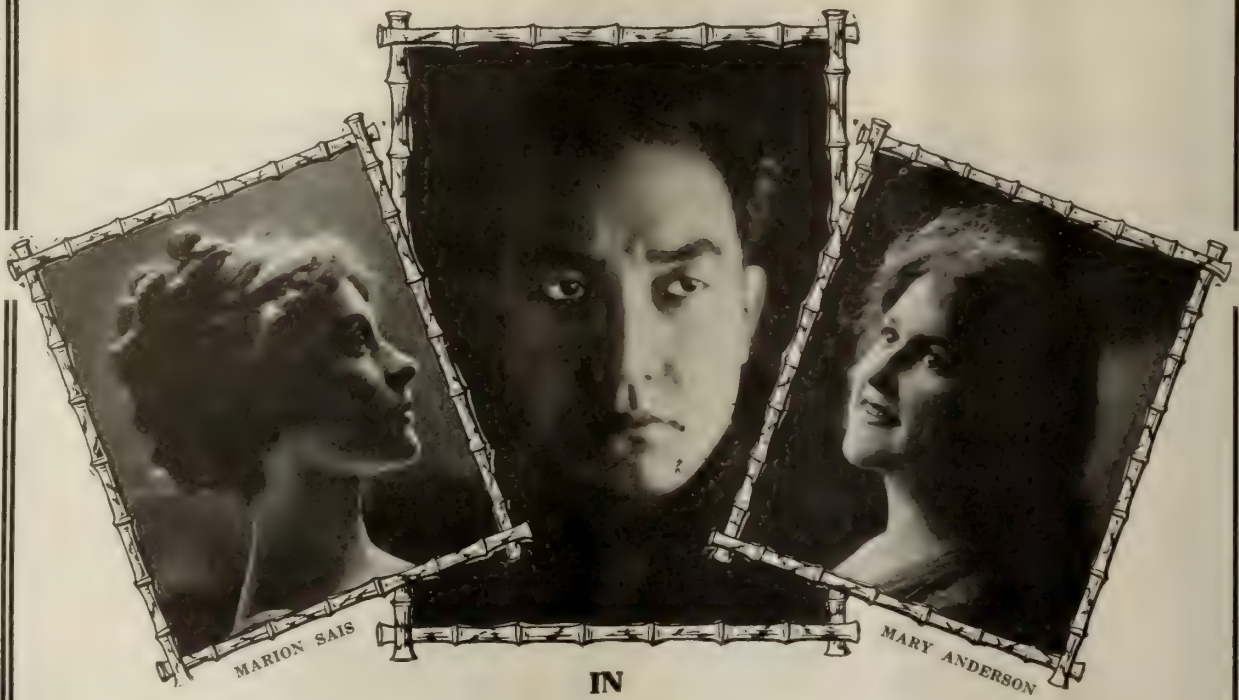
TEN TWO-REEL EPISODES OF STARTLING SENSATIONS

Gaumont
LONDON

Gaumont Co.
FLUSHING, N. Y.

Gaumont
PARIS

SESSUE HAYAKAWA



IN

HAYAKAWA PRODUCTIONS

SUPPORTED BY OTHER WELL KNOWN SCREEN FAVORITES

AVAILABLE AT ALL MUTUAL EXCHANGES

BY SPECIAL ARRANGEMENT

Haworth Pictures Corporation

H. W. HELLMAN BUILDING LOS ANGELES, CALIFORNIA

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WEEK OF MAY 20-27

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Allied Theatrical and Motion Picture Team

¶ Every theatre of the speaking stage, Dramatic, Musical and Vaudeville, allied in the big Red Cross Drive.

¶ At every Motion Picture Theatre a Screen Star will appear personally each night, from May 20 to 27.

¶ In conjunction with the Board of Education there will be held in every Motion Picture Theatre in Greater New York a special Red Cross Benefit Performance on Saturday morning, May 25th, at 10 A. M. Entire proceeds of 1,000 Motion Picture Theatres to the American Red Cross Fund.

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1,074 Regular Volunteers for the Cause in

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Fred Stone
Julia Sanderson
Joseph Cawthorne
Will Rogers
Fannie Bryce
Eddie Cantor
Doyle & Dixon
W. C. Fields &
Frank Carter

Seats Now Selling at the Hippodrome Box Office. Prices 50c, 75c, $1.00, $1.50, $2.00.

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Mammoth Boxing Carnival

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Madison Square Garden

No Exhibitions—Genuine Contests

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Bill Brennan
Jim Coffey
vs.
Battling Levinsky
Johnny Dundee
vs.
Eddie Wallace
Frankie Callahan
vs.
Willie Jackson
Jack Britton
vs.
Ted (Kid) Lewis

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EDITH DAY
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WILL MORRISSY
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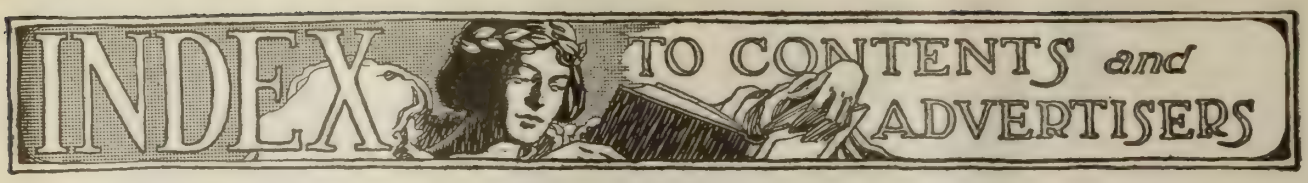

TO CONTENTS

Advertising for Exhibitors....1281
Advertising Aids for Busy Managers....1335
Affiliated Increases Capitalization....1295
Aoki in Hayakawa Picture....1296
Are We Advancing....1262
At Leading Picture Theaters....1292

Barrymore, Jack, Again with Paramount..1294
"Believe Me, Xantippe" (Paramount)....1332
Boston's Cadman Square Has Premiere...1266
British Notes....1279
Buffalo Shows No Weariness in Well Doing.1322

Canadian Film Business Upset....1298
Catalogues Location, How World Film....1274
Chaplin Grotesqueries Fit in War Zone..1276
Chicago News Letter....1291
Chicago Organizes Branch of Affiliated....1291
"Clients of Aaron Green, The" (General Film)....1332
Cleveland Company Will Build Theaters...1322
Closing Hours of Northwest Convention....1264
Cohen Optimistic on Co-Operative Idea....1292
Conditions as Seen in the Northwest....1269
Construction Work Begun by Titan....1300
Contest, A New Form of....1260
Critical Reviews and Comments....1330
"Cyclone Higgins, D.D." (Metro)....1332
"Cynthiana" (General Film)....1332

"Daughter of the West, A" (Pathe)....1331
Daylight Saving and the Airdome....1276
Detroit Trade Letter....1320
Diando Enlarges Glendale Studio....1299

Essanay to Teach Food Conservation....1298
Exhibitors Drawing the Line....1261

Facts and Comments....1259
"Firebrand, The" (Fox)....1332
"Fisherless Cartoon, A" (Fox)....1331

"Golden Goal, The" (Greater Vitagraph)..1330
Goldwyn to Double Its Output....1266
"Guilt of Silence, The" (Bluebird)....1331

Have Sunday Closing—Want Censorship..1299
Hayakawa to Release Through Mutual....1292
"His Own Home Town" (Paramount)....1333
How it is Done at the Strand....1298

Illinois Holds State Convention....1267
Impressions of the Northwest Convention..1265
Indiana Notes....1280
Intensive Advertising....1261

Kansas City Corporation Grows Bigger....1327
Kennedy, Madge, Signs Longer Contract....1269

La Voy, Merl, to Visit Battlefronts....1295
List of Current Film Release Dates, 1344, 1346, 1348, 1350

Manufacturers' Advance Notes....1304
"Mating of Marcella, The" (Paramount)..1330
Motion Picture Educator....1277
Motion Picture Exhibitor, The....1264
Motion Picture Photography....1288
Music for the Picture....1289

"Neighbor's Keyhole, A" (Fox)....1331
News of Los Angeles and Vicinity....1293

"Old Hartwell's Cub" (Triangle)....1333
"Oldest Law, The" (World)....1331
Old Trio Retire from Paralta....1297
Ontario Also Increases Film Tax....1274
Orpheum Finds that Film Shows Pay....1329

Paramount Managers Holding Conference..1296
Patriotic Films Enjoying Extended Runs..1328
Photoplaywright, The....1284
Picture Stars Shine to Aid War Stamp Sales.1318
Plans Ready for New Lasky Building....1294
Portland Censors Arrest on Technicality...1328
Projection Department....1285
Publicity Director Gives and Takes....1275

Rambles Around Filmtown....1301
Raw Film Exports Show Increase....1279
Richardson Home After Five Weeks' Trip..1270
"Rose o' Paradise" (Paralta)....1331

St. Louis Airdomes to Go a Bit Slow at Start....1324
St. Louis Snoopers Are Ousted....1268
Scenario, From, to Screen....1300
Selig to Release Through Capital....1275
Sheldon Announces Summer Schedules....1297
Shipman Completes Large Plans....1267
"Social Briars" (American)....1331
Stage and Screen Unite for Charity....1263
State Rights Department....1314
Stolen Films, Many, Found in Cleveland...1274

Texas Airdomes Will Be Few This Season..1326
Theater Made a Bower of Flowers for Summer....1323
Thompson, Hugh, Supports Miss Whelan...1297
Toledo Exhibitors Form Association....1266
"Toys of Fate" (Screen Classic)....1330
Trade Active for Red Cross....1263

Universal Hails a Chaplin in Petticoats...1296
Universal Photographs Start of Air Mail..1267
Universal Takes Over Branch Offices....1295

"War Brides," Will Decide on, for Maryland.1319
Washington, D. C., Operators Demand Raise.1321
"Who is to Blame" (Triangle)....1332
"Winning of Beatrice, The" (Metro)....1330
Women Refuse to Endorse Censorship....1262
World Film Suggests Title Clearing House.1300
"Wrong Flat, The" (Jester)....1333

Young, James, to Direct Williams....1299

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co....1354
Speer Carbon Co....1353

CHAIR & SEATING MFRS.
DuPont Fabrikoid Co....1353
Steel Furniture Co....1342

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co....1352
Central Theater Supply Co....1340
Exhibitors' Supply Co....1340
Fidelity Electric Co....1339
Hertner Electric Mfg. Co....1340
Porter, B. F....1352
Swaab, Lewis M....1340
Typhoon Fan Co....1351
United Theater Equip. Corp....1355

FILM EXCHANGES.
Film Exchange, The....1341

LENS MFRS.
Bausch & Lomb Opt. Co....1351

LOBBY DISPLAYS.
Kraus Mfg. Co....1341

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co....1351
Empire City Film Laboratories, Inc....1352
Erbograph Co....1352
Evans Film Mfg. Co....1352
Gunby Bros....1341
Rothacker Film Mfg. Co....1340

MFRS. OF MOVING PICTURES.
Affiliated Distrib. Corp....1242
Christie Film Co....1253
Educational Films Corp....1250
Essanay Film Mfg. Co....1211
Famous Players-Lasky Corp....1216-18
First Nat'l Exhibitors' Circuit....1240-41
Fox Film Corp....1219-26
Gaumont Co....1251
Goldwyn Pictures Corp....1230-33
Haworth Pictures Corp....1252
Inter-Ocean Film Corp....1249
Jewel Productions, Inc....1210
L-Ko Comedies....1257
Metro Pictures Corp....1244-48
Mutual Film Corp....1238-39
Paralta Plays, Inc....1228-29
Pathe Exchange, Inc....1236-37
Select Pictures Corp....1234-35
Triangle Distrib. Corp....1243
Universal Film Mfg. Co....1212-15
W. W. Hodkinson Corp....1227
W. H. Productions Co....1254-55

MISCELLANEOUS.
Anti-Censorship Slides....1342
Automatic T. S. & C. R. Co....1341
Bioscope, The....1339
Cine-Mundial....1354
Cinema, The....1351
Classified Advertisements....1343
Eastman Kodak Co....1353
Gilbert, Carl....1340
Greater N. Y. Slide Co....1339
Moore, Wm. N....1352
Mortimer Film Life Saving Station....1342
M. P. Directory Co....1351
M. P. World....1256
M. P. World Publications....1349
National Ticket Co....1339
Our-Boys-in-France Tobacco Fund....1342
Robinson, T. L., & Co....1340
Simplex Photo Products Co....1347
Universal....1351
Williams, A. F....1340

MOVING PICTURE CAMERAS.
Bass Camera Co....1339
Burke & James, Inc....1353
G. Gennert....1341

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co....1339
Marquette Piano Co....1339
Seeburg Piano Co....1341

PROJECTION MCH. MFRS.
Enterprise Opt. Mfg. Co....1341
Power, Nicholas, Co....1356
Precision Mch. Co....1345

PROJECTION SCREEN MFRS.
Gold King Screen Co....1341
Minusa Cine Screen Co....1352

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
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United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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Display Advertising Rates made known on application.

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Saturday, June 1, 1918

Facts and Comments

IT would appear from some correspondence that has come to us that there is to be a determined and conscientious effort to close the breach between exhibitors that was caused by the domineering methods of President Ochs at Chicago a year ago. At that time Mr. Ochs, bent upon promoting some of his peculiar ideas of benefiting the cause of the exhibitor through helping himself, managed to divert a large and influential number of exhibitors from the National League. This movement, which resulted in the forming of the American Exhibitors' Association, was a protest against the Ochs privateering schemes; but important as was the body of secession no lesson was conveyed to Ochs thereby, and he has gone along in his own way much to the detriment of the exhibitors' organization. Fortunately this year is to be his last, and new men are to take charge of the affairs of the Exhibitors' League. It is this prospect that gives hope of healing the breach that has occurred in the body of exhibitors, and a definite effort will be made to accomplish that greatly desired event. As evidence that negotiations have already been commenced we are permitted to publish the letters that have passed between two men who are in position to act with authority:

New York, May 13, 1918.

Mr. C. C. Pettijohn, New York City.

Dear Mr. Pettijohn: Believing in your sincerity and fairness and that you have the welfare of motion picture exhibitors at heart, I am addressing this letter to you in an effort to ascertain at least if it is possible within the next sixty days to bring the two national exhibitors' organizations together under one banner.

I know and I think you realize that there are big, clean, sincere men in both organizations, and we may as well be frank with each other and admit that both organizations are at present hampered by members who have selfish interests to play.

I believe that you and I are in positions at present, or we can at least start a movement which may result in great good to motion picture exhibitors throughout the country.

I am willing to take the initiative for this movement in our organization if you are willing to do likewise with the members of the American Exhibitors' Association. Will you co-operate with me in an effort to bring about a fair understanding among our respective members, and, if possible, an amalgamation of both national organizations into one united, efficient and unselfish organization, which will divorce itself from all sides issues and devote itself solely to the business of the motion picture exhibitors of the United States and Canada?

Will you favor me with an immediate reply to this letter? And if you feel that we can conscientiously work together in the furtherance of a plan which will bring us all under one banner I will be glad to meet with you and your associates and start the "ball rolling."

With kindest personal regards I am

Very truly yours,
SIDNEY S. COHEN,
President New York State Motion Picture Exhibitors' League of America.

New York, May 15, 1918.

Mr. Sidney S. Cohen, President Motion Picture Exhibitors' League of New York State, New York City.

Dear Mr. Cohen: I am just in receipt of your letter dated May 13, and I am trying to comply with your request for an immediate answer.

While in the Middle West last week I consulted with several of the officers and directors of the American Exhibitors' Association on practically the same subject mentioned in your letter.

I believe in you, Mr. Cohen, 100 per cent. I have the utmost confidence in the men who surround you. I have so stated to the men with whom I talked last week, and I have this day sent a recommendation to Frank J. Rembusch, our national secretary, that only a tentative date be set for our national convention and that such tentative date be not sooner than the last of August or the first of September. In the meantime I am willing to join hands with you in an effort to bring about one national organization, with no "sides issues"; devoted exclusively to the business of exhibitors and ever ready to co-operate with any other branch of the industry for our common good.

Uncle Sam has recognized us as a potent factor in this great world war. He needs us, and I personally believe we will be worth more to him under one banner—the banner under which all American people are this day united—**his banner.**

I am ready to meet you.

Sincerely yours,
C. C. PETTIJOHN.

*

Mr. Pettijohn has put his finger on the big idea. What is wanted is "a national organization with no

side issues." There is sufficient league business to be taken care of to keep a real live exhibitors' league on the jump every day in the year. Up to now that business has been sadly neglected because the chief officers of the league have been busy using their positions and the prestige which goes with them in vain efforts to create private jobs for themselves. We believe that the exhibitors of the United States have had enough of that sort of thing and enough of the sort of officers who go in for that sort of thing. There should be a general clean-up at Boston, and a good slogan for the occasion is: "A National Organization With No Side Issues." It is a good get-together war cry.

* * *

ALTHOUGH the plaything of Dame Rumor for the past few months the Goldwyn company comes out with an announcement, which appears in this issue of the Moving Picture World, that would indicate anything but instability or inability. No organization that is at all shaky could carry a program of fifty-two subjects a year, and it requires a fair sort of ability to build a business of that magnitude and to swing it after it has been constructed. This should be in the nature of a rebuke to the feeble-minded gossips who go up and down the town peddling foolish tales.

* * *

A BIT of fiction that contains a great deal of fact: Jenkins, the hero of Mary White Slater's story in the April Harper's, is a commonplace young chap, with limited opportunities for enlarging his mental horizon.

> What the moving picture shows did for Jenkins was wonderful. Before he found them his intellectual life had been limited to the reading of the full-page advertisement of the Spalding bargains . . . on Sunday morning, when Jenkins always bought a paper. . . . At the picture show Jenkins came suddenly, by the mere act of looking, into a complex knowledge of life that he had **neither the ability nor the taste to get from books.**

The last sentence is an argument in favor of the screen that for compactness of expression has not been surpassed by the most zealous of its supporters.

* * *

ONE method of keeping down the high cost of film rentals is divulged in an ingenuous letter sent by an exhibitor to the editor of an amusement journal, the pages of which, up to the present, have been void of moving picture advertising. The theater manager goes on to explain how an agent for a film concern visited him and tried to rent him a picture for a sum which he thought too high. While the agent was extolling the merits of his picture and showing a very laudatory review from one of the real moving picture trade journals the exhibitor admits with great satisfaction that he produced an article from the paper to which his letter was sent, and the uncomplimentary tone of its review so took the wind out of the agent's sails (or sale) that he was eager to cut the original rental price squarely in half. The possibilities of such a method of doing business has its serious as well as its humorous side. It also illustrates an established maxim of the show business: "The only bad notice is no notice."

* * *

IN an article in one of the New York dailies the writer expressed his regret that the screen version of Charles Reade's famous old play of the time of Peg Woffington, "Masks and Faces," made by the leading actors of the London stage, had not been booked for a run in one of the Broadway moving picture houses instead of being shown for only one day. The gentleman referred to the grace and distinction with which the members of the cast wore their laces and silks and satins and the ease with which they reproduced the polished manners of an earlier period. Managerial wisdom probably recognized that three-quarters of the names in the cast mean nothing to the larger portion of theatergoers in this country and that the present is so full of vital interest that a picture dealing with a past age would find it difficult to compete with subjects built on some phase of the great war. "Masks and Faces" was the London theatrical profession's contribution to the cause of the Allies, and it is to be hoped that an extra effort will be made by the American public to give it the support it deserves.

A New Form of Contest

By Robert C. McElravy.

NEWSPAPER contests make an interesting diversion for many people, and it has been left to the New York Evening Mail to devise one that will please screen patrons. This paper is running a series of "still" pictures, representing scenes from moving pictures that have been exhibited in public and are accordingly pretty well known to the fans. Contestants, after receiving certain other information, are required to name the picture from which the special scene is taken in each case, to give the name of the principal player and to describe in one sentence the bit of action portrayed in the published scene. A number of prizes are offered to successful contestants.

This strikes one at first as being a difficult competition, since the number of films is so great and one selected scene gives but a small hint of the story itself. Yet it is a remarkable fact that in many instances a hint is sufficient, and in almost every case the still picture gives some satisfactory clue to the identity of the film. Once this is obtained the contestant has a wealth of advertising in most cases to help him getting the rest of the information required.

One's memory is capable of some surprising feats, and there is no accounting for the things it retains and the things it parts with. Thomas Bailey Aldrich wrote the well known lines: "My mind lets go a thousand things, like dates of wars and deaths of kings," going on to tell how in spite of all this he could well remember a day when a gust of wind shook two petals off a certain wild rose tree.

The mind is prone to collect and retain the things it most enjoys and to discard what is displeasing as quickly as possible. It is not always successful in either case; who has not searched in vain for the tag end of a funny story at a propitious moment, and who has not had painful impressions stamped upon his brain that he is unable to forget?

It is fairly wonderful, however, the collection of worthwhile things the mind grasps and holds for its own. A scrap of poetry recalls instantly the poem from which it was taken; a characteristic speech from a novel brings back the book; a few bars from a popular song will set a roomful of people humming. And so it is wth moving pictures—one "still" scene often recalls the film from which it was taken.

It might appear that the habitual picturegoer would come in time to have a confused jumble of all the films he has seen, but this is not the case. Each picture, if it is

worth remembering at all, has points of striking dissimilarity from all others. Even where the cost of performers is practically the same, there are still a thousand variations in plot, settings and action to guide the observer. And even where one has seen many hundreds of screen subjects there is seldom a moment's hesitation about whether he has seen a particular one before.

As to how much one still scene will recall and how eagerly the obtainable clews will be followed up by the Evening Mail's contestants remains to be seen. But our guess is that the fans will "come across" in this contest with a good showing of an intelligent appreciation and remembrance of the films.

Exhibitors Drawing the Line

By Louis Reeves Harrison.

SOME of the delicate and difficult problems almost constantly confronting the National Board of Review have been taken up and solved by the exhibitors themselves, though it is doubtful whether they will attempt as a body to settle upon the advisability of showing a certain class of plays pretending to warn audiences of social evil. People are liable to avoid theaters giving prominence to plays on themes openly undesirable, and there is an esthetic objection to stories containing propaganda not largely vital to the hour.

Whatever art may teach on the screen, it must first entertain.

There is no need, however, of going to extremes either way. We weary of the sermon because it is so purely didactic. But we may grow equally weary of plays without a definite and natural purpose, in which the dice are so heavily loaded that the characters lead us to no rational conclusion and leave us in a state of abhorrent vacuum. Then the intelligent exhibitor is not so much concerned with the morality of a play as about the sincerity back of the theme it contains and its artistic presentation.

The loaded dice play is the weakest of all.

The regular formula is for it to present a pretty girl in trouble, abnormally good, outrageously persecuted by the villain, by her family, or by society. This is supposed to arouse sympathy for the dear creature, whereas it has exactly the opposite effect. She is too entirely good to be true, and as soon as the self-confident young "opposite" comes sauntering on the scene, his brushed-back hair shining like a halo and revealing a forehead pure as Alpine snow, all anxiety about the leading lady in distress completely disappears.

That the heroine's enemies shall lick the dust we are assured.

Constant repetition of that wornout tale has reached the limit of human tolerance, yet it is the regular form used to exploit the star on high salary and her little bag of tricks. It is beyond the Board of Review to eliminate lollypop, but exhibitors are beginning to lose patience with this astigmatic view of life, so false to common experience, and an entirely new form of censorship has appeared on the horizon of motion picture production, that of the man who gets his dimes and dollars from what he shows on the screen.

Exhibitors are tired of being fooled.

Read the promises woven like so many golden threads into the fabric of cleverly-designed publicity, and then take a look at the fulfillment, stuff that is bleeding motion picture interest in all parts of the country, while it is explained as due to "the war," like nearly every other evidence of artistic and business incompetency. That little cloud of censorship which has appeared at the edge of our serene sky is but the forerunner of a storm of protest.

It will be a protest against having this young art bled white.

Not only are we hearing from the exhibitor now, but he is making himself felt. He may have been impressed in the past by the magnitude and office magnificence of this or that distributive organization, but he has come to a full realization that these elements have little to do with his box-office receipts—only the product reaches his customers, and on its quality his bread and butter depends.

Shall we go on mewling in our babbling infancy?

The man, or the woman, who engages audience sympathy is not the much-pictured "lead" in this or that loaded-dice drama, but a human creature of faults and mistakes so common to us all, so near to us as to become dear to us, who falters and fails and falls, who may rise, or who may reach some such modest fulfillment of desire and ambition as is doled out to the average human being, who, "after all," gets a ray of happiness like a glimpse of bright sunlight on a gray winter's day. Is it not almost time to replace fortuitous circumstance and sudden great reward in the amateurish stuff we are getting with a more interesting, more complete revelation of the inner nature of men and women whose lives are beautified by their struggle and suffering?

Intensive Advertising

By Epes W. Sargent.

THE press agent of one of the leading companies was recently commenting upon a suburban house in a town of about three thousand. "He sometimes plays to as few as fifteen people," explained this light to fortune, "but Saturday and Sunday he cleans up all expenses and his profit, too." And yet this man is one of the staff of a much self-praised "Service Bureau" that stands ready to do anything for the exhibitor.

According to the same authority, this exhibitor uses a regular advertisement, yet he can draw only fifteen or twenty persons to the mid-week performances. Either there is something radically wrong with the advertising or the wrong sort of program is used. The town is not sufficiently close to a large center to feed its residents to the city theaters. It is largely self-contained, yet he can draw but five persons out of each thousand to the performances given other than Saturday or Sunday.

Even were this an isolated case the matter would call for comment, but there are many other houses in small towns that look to the Saturday and Sunday business to keep them out of the hands of the sheriff. They seem to accept with resignation the theory that they can draw only on the holiday nights and make no effort to get after business through the week, though they pay film rentals and current bills and other expenses "to keep the people in the habit of coming," though so few come.

Not one of these houses is confined to a two-night business. Each of them could play to paying audiences through the week were the advertising campaign properly conducted, but the managements do not know how to advertise properly and apparently make no effort to learn. They take it as the law that they cannot make money through the week, and so they make no real effort to increase their takings. They are content to break even or a little better on the week and bow their necks to the decrees of fate.

The Chinese farmer grows not one but several crops upon his tiny allotment of land. He cannot farm upon a broad scale because the land is crowded. He fertilizes, he rotates his crops, he does everything possible to increase the yield of his patch of ground, and he achieves some surprising results.

The position of the motion picture exhibitor is very similar. He has exhausted the virgin soil of novelty. He can no longer merely open his house, announce pictures and make money. He must do intensive advertising, and this does not merely apply to the more intelligent use of printer's ink. He must make his house attractive. He must suit his film service to the tastes of his patrons. He must cater to *their* wants rather than to his own ideas of what they should require. In a word, he must both present and represent his wares so attractively that the public cannot resist the appeal of his invitation. If he will do this, he will have no more lonesome little "crowds" of fifteen or twenty. He will at least break even, and have his holiday takings for profits.

Are We Advancing?

By F. H. Richardson.

THE answer to the title of this article is yes, and it is a very decided yes, too. The projection of motion pictures has emerged from its very crude days and is now a trade, demanding of its votaries a very accurate knowledge of electrical action, lens action, mechanics as applied to the projection and a less comprehensive knowledge of several other things.

The projector of today is a marvel of mechanical accuracy in some of its parts, and a rather wonderful and highly creditable production in all its parts. Its factor of safety is very high when one considers the combination of highly inflammable celluloid and intensely hot light ray it is called upon to handle.

The operating room is now indeed deserving of the name. The film is mechanically accurate in its working parts down to one ten-thousandth of an inch. The perfection of our best photography is literally marvelous, and the moving picture theater itself is now, in its best examples, a temple of beauty.

And you, Mr. Operator, in whose hands is placed the very heart of it all—the reproduction upon the screen of the finished product—have also progressed. But have you kept pace with development in other sections of the industry? Ask yourself that question in all seriousness, my brother. Have you bent every energy within you to the perfection of your knowledge of your trade? Do you thoroughly understand your business as an operator? Could you, for instance, successfully pass the Vancouver examination? Are you up to date in your practice? Do you line up your optical system by the application of accurate knowledge or by guess? Do you turn up your nose at books and projection departments and blunder along haphazardly, cursing the "boss" because he does not pay you more, but making no real effort to make yourself worth more? Could you, if given a new theater and projectors, knowing only the length of throw, width of picture and amperage, procure your lenses, set them in place and line up your machine optical train so that you would know with certainty just what the screen result would be, except as to precise width of picture, which cannot be accurately calculated, due to slight variation in E. F. of objection lenses from what they are supposed to be?

If you cannot do this then you lack knowledge; but you may nevertheless have advanced largely from your plane of a few years ago. Let the next few years see the operators of this country advance in learning until they can take their place as a class in the rank which the importance of their trade justly entitles them to occupy.

Women Refuse to Indorse Censorship

At Convention of Federation They Listen to Illustrated Lecture by Dr. Oberholtzer and Decline to Agree With Him.

AT the fourteenth biennial convention of the General Federation of Women's Clubs, held at Hot Springs, Ark., April 30 to May 8, a brave attempt was made by a small minority to railroad through a resolution in favor of state censorship. This attempt was foiled, however, by the passing of a resolution suggesting that state federations make surveys of motion picture exhibitions in their respective states.

Among those who spoke at the meeting held on Wednesday afternoon, May 8, under the auspices of the Department on Civics were Mrs. Elizabeth Richey Dussez of New York, whose subject was "Motion Pictures as a Constructive Factor in the Community"; Mrs. Sara Elizabeth Edwards of St. Louis, who spoke on the better films movement, through a request made by the National Board of Review; John M. Dean, of the Board of Censors, Memphis, on "Local Regulation"; Mrs. Guy Blanchard of Chicago on "State Censorship"; Mrs. Myra Kingman Miller and Mrs. P. Dunham Foster.

One of the bitterest adversaries of the motion picture cause present proved to be Dr. Ellis P. Oberholtzer, secretary of the Pennsylvania State Board of Censors, who proceeded to lay every known juvenile crime at the door of the motion picture. To further blacken the character of the screen he produced eight reels of evidence clipped from the several millions of feet of film which has passed by the boards during the past five to six years. These consisted in the main of cuts made in Keystone comedies; "Purity," a Mutual production; "A Daughter of the Gods" (Fox) and "The Wolf Woman" (Triangle). These cuts were exhibited without any attempt to qualify the truth of the impression intended to be conveyed, and without any explanation of their relation to modifying circumstances in the pictures to which they belonged. This exhibition was given as a backer to a scathing verbal attack made by Dr. Oberholtzer on the motion picture and a loud appeal for legalized censorship.

Dr. Oberholtzer was present in the interests of the formation of a congress of state boards of censors and state censorship throughout the country. He was well supported by Mrs. Bessie Leach Priddy, Ph.D., chairman of the conference; Miss Caroline Simpson, State Board of Censors, Kansas City, and Mrs. Guy Blanchard of Chicago.

It is considerably to the credit of those who so ably championed the cause of the motion picture that the resolution in favor of state censorship was suppressed, especially in view of the fact that there now exists no motion picture committee in connection with the federation, the committee which was formed at the last biennial having been disbanded some time ago. The important point made at the conference apart from the actual passing of the resolution for a general survey was that selection rather than censorship is the idea on which the better film worker must concentrate.

Pathe Not Backing United Theaters

Vice-President and General Manager Brunet Denies Rumor of Affiliation with Alleged Co-operative Concern.

REGARDING the publication in an amusement periodical of alleged "rumor" connecting Pathe with the United Picture Theaters, Paul Brunet, vice-president and general manager of the Pathe Exchange, has issued the following denial:

A statement from Paul Brunet, vice-president and general manager of Pathe Exchange, this week sets at rest for all time the rumor linking Pathe and United Picture Theaters.

Mr. Brunet said: "There is absolutely no truth in the published report that Pathe is in any way affiliated with or behind United Picture Theaters of America. Pathe has no connection of any sort whatever with the United concern."

"POP" LUBIN RESUMES ACTIVITIES.

Siegmund Lubin was met in a Philadelphia trolley car by a representative of the Moving Picture World, who was informed that although the old-time manufacturer had resumed an active part in his optical business he also had started to produce features at his Betzwood studios, near Valley Forge. Mr. Lubin had been ill a long time, and since he has regained his health has been actively engaged in his favorite pursuits.

Stage and Screen Unite for Charity

Allied Theatrical and Motion Picture Team, Led by William Fox, Makes Untiring Effort to Lead Rivals in Red Cross Drive

THE greatest "drive" in the history of the world began Saturday afternoon, May 18, with a tremendous street parade, when President Wilson led Red Cross patriots down Fifth avenue. During the five days preceding that event general organization was going on, with the Allied Theatrical and Motion Picture Team, captained by William Fox, turning the Subway Central Building, at Broadway, Seventh avenue and Forty-second street, into a busy hive of high-pressure activities.

This team will represent theatricals in Greater New York during the current days, and the efforts put forth are designed to convince the Government that theaters are a necessity and not a non-essential in the conduct of the war. Owing to unsurmountable difficulties there was no national organization to represent the stage and screen, the brief time making it impossible to mobilize the industries outside of Greater New York.

Apart from the efforts that will be made to collect cash and subscriptions for the Red Cross in various theaters hereabouts there will be special entertainments, as listed below, to swell the total that shall go to the credit of the Allied Theatrical and Motion Picture Team in the great rivalry to make the best showing among fourteen "teams" that will turn in totals to the "drive" in Greater New York. Here is the list of "specials":

Amusement Program for Allied Team.

Thursday night, May 23, at the Hippodrome, courtesy of Charles B. Dillingham—Entire force of 1,074 actors, singers and attaches of the original cast of "Cheer Up" for the last time in New York. This is to be known as musical comedy night, and the following Broadway stars will augment the regular show: Raymond Hitchcock, Annette Kellermann, Fred Stone, Julia Sanderson, Joseph Cawthorne, Will Rogers, Fannie Bryce, Eddie Cantor and Doyle and Dixon.

Friday night, May 24, at Madison Square Garden—Great patriotic concert, followed by a carnival under auspices of best known sporting men in town. Seven big bouts, all genuine contests; direction of Charles J. Harvey and Joe Humphreys.

Saturday night, May 25—The fashion ball at the Hotel Astor by the Allied Theatrical and Motion Picture Stars. This will be the gala event of the week. William L. Sherry bid $500 for the first box.

Sunday night, May 26—Dramatic, musical and vaudeville benefit at the Century theater, Sam H. Harris, Directing chairman, at which the following volunteers will appear: Weber and Fields, Clifton Crawford, Doyle and Dixon, George White and Ann Pennington, Harry Fox, Three Dooleys, Billy Van and Ferguson, Six Brown Brothers, Vivian Segal and Carl Randall, Frank Craven, Edith Day, Leo Carillo, Florence Moore, Ray Cox, Will Morrissy, Fay Bainter, Harry Clarke, Janet Velie and chorus in the rose number from "The Kiss Burglar."

Monday night, May 27—Wonderful galaxy of operatic stars in a concert at the Metropolitan Opera House, headed by Enrico Caruso and, in addition, Francis Alda, Claudio Muzzio, Sophie Breslau, Anna Fitzu, Tamika Miutra, Adam Didur, Leon Rotheir, Jose Mardonnes, Pasquale Amato, Andres di Segurola, Ricords Stracciati, Conductors Roberts Moranzoni, Walter Damrosch, Ossip Gabrilowitsch and Richard Hagerman.

On the same evening as the fashion ball at the Astor the Coney Island committee will tender a reception and ball to Brooklyn members of the "Allies," of which William Brandt is the Brooklyn general, at the Hotel Shelburne, Brighton.

Matinee Mobilization of School Children.

Saturday morning there will be a "matinee" mobilization of Greater New York school children at special performances given in every picture theater in the greater city. Eight hundred and fifty thousand children will be urged to attend. The theaters are giving their entire plants and the services of their employees to the cause.

Under the arrangements the attendance of the children will be directed by Assistant Superintendent of Schools William J. O'Shea. The marshaling of the pupils and the handling of the tickets will be in charge of the 22,000 school teachers of the city. The children will in most cases be mobilized in their schools and processions will be headed to the theaters nearest the schools.

In many of the theaters music will add to the gaiety of the occasion, and in some instances members of the higher grades will make five-minute talks to their younger brethren on the meaning of the Red Cross work and the necessity for every child to do his best for the boys who have gone abroad.

Every penny of the money obtained from tickets will be turned over to the Allied Theatrical and Motion Picture Team at Broadway and Forty-second street.

Trade Active for Red Cross

Practical Methods Employed by Allied Theatrical and Motion Picture Team in Industrial Campaign.

IN view of the fact that the theatrical and motion picture industries are associated in the minds of certain individuals as non-essentials regardless of the fact that the theaters all over the country have formed the chief avenues for the spreading of patriotic propaganda a campaign has been opened for the collection of funds among members of the industry for the second Red Cross War Fund. Herein, as in many other instances, it is hoped to prove that the motion picture industry is a very live and essential factor in the vitals not alone of America, but of the whole world. In fact, never has the theater been a more necessary factor than at the present trying period.

A meeting called at the offices of the National Association in the Times Building, New York, on Thursday, May 16, at the noon hour, was addressed by Frederick H. Elliott, who briefly explained the object of the occasion and the plan where by it is hoped substantially to support the Red Cross as a motion picture unit. The plan is as follows:

It is requested that in each business office of the industry a captain be appointed who will take charge of the obtaining of monthly subscriptions. Each subscriber is supplied with a pledge card on which to write the amount of the pledge, whether it be 50 cents or $5 a month for the period of one year, this amount to be deducted from the monthly salary of individual subscribers and the entire amount of each office's contributions to be mailed in an individual check to the official representative. Further information regarding this movement can be had from the office of the Industrial Campaign of the Allied Theatrical and Motion Picture Team, in the Times Building, New York.

It is to be hoped that the practical plan by which the smallest gift can be made a part of a substantial unit for the comfort and welfare of our fighting men may be generously responded to throughout the industry.

CAREY WILSON TO AID IN RED CROSS DRIVE.

Carey Wilson, sales manager of the First National Exchange, Inc., has been appointed a member of the committee to arrange the theatrical benefits that will be a prominent feature of the Red Cross drive scheduled for May 20 to 27 in New York. Mr. Wilson was indorsed for this position by the New York Exchange Managers' Association, of which he is a charter member.

KLEINE TO DISTRIBUTE RIALTO DE LUXE.

The record of progress inaugurated by Rialto De Luxe productions with "The Unchastened Woman" is accumulating additional force by the announcement that arrangements have been made by which the George Kleine system will distribute the future productions of this brand throughout the country.

The wide territory covered by the Kleine system assures the Rialto De Luxe productions being seen in a large number of the representative theaters.

The first production to be handled by the Kleine system is "The Unchastened Woman," adapted from Oliver Morosco's stage success of the same name, and it is announced that the future productions released under this brand will be special features with well-known artists and based on successful plays or books.

The Motion Picture Exhibitor

Closing Hours of Northwest Convention

Many Speeches but Not Much Real Business Mark End of Interesting Session—Exchangemen Entertain.

THE seventh annual convention of the Motion Picture Exhibitors' Corporation of the Northwest came to a close May 8 with several patriotic speeches and short talks by visiting exhibitors and exchangemen. Following the reading of the results of the balloting for the board of directors the chair introduced Congressman T. D. Schall, of Minnesota, who spoke at length on the exhibitors' duty to the President at this time and told a few facts about the prosecution of the war that brought round after round of applause. Mr. Schall's speech was followed by short talks by Manager C. L. Peavey, of the Paramount exchange; E. R. Pearson, of the Universal-First National exchange; Manager L. H. Coen, of the Metro exchange; Jesse Goldberg, Metro representative from New York; Miss Rose Tapley, representing Paramount; Val B. Valleau, exhibitor from Albert Lea, Minn.; T. E. Hansing, Nokomis, Minneapolis; C. C. Pettijohn, Indianapolis; Joseph Hopp, Chicago, National President Lee A. Ochs, J. E. Sherwood, president of the Wisconsin League, and Frank Rembusch, of Shelbyville, Ind. All of the talks were short and considerable was said in a few words.

President W. H. Deeth.

The real business of the final session was little beyond the debating standpoint. Resolutions presented by S. K. Leen, of the Ruby theater, Jamestown, N. D., asking for better service from exchanges in the matter of paper shipments, the elimination of C. O. D.'s and a clearer understanding of return expressage charges was discussed at length and the main points answered by exchangemen in their short talks during the afternoon. Secretary C. H. Hitchcock's annual report was read and approved.

Treasurer W. H. Deet's annual report was read and approved. The report showed that $370.44 was in the organization's treasury at the time of the convention, that considerable money had been spent during the past year to battle unjust legislation, the music tax and to send delegates to the national convention. It also showed that due to the elimination of exposition booths for this year's convention there was only a little money added to the funds already banked previous to the opening of the convention. Mr. Hitchcock's report showed that there were 172 paid-up members on the records at convention time, that 78 were in arrears and that 32 new members were added during the two days of the convention.

Upon legal advice the by-laws committee withdrew its recommendations for changes in the by-laws, making it possible for members of the organization to elect officers from the floor instead of choosing a board of directors which at its pleasure selected the body's executives.

Convention Sidelights.

Thomas Furniss, of Duluth, "grand old man" of the Northwest branch, announced at the convention that he was to participate in no more convention activities. Mr. Furniss stated that he would continue to be a member of the Northwest body and affiliations, but that he would take no active part in future government of them.

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James G. Gilosky, retiring president, refused to accept the nomination for the board of directors, although a good number of exhibitors rallied to his support.

* * *

Mrs. Mabel E. Brinkman, of the Rex theater, Bemidji, Minn., and Mrs. Henrietta B. Starkey, Star theater, Le Sueur, Minn., were the only women attending the convention. Mrs. Brinkman is one of the oldest members of the organization and Mrs. Starkey has attended every convention for several years.

* * *

C. C. Pettijohn, member of the American Exhibitors' Association, urged the Northwest body to remain loyal to the National league and to send a strong delegation to the Boston convention.

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Representatives of the Affiliated Distributing Corporation, namely, William Brink, Grand Rapids, Mich.; C. C. Pettijohn, Indianapolis; Frank Rembusch, Shelbyville, Ind.; Louis Frank and Joseph Hopp, Chicago, and G. H. Burford, Aurora, Ill., met in Room 208, West Hotel, during convention time and interested a good number of exhibitors in their plan. It is likely that the Affiliated will merge with Tom Hamlin's Associated Theaters exchange here shortly, and if such is the outcome T. Jacobs Hamlin will likely head the local branch.

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Lee Ochs, David G. Rodgers and Joseph Schwartzbine, representing the United Picture Theaters organization, were also on the ground during convention days and were able to interest a good number of exhibitors in the United plan.

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Abram Altrowitz, moving picture editor of the Minneapolis Daily News, issued a special film men's edition and had five hundred copies distributed at the exchangemen's beefsteak party following the closing of the convention.

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Following the closing of the convention Thursday evening the Minneapolis Exchangemen's Club acted as host to the largest and most representative assemblage of film men in

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention.....June 3, 4, 5
At Headquarters, 1331 Vine St., Philadelphia

National Exposition Moving Picture League of America at Boston.....Week July 13

Beefsteak Supper Tendered by the Minneapolis Exchangemen's Club to the Exhibitors.

the history of Minneapolis at the Gold Room, Hotel Radisson. The party was announced on badges and cards as a beefsteak supper. It turned out more than that and the occasion will be remembered by those present.

Film men of all branches attended. Each wore a butcher's apron and a carnival cap. Boxes served as chairs. Beverages were on tap, and pickles, radishes, celery and confetti were plentiful.

Jazz music, clog dancing and selections by a quartet added much to the enjoyment of the party. S. A. Louis, S. N. Robinson and George Law headed a committee that arranged the party and the exchangemen deserve full credit for putting on something original and staging it exceptionally well.

J. L. J.

Impressions of the Northwest Convention

By Sam Spedon.

At the start of the convention there seemed to be an undercurrent of politics preparatory to the election of the board of directors, who are empowered to select the officers for the ensuing year. There was some anxiety that it might manifest itself in a division of the members present and possibly lead to a bolt in the convention. This feeling was brought about by a rumor to that effect, published in a local trade journal.

The charter of the corporation invests the board of directors with power to select the officers, contrary to the wish of some of the members, or stockholders of the corporation, who consider it unfair and believe the officers should be elected by popular vote on the floor of the convention.

There was much spirited discussion on this point, which was finally referred to a corporation attorney, who said the section of the by-laws touching upon the point was in accordance with the state laws, and that the only way to change it was to file another charter with the secretary of state. This was the crucial point on which the rumor of disruption was founded. After this was passed everybody breathed easier and felt encouraged when later it was announced that fourteen new members had joined the organization.

They Deserve Credit.

Much credit is due James Gilosky, the presiding officer, for his governing ability and his evident desire to be fair and the members are to be commended for their disposition to sustain him in his rulings.

Fine Spirit Shown.

While the atmosphere was surcharged with apprehension there was no disposition shown on the part of the convention to be discourteous to the representatives of the Affiliated Distributors' Corporation. They were invited to attend its session and at its close they were called upon to address it. It should be said they did not abuse this privilege by airing their personal affairs in any way.

Ochs and Pettijohn.

Lee A. Ochs confined his remarks to an appeal to attend the National convention at Boston in July, where he thought it was likely that the split which was caused by his election at Chicago last year would be healed by the amalgamation of the two bodies. Mr. Pettijohn, who followed Mr. Ochs, said he was a member of the American Exhibitors' Association, but he thought the members of the Exhibitors' Corporation of the Northwest should attend the National convention at Boston.

"The A. E. A. will not attend, but it is willing to send a delegation of fifteen or twenty men to the National convention if that body sees fit to invite the delegation as its guests, to confer on amalgamation and help it clean house," said Mr. Pettijohn. "If you have a National organization it is your duty to stand by it, and if the A. E. A. decide one big National organization can be rightly governed by exhibitors who are not affiliated with other interests outside their theaters, men without ulterior motives, we will be glad to join and work hard for it."

The Results.

Outside the general business routine of the organization in holding the convention, the benefits of an annual get-together, the discussion of local problems and the rectifying of them, we cannot truthfully say that anything of vital importance was accomplished.

There is one thing we must all recognize, however, in state and national conventions, they stimulate co-operation and keep us in direct touch and interest with the whole industry. We may not accomplish anything vital this year, but we may be called upon next year, or possibly next month, to combat a problem of great importance to us all. It is then we will realize the importance of organization and co-operation. It is then we will need our local, state and national organizations to stand by us to a man and help us face the dangers that so easily beset us.

Stick to Your Organization.

One of the members at the convention was called upon to make a few remarks and he said something. We will try to quote him as near as possible. "I am a new member, of only a few weeks," he said. "I never knew of this Exhibitors' Corporation until a short time ago and I immediately sent in my application. I believe in organization and co-operation. I want to co-operate because I know it will benefit me. Organization reminds me of what an old darkey said. He was asked by his master to snap a fly with his whip from

the back of a horse and he did. They came to a tree from which a hornet's nest was hanging. His master asked him if he could snap the nest off the tree. The old darkey said: 'I can, but I won't. Dem fellers is organized.'"

Do you get the point? Organize and stick to your organization and nobody will care to trouble you.

GOLDWYN ENTERTAINS NORTHWEST EXHIBITORS.

The Goldwyn Minneapolis exchange kept open house for Northwestern exhibitors during convention week, which closed May 11. Besides Richard C. Fox, Goldwyn manager, gave 150 exhibitors, many of them accompanied by their wives, a rare treat in the gold room of the Radisson Hotel in the form of a special showing of "Joan of Plattsburg," starring Mabel Normand, "Hearts of the Sunset," "Social Ambition," the Selexart production distributed by Goldwyn, and "Bill's Predicament," the second of "Smiling Bill' Parsons' Capitol Comedies.

To help make all Northwestern exhibitors feel at home during their week's stay in Minneapolis, Fox called in all of his road men to assist him in extending greeting to the visitors. Forty visitors used the Goldwyn office to receive their mail, which they answered through a stenographer engaged for the occasion.

The Goldwyn special showing at the Radisson proved a pronounced success. The visiting showmen were deighted with the program. A splendid musical program was given during the showing, Fox having engaged a six-piece orchestra to enliven the occasion.

Toledo Exhibitors Form Association

It Will Be Affiliated With Commerce Club and Starts Off With Thirty Houses.

FOR the first time the exhibitors of Toledo have organized a genuine business association, which has adopted the name of the Toledo Amusement Association, and is affiliated with the Commerce Club. At the organization meeting the following officers were elected:

J. Pearlstein, of Keith's theater, president; Manager McClelland of the National theater, vice-president; Manager Beck of the Lyric theater, secretary; Manager Klink of the Hippodrome theater, treasurer. The board of directors is composed of Manager Gerstle of Loew's Valentine theater, A. Horwitz, owner of the Colonial, and Attorney C. K. Friedman.

The association's officers will serve for one year. Meetings will be held every two weeks. Already about thirty houses are represented in the membership, and at the next meeting, May 15, plans have been laid to enroll the remaining houses—about ten.

Boston's Cadman Square Has Premier

Dorchester Section's Beautiful 2,000-Seat Picture House Begins With Nazimova in "Revelation."

BOSTON has added another to its fine chain of photoplay houses. The latest addition to the ranks is the Codman Square theater in Codman Square, Dorchester, one of the finest residential sections of the city. The house seats 2,000. It cost over $250,000.

The theater was dedicated with a regular performance on Saturday night, May 11. The feature photoplay was Nazimova in "Revelation." There is a change of bill twice a week. The latter half of the first week, "The House of Glass," Clara Kimball Young's latest photoplay, was featured.

The Codman Square is owned by Patrick Bowen, a hotel and real estate man, and E. A. O'Donnell, a business man. Harry Jones will be the local manager. The architect followed the general designs of the Strand and Rialto of New York City. A subdued lighting system and a heating and ventilating system which are the finest of their kind have been installed.

The theater is an impressive building of limestone, thoroughly fireproof, and containing an elaborate set of five exits. It has a beautiful promenade gallery, large and comfortable rest and smoking rooms, and special attention has been given to the acoustic properties. The stage has been so constructed that it is capable of handling any kind of show.

The theater has been sumptuously fitted and decorated. The color scheme, which is in French gray and gold, makes the Codman Square one of the most attractive houses in the city.

A large organ has been installed. Messrs. Bowen and O'Donnell are watching closely the progress of this new photoplay house, and if it turns out the success they anticipate they expect to erect houses of a similar type in a number of New England cities.

Goldwyn to Double Its Output

For Its Second Releasing Year Company Will Issue Over Fifty Subjects, Including Six Farrar Productions.

IN its second releasing year Goldwyn Pictures Corporation will double the number of its productions from the present basis of twenty-six annually to more than fifty, according to announcement just made from California by Samuel Goldfish, president of Goldwyn.

This step will be good news to thousands of exhibitors and comes in response to exhibitor demands and their support of Goldwyn since the company was organized.

During its second twelve months Goldwyn will release: Geraldine Farrar, six productions; Pauline Frederick, eight productions; Mabel Normand, eight productions; Mae Marsh, eight productions; Madge Kennedy, eight productions; Rex Beach, six productions from the biggest works of this famous author. And six productions with a popular male star, whose name cannot be announced at this time.

"Within a fortnight," says Mr. Goldfish, "Miss Farrar will begin her first Goldwyn production, and it is good news to be able to tell of her association with our company. From the day of her entry on the screen this brilliant artist has been a sensationally successful star, and our plans for her future foretell a doubling of her popularity through the selection of even greater screen stories than she has ever had before.

"Miss Frederick unquestionably ranks as one of our greatest emotional actresses; a beautiful woman of rare charm and constantly increasing popularity, both with the public and exhibitors. Owners of theaters everywhere have had proved to them her great box-office drawing power.

"It gives me great pleasure to witness the successes of Miss Normand, Miss Marsh and Miss Kennedy, three of our stars who have carried us so far forward during our first year as a producing organization.

"Miss Normand has materially increased both her reputation and her popularity since joining Goldwyn through her successes as a dramatic actress. There were persons who doubted the wisdom of having her step outside the fields of comedy for the newer and finer dramatic work she has undertaken, but these doubts vanished instantly and she was at once recognized as a splendid dramatic actress.

"Miss Marsh is today a greater favorite than ever before in her career. She has more than justified all of the predictions we made for her.

"The faith we had in Madge Kennedy even before her first picture was completed has been amply borne out. She was an instantaneous success on the screen.

"Heretofore, as is generally known, there has been usually but one Rex Beach production annually. Every production ever made from one of his famous stories has made money for exhibitors. Goldwyn is assured of six Rex Beach productions in a single year.

"I am not yet ready to announce by name the popular male personality to be starred by Goldwyn, but I am assured in advance of his great popularity with the American public.

"In June we shall announce our marketing or releasing plans and policies for the coming twelve months. The step we have taken in doubling our production output was foreseen from the beginning of our company's career. With twenty-six productions we first wished to build an organization and develop its capacities and facilities. We did not intend to be hurried into the making of machine-made pictures. We wished to test out our sales and distributing organization and also we desired to girdle the civilized globe with our sales offices and alliances.

"In all of these things we have succeeded. While we have built a powerful and able corporate organization we shun the coldness associated with a corporate existence. We have built a loyal, human, hard-working business family and drawn about us people of sympathy and affection. As humans we have made our errors and mistakes, but we have achieved much and have effected a permanent institution that will continue to improve its already advantageous position in the industry.

"Doubling of our production output does not mean any lessening of our interest in distributing independently made pictures. We have had splendid success with our independent productions. Goldwyn Distributing Corporation keeps 'open house' for the makers of all worthy pictures. We desire to distribute still more productions. Any producer of a good picture or series of pictures can avail himself of our excellent facilities now and at all times."

Illinois Holds State Convention

State Officers and Executive Committee and Delegates and Alternates to Boston Convention Elected.

THE annual Illinois state convention of the Motion Picture Exhibitors' League of America was held in Hall 210, Masonic Temple, Chicago, Tuesday, May 14. I was much surprised to find that only one exhibitor from downstate was present, namely, W. W. Watts, treasurer of the state organization from Springfield. G. M. Luttrell, of Jacksonville, the state president, was absent, and so was William Bradley, of Ottawa, first vice-president. Dee Robinson, of Peoria, and Charles J. Law, of Pana, both members of the state executive committee, were also absent, so that the gathering was practically local in make-up.

In my mind there is no doubt that this lack of interest in the state meeting is due to the steam-roller politics practiced at the last national convention here, as no body of independent Americans will long submit to be treated as puppets to carry out the plans of a few politicians.

In the absence of Messrs. Luttrell and Bradley, Second Vice-President Andrew Karzas, owner of the new Woodlawn theater, Chicago, called the meeting to order. After asking that he be relieved of the duty Fred W. Hartmann took the chair, on motion of Robert R. Levy.

A motion was then made and carried that a committee be appointed to recommend a slate of officers for the state organization and that another committee be named to recommend a list of delegates and alternates to the national convention at Boston in the coming July.

Joseph Hopp objected to this method of selection in a forceful speech, holding that all matters of elections should be made by nominations from the floor, instead of by a committee in star chamber session. He confessed that he himself had been a party to such practices in the past, but that the great world strife in which our country is now engaged for the sole purpose of making the world safe for democracy had awakened him to the sense of being more democratic than heretofore.

"I am sincere in this matter," he said in his closing paragraph. "I have reached that state of life where along this line I appreciate my shortcomings in the past and henceforth shall oppose in organizations of this kind any effort to stifle the voice of any member. I am not a candidate for any office; I seek no preferment at your hands; I have no candidate to suggest, hence I speak from an unselfish standpoint and as a free agent. Let us be through with this mockery and nominate and elect those you may desire through nominations from the floor."

His speech created considerable feeling and a heated debate, after which a motion to adopt the slate method was carried by vote.

The following state officers were then named and elected: President, G. M. Luttrell, Jacksonville; first vice-president, William Bradley, Ottawa; second vice-president, A. Karzas; treasurer, William J. Sweeney (succeeding W. W. Watts), and secretary, Sidney Smith, all of Chicago.

State executive committee: Charles J. Law, Pana; Dee Robinson, Peoria; Paul Sittner, Robert R. Levy and Henry Von Meeteren, Chicago; W. D. Burford, Aurora, and E. Kunz, Springfield.

Following are the delegates to the national convention: G. M. Luttrell, Jacksonville; W. W. Watts, Springfield; Fred W. Hartmann, Sam Katz, I. E. Berkson, William E. Heaney, R. R. Levy, Walter Johnson, P. J. Schaefer, Ludwig Schindler, Alfred Hamburger, William J. Sweeney, John Frundt, Sidney Smith and Harry C. Miller, all of Chicago.

Following are the alternates: Dee Robinson, Peoria; W. D. Burford, Aurora; Dr. Atkinson, Evanston; William Cadoret, Kankakee; George D. Hopkinson, L. Siegel, Rocco Navigato, William Rohe, Joseph Trinz, Paul Sittner, Charles Abrams, G. M. Laing, R. L. Jacoby, Louis Zahler and Andrew Karzas, all of Chicago. J. S. McQ.

UNIVERSAL PLAYERS CONTRACTS EXPIRE.

The contracts of three players heretofore in the employ of the Universal Film Manufacturing Company expired during the past week and were not renewed. The players who now are free agents are Ella Hall, Franklyn Farnum and Emory Johnson. The names of several well known screen actresses are under consideration to fill the place made vacant by the failure to renew the Hall contract, and it is probable that Universal will have an important announcement along these lines in the near future.

As a result of the departure of Miss Hall another star combination is broken up. Ralph Graves, who was signed by Universal recently, will be seen with Priscilla Dean.

Shipman Completes Large Plans

Will Release Fifty-two Subjects a Year and Aims to Keep in Close Touch With His Clients.

ERNEST SHIPMAN, whose announcement appeared in our last issue to the effect that he practically had completed plans for releasing fifty-two pictures a year, is well known in the film industry, with which he has been connected for several years. Prior to that time he had established a reputation as an advertising expert and theatrical manager, having made two trips around the world with theatrical attractions.

Not only is Mr. Shipman in charge of the distribution of the product of independent producers, but he is also acting in an advisory capacity in connection with the actual manufacture of some of the pictures. He states it is his aim not only to see that the productions are timely, but, by ascertaining what his competitors are working on, to obviate needless competition which would result from simultaneous production of stories of the same type and theme.

Ernest Shipman.

In furtherance of the idea of satisfying exhibitors Mr. Shipman has adopted the plan of getting in touch with a number of the leading exhibitors explaining the type of story under contemplation and requesting their opinions, and then being governed accordingly. In this connection he states as worthy of remark that in each instance 70 per cent. or more of the exhibitors are practically in accord, though not always agreeing with his ideas.

One of the subjects now being prepared for production and designed to cement more closely the friendly relations between this country and Japan is a thrilling story of the Japanese samurai, in which the principal role will be enacted by a well known actor who has gained an enviable reputation by his portrayal of Japanese characters.

In speaking of his success in disposing of territory on the various productions he is marketing Mr. Shipman attributes it in no small degree to his method of handling film productions along the same line as other merchandise and his practice of establishing a fixed price for each production which is distributed among the various territories on an equitable percentage basis. In furtherance of this idea he has prepared printed price lists for the benefit of state right buyers which show the exact price for each territory.

Universal Photographs Start of Air Mail

Has Eleven Cameramen on the Route Between Belmont Park and Washington.

JACK COHN, manager of the Universal Animated Weekly department, claims to have obtained such splendid pictures of the opening of the aeroplane mail service between Washington and New York on May 16 that the pictures may practically be considered as exclusive.

No less than eleven motion picture photographers were used by Universal to cover the historic event. Representatives of Universal were stationed not only at Belmont Park, Long Island, and Potomac Park, Washington, the respective starting places of the aviators carrying the mail bags, and at Bustleton, just outside of Philadelphia, the midway stop, but at numerous places along the route taken between Washington and New York by the aviators.

In taking the precaution of stationing cameramen at intervals along the route Universal was fortunate enough to get pictures of Lieut. George L. Boyle when the aviator was forced to make a landing at Waldorf, Md.

All of the film of the flight taken was rushed to the Universal laboratories, and within forty-eight hours positive prints were being shipped to all Universal branches.

St. Louis Snoopers Are Ousted

Censorship Is Dead in Fourth City and Bluecoats Are Back on Their Beats Hunting Less Interesting Prey

AFTER five years of desperate fighting during which time the freedom of the film was seriously jeopardized, the demon "censorship" in its popular guise has been slaughtered in the fourth city by a possee comitatus composed of the very best element of the city of St. Louis. At present writing the octopus of individual snooping lies prone upon its stomach with but a few lame kicks left.

Exhibitors have noticed during the last few weeks the dying gasps of censorship. Five years ago a set of busybodies, who constituted themselves guardians of public morals and private liberties, set out in St. Louis under the banner of so-called propriety, and within a few weeks made themselves so ubiquitous that no film or theatrical performance was safe in its investment.

Not satisfied with the private influences which were brought to bear on the motion picture exhibitor, the Police Department under Chief William Young appointed a regularly formed morality squad composed of six or eight policemen, who, for some reason or other the chief decided had suddenly been endowed with sufficient discretionary judgment to tell an intelligent public just what it should and should not see or hear.

So the "Morality squad," as it was called, started on its quest of prey. One by one the wise minions of the law visited the theaters more boldly advertising catchy titles, and one by one the theaters were entered and the offerings scrutinized.

While this "official" form of snooping was going on, a set of unauthorized individuals who came into unusually keen judgment just about the time the policemen were so endowed also swooped down upon the exhibitors and theatrical man. A gentleman by the name of E. V. P. Schneiderhahn, an attorney by profession, and representing what was called at the time as the Federation of Catholic Societies, took up the cause for the unofficial snoopers.

Within a few months there were docketed in court a number of "violations" of the law governing "obscenity," and exhibitors and exchange managers alike worried.

Court Threw Out Many Cases.

The cases came up. In some instances the court, having viewed the exhibition in question himself, threw out the cases without ceremony. In others he listened for a time and then nolle-prossed them. In others change of venue was taken and some, I believe, are of record as still standing—with the film in question reposing in the ashheap of has-beens.

The court found that it couldn't tell from the testimony of the Morality Squad whether the picture was educational or lascivious, scenic or obscene. The self-appointed guardians themselves failed to agree and case after case went from the ridiculous to the absurd.

Then the Morality Squad—composed as I have indicated by policemen and dictating in some instances to very highly intelligent and educated men—was clothed with the power to "order changes." This was the last straw. The motion picture trade and the theatrical interests informed the Morality gentlemen that a court would estop them if they tried that form of Russianism. It was tried once or twice and proved a fizzle.

With every defeat of the Morality Squad there was a concomitant loss for the self-appointed guardians of private morals and liberties until, vanquished at home, they sought redress in the State Legislature.

It is of record in Missouri that the Legislative session of 1917 saw a crowd of self-constituted snoopers at Jefferson City—I had the pleasure and amusement of seeing them there—who did not know just what kind of a law they wanted. They had no basic principles upon which to work. They had neither zenith nor nadir in their conceptions of propriety. Ephemerists and theorists, they argued before a body of legislators for the passage of an indefinite measure as to morals, but a very definite measure as to purpose—what these censors wanted was a state statue which would simply give them the right to say what they wanted to say about any picture and have their say "go."

Be it said to the credit of the Missouri Legislators, the lawmakers couldn't see them. Snooping and censoring got a distinctive oral discoloring at the hand of the Legislature.

Snoopers Stub Their Toes on "Birth of a Nation."

It was about this time that the "Birth of a Nation" appeared in Missouri. The snoopers appeared and filed their complaints. The case was called and the snoopers and dramatic critics called. The snoopers declared that the scene in which Miss Mae Marsh was chased over a precipice was outrageous, and declared that the negro mob scenes were conducive to laxity in morals and productive of mental debauchery. The court listened.

Then well-known private citizens were called, dramatic critics entered and all were in accord that the censors were about as far off as usual. The "Birth" went on as usual.

Shortly after this the self-styled guardians visited the Shubert and Klaw & Erlanger houses, made Al Jolson's girls don fleshlings and put kilts or panties on Ned Reyburn's dolls. The runway came into distinction through their objections—with the inevitable result that the shows declared "risque" were packed.

Cops Watched Pictures, Indecent Burlesquers Thrived.

It may be remarked here that while the snoopers were visiting legitimate pictures, trying to have a part of Annette Kellermann's "Neptune's Daughter" cut out, and attempting to eliminate some of the mermaids from a celebrated water-scene movie, there were operating in St. Louis two burlesque houses that defied both law and order, decency and propriety—but which—and I can prove it—received absolutely no attention from the gentlemen who were "cleaning up"—no, not even from the "Morality Squad."

The last six months brought things to a head.

The Morality Squad was split up and some of its members transferred. The individual snoopers' organization virtually disbanded with the defeat of a measure introduced in the Board of Aldermen and calculated to give them broad powers in censorship. And the next step was to have the "cop on the beat" give every show the onceover!

That was the straw that broke the camel's back.

It was the Charybdis upon which Censorship in St. Louis floundered.

About three weeks ago four pickpockets operated on a wholesale scale in the foyer of a motion picture house and within 10 feet of three policemen and a sergeant who sat in the back row watching the picture then being screened!

A few nights later two automobiles were stolen from in front of a motion picture house while the policeman on the beat was giving his "discretionary" onceover to the film.

And it was a noticeable fact that robberies grew in the neighborhood of the movie houses—especially the large ones.

Then the bubble burst.

Chief Young, acting on orders of the Police Board this week, sent out written orders to every captain in the city to keep the 2,000 policemen of the Fourth City out of the motion picture theaters, to cut out the so-called discretionary prerogatives of the bluecoats and to send them back to the street corners and areaways to look for robbers.

This is the story of misguided censorship in St. Louis which, I may say, is indicative of the spirit and the method behind all forms of self constituted snooping.

The thing was wrecked on its own reefs here.

And meanwhile the Exhibitors' League, led by William Sievers, manager of the New Grand Central, instituted a voluntary censorship over its own showings, that placed a ban on children in theaters for certain productions—the only form of censorship which has met with popular approval in St. Louis and the only censorship that now has a leg to stand on.

M. M.

LOCKWOOD COMPANY MOVES TO NEW QUARTERS.

The Yorke-Metro Company, which produces the Harold Lockwood features for the Metro, has moved its base of operations from Metro's West Coast studios, where it occupied space since its arrival from the East, to a plant of its own at 1329 Gordon street, Hollywood, Cal. Prior to the company's occupancy extensive alterations and additions were made in the plant and in its equipment to increase production facilities. The first picture the Lockwood company will put on in its new home will be "A King in Khaki," a romantic drama, based on Henry Kitchell Webster's novel of that name.

Conditions as Seen in the Northwest

By Sam Spedon.

After the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest we stayed in Minneapolis and St. Paul five days to size up the territory of the Twin Cities. We learned that there are 93 theaters in all in both places as against 160 two years ago; 61 in Minneapolis and 32 in St. Paul. We succeeded in visiting about two-thirds of these and in many instances meeting the owners or managers. All in all, the houses are quite sizable and well appointed. In Minneapolis there are several of them beautiful. Those in some of the suburbs or neighborhood localities are beautiful and built on modern lines of architecture. There are a few such in the city itself, but most of them are of the ordinary type, although well managed and maintained. In St. Paul the same conditions exist, but most of the larger and more attractive theaters are in the city's center. We were glad to meet Theodore Hays, manager of the Garrick, one of the largest theaters in St. Paul. Mr. Hays is probably the pioneer exhibitor of the Northwest, one of the most progressive and one of the most capable showmen. He is second to no one in business. We were particularly impressed with the Lagoon and Calhoun, two residential Minneapolis theaters, recently built.

* * *

Messrs. Ruben and Finkelstein control about fifteen theaters in the Twin Cities. Many exhibitors control two or three houses, so the individual owners are not so numerous in these two cities, comprising in all about 700,000 inhabitants.

As near as we could learn, from a consensus of opinion, the city theaters are doing a good business, but the adjoining territory is only fair. Some of the exhibitors are somewhat pessimistic about summer patronage and predict a general falling off on account of the draft and war demands generally. In some smaller towns in the Northwest they are already talking about closing during the next three months.

Exhibitors Have Grievances.

We heard considerable complaint among the exhibitors about the excessive overhead in maintaining the exchanges at the expense of the exhibitors. They have become obsessed, as well as some of the manufacturers, with the question of waste and the remedy for it. And now that the co-operative booking plans have advanced new ideas and theories they have centered on them as the panacea and are more or less convinced that present methods of distribution and production are all wrong and a more equitable business basis will be arrived at in the near future.

A Slam at the Home Office.

The question of contracts made by branch managers and then referred to the home office in New York is considered an injustice and evil which should be remedied. The exhibitor claims that an authorized representative of any business concern should be empowered to act authoritatively for the concern and it should stand by the manager's agreement as to price and not change it after the exhibitor has agreed in good faith to book the attraction. Such proceedings put the exhibitor to much hardship when he has, very often advertised or announced to his patrons that he will show the feature at his theater.

Exchanges.

In Minneapolis there are thirty-five exchanges all maintaining well equipped and attractive offices. We called on most of them. They accorded us a hearty welcome. One thing was very noticeable among the exhibitors and exchangemen. That was the friendly feeling which exists between them. Notwithstanding the many grievances that prevail on questions of business, they bear no animosity personally and the best of feeling is manifested in all their associations with each other. Some of the exchanges are doing very well. Others, on account of changes in business management, we presume, are not getting their usual quota of business.

Considering conditions in this immediate northwestern territory, we are of the opinion that they are not as prosperous as they are in most parts of the East and West.

An Acknowledgment.

We want to acknowledge the extreme courtesy shown the World's representative by Newton Davis of the Universal, who tendered the use of his car in getting around the Twin Cities. And likewise to George W. Malone of the Mutual for aiding us in arranging our itinerary; also to Dan Donnellan of the same exchange.

An Exchangeman's Opinion.

Here is an interview with E. R. Pearson, one of the leading exchange managers of Minneapolis. "Of the territory immediately contingent to Minneapolis our records show 650 towns and 980 theaters. Over 500 of those towns are under 2,000 population. Only about 10 towns exceed 10,000 population. Many of the towns having more than one show, all of them are controlled by one exhibitor. This, with above figures, proves conclusively that competition between exhibitors for film exists in less than 30 per cent. of this territory's localities.

"Conditions from the profit standpoint to exhibitors seem to be comfortable. Of course, 70 per cent. being practically free from competition on the buying end, certainly do not overpay for this service, and if they permit their patron's interest in pictures to become languid it is their own fault.

"I might mention one other fact, the gross rentals for all current events and weeklies in the Chicago territory averages fully $3 a theater for the whole territory, whereas in the Minneapolis territory averages $1 a theater for all weeklies.

"Now I consider it a patriotic privilege to encourage showing of weeklies, especially since at the prevailing rental prices such films could not possibly be profitable for either the exchange or the producer; hence I cannot be accused of any ulterior motive. My methods of setting prices on a film subject are always in the ratio that such subjects' box-office value and cost bears to a locality's conditions and urban population. Thus the price becomes exactly fair to the small town in proportion to the large one and vice versa. If it is a good buy for one exhibitor it becomes proportionately just as good a buy for another. Besides, we always guarantee value received. We cannot afford to accept money any other way. Every exhibitor buys service not once, but from fifty to one hundred times a year and becomes less and less cautious toward the exchange that always gives him a square deal."

Madge Kennedy Signs Longer Contract

Goldwyn Announces Actress Has Placed Signature to Agreement Covering Years Ahead.

MADGE KENNEDY is the latest Goldwyn star to sign a new and still longer-term contract with Goldwyn Pictures Corporation, under whose name and auspices she made her successful debut in motion pictures. Miss Kennedy's original contract with Goldwyn still had a long time to run, but so great has been her success and so enthusiastic is Goldwyn about her screen future that the company wished to get the comedienne to cast her lot with it for years ahead. This she consented to do.

This announcement definitely puts an end to the rumor about Miss Kennedy's return to the stage as a star under David Belasco's management. Since her entry into pictures last spring Miss Kennedy has scored successes in "Baby Mine," from Margaret Mayo's big stage success; in "Nearly Married," from Edgar Selwyn's long run New York stage success; in "Our Little Wife," an Avery Hopwood stage hit, and in "The Danger Game," a melodramatic comedy written for her by Roy Somerville. Next week she will be seen in "The Fair Pretender," another melodramatic comedy, built around the great American game of bluff, by Florence C. Bolles. Meanwhile she has completed a screen version of George Weston's story, "Oh, Mary, Be Careful," for release some time in the early summer. Her next picture to follow "The Fair Pretender" will be "The Service Star," which Willard Mack, Goldwyn's scenario editor, poetically calls "the flag of all mothers."

ARCHITECTS TO SEE NAVY FILMS.

The first private showing of the Educational Film Corporation's new four-reel naval picture, "Your Fighting Navy at Work and at Play," will be given in the clubrooms of the Architectural League of America, in West Fifty-seventh street, New York, on Thursday evening, May 30. It will be an invitation affair, limited to the members and their friends—a sort of navy night, in which the architects who are keenly interested in naval construction will be addressed by Henry B. Culver on "Ships' Models," and by Lieutenant Henry Reuterdahl, U. S. N., on "The Fighting Navy."

The making of prints of "Your Fighting Navy" has started at the laboratories. In anticipation of extraordinary demand the first order calls for fifty positives for the United States alone. At least a week's run at a leading Broadway theater will precede the general release, which is scheduled for about the middle of June.

Richardson Home After Five Weeks' Trip

Looks Over Theaters in Missouri, Illinois, Indiana and Ohio—Talks to Fort Wayne Men—Visits Westinghouse Plant

HANNIBAL, MISSOURI.

HANNIBAL is one of those rather sleepy but substantial and quite wealthy Missouri cities. It nestles beside the Father of Waters' muddy tide about one hundred miles above St. Louis. It was the boyhood home of Mark Twain and the house where he lived for many years is still "pointed to with pride," though the Huckleberry Finn house has been torn down. Hannibal has a population of about 25,000, but only three motion picture theaters; two of them owned and managed by one man, J. D. Price, whom I did not have the privilege of meeting personally, but who, I was told by his lieutenant, claims that "too much competition" forced him to reduce the admission to one of his theaters to five cents. Sorry, friend Price, but I am unable to see how or why one competing theater could do that, and if it is true, then I would say that two theaters are sufficient for Hannibal. This thing of giving the public a program the production of which cost thousands and maybe tens of thousands of dollars for five cents does not appeal to yours truly as having proper proportion. I was all the more surprised at Mr. Price's action in this regard when I found his Star theater, the one I visited, presenting evidence of live, up-to-date management. I had the pleasure of meeting Mr. Price's capable votes-for-ladies assistant.

The Star theater, one of the Price houses, seats 900; admission 11 and 17 cents—higher on special days. The auditorium is prettily decorated and is quite cozy. The interior lighting, while susceptible of improvement as to the clock and orchestra lights, is not at all bad. The screen is set in black, but the black does not come in to meet the picture at the top and the sides, as it should; also there is no black at all at the bottom. This is bad, because, unless there is black right up to the picture at top, sides and bottom there is not that sharp contrast which "sets the picture off." In fact, it is best to let the picture extend over on the black by one or two inches, but not more than that. The picture light was brilliant and well handled.

M. S. Justice is operator. He has but recently taken a position at the Star, and is getting things into shape in the projection room. He is sadly hampered in his work by that abomination, a fixed schedule. The day of my visit there was not sufficient film footage to fill the allotted time, hence the projection was necessarily dragged, with rather absurd action in certain parts. There was also, of course, some flicker. That there was not more was due to what must have been an intelligently planned revolving shutter. The Star projection room is practically on a level with the screen. It is of fair size, and there is a vent flue of ample size, with exhaust fan therein, all of which is excellent. There are two General Electric mercury arc rectifiers in the projection room, the light from their unpainted tubes flooding everything. These are soon to be displaced by a transverter; also the projection room walls are to be painted black. Good!

Friend Justice has invented a clever changeover signal, which device he is hereby invited to describe in the Propection Department for the benefit of fellow operators. Justice is, I think, a very competent man. The Star box office scenery certainly does like popcorn, and when it comes to ice cream she just simply eats 'em alive.

Departure of Men for Camp Affects Patronage.

The Park theater, a thousand-seat house, charging 5 and 10 cents some days, 10 and 20 other days, and still higher when special big features are booked, is owned and managed by Thomas A. Rigler, who wants what he wants when he wants it; also he usually gets what he wants when he wants it, so I am told, if it be at all obtainable. If friend Rigler sees a nice ripe plum hanging from a high limb he waits not for it to fall and be squashed or grabbed by some one else. No, no. He grabs a pole, hands Mr. Plum a wallop and graps it as it drops, thus assisting nature, as it were.

The Park had not opened for the day when I was there, hence I cannot vouch for screen results. I gathered from neighbor Rigler's remarks, however, that he had recently let a progressive, up-to-date operator go, employing in his stead one who, while a competent electrician, is not an operator. With all due respect to Manager Rigler he has, I think, made a grave error in this matter; also one which will not tend to boost box office receipts. A good operator must be a pretty good electrician, but it does not at all follow that a good electrician is anything even faintly resembling a good operator. In other words, while electrical knowledge is a necessary part of the education of a competent operator, it is one part only. There are several other equally important branches of knowledge necessary before one can lay just claim to the title operator.

Manager Rigler says business has been rather poor, due to the enlistment of 600 of Hannibal's young men, which, so Mr. Rigler says, means the loss of about 2,000 admissions to Hannibal theaters every week. This estimate he bases on an average of two admissions each person a week, which, of course, usually includes an admission for the young woman who accompanies the youth. This estimate may be a little high, but undoubtedly it is responsible for at least a goodly portion of the loss. Business is, however, slowly improving again, and will, Mr. Rigler thinks, soon be restored to normal. Manager Rigler greeted me most cordially, and it was with regret we hurried away to attend to other matters.

QUINCY, ILLINOIS.

I STOPPED in Quincy from 6 p. m. to 7 a. m., but was too weary to do more than pay hurried calls at a few of the theaters. I clambered into the straw the previous night at St. Louis at 2.30 a. m., only to roll out again at 6 a. m., to travel 150 miles in the stuffy day coach of a local train. Therefore, I confined my efforts to taking dinner with P. F. Felt and his daughter, Lulu, the latter a musician of large local reputation, and to visiting the Quincy, Gem and Princess theaters. At the first named I found Manager J. J. O'Neil busy taking up a collection of tickets from incoming patrons. His son, William, was projecting what was, at least at the moment, a well-illuminated picture. The Quincy is of the storeroom type, seating 250. All I saw of it was from the entrance.

Pinkleman to Build 1,000-Seat House.

P. E. Pinkleman is the "big man" in Quincy motion picture affairs. He owns the Princess, Savoy, Gem and Family theaters, management of which he supervises, and is contemplating the erection of a 1,000-seat theater as soon as conditions again settle down to normal. Mr. Pinkleman is an enthusiast; also he is eager for knowledge which will aid him to improve his theaters. That is merely one way of saying that he is a progressive theater man. "The Projection Department of the Moving Picture World is our guide in all matters pertaining to projection," he says.

Quincy is a wealthy city, and a conservative one. Its population is about 36,000, and it has nine theaters, all of which use a good grade of film service, so I am told; also such of them as I saw were putting on at least fairly good projection, that of the Princess being brilliantly illuminated. I was too tired to visit operating rooms or to watch projection, especially in view of the fact that at 7.30 a. m. I must again be in a stuffy day coach, with a strenuous day before me. That meant get up at 6 o'clock. Mr. Pinkleman was disappointed in that I could not address the Quincy men, but there is a limit to physical endurance.

FORT WAYNE, INDIANA.

DUE to misunderstanding as to exact time of my arrival in Fort Wayne, the reception which had been planned went "blooey," because I beat 'em to it. Fort Wayne is distinctly a manufacturing city, with a population of 80,000. Having established a rather unhappy home in the city's best, which, however, isn't really the best, Home of the Wanderer, I called up the Strand theater, but could not get into touch with either its manager or operator, the latter being secretary of the Fort Wayne operators' union. But I left word of my arrival and soon Manager Quimby of the Strand put in an appearance and said: "Hello, Rich! Saw you in New York three years ago; how are you? Got a machine downstairs that can do eighty miles per! C'm on; let's get some air!" And before I could get the last syllable of my "All right" pronounced we were in the car. Some hustler is friend Quimby. He owns the Strand and Jefferson, two of Fort Wayne's best.

I visited the Jefferson and Strand that evening under Mr. Quimby's guidance. I did not make notes as we passed through the Strand, for which I am sorry, because I did

not get back to it as I had planned. The Jefferson, of which Alexander McCabe is house manager, has a lobby different from any I have viewed to date. Mr. Quimby seems to have solved the problem of securing revenue from the sale of advertising to merchants in a way which is unobjectionable, or very nearly so. The entrance lobby is 20 feet wide by 120 feet long, and Mr. Quimby has installed therein large glass display cases, set against the wall on each side which he rents to drygoods, millinery and other merchants for the display of their wares. A not-too-large decorative card in each case announces the name and address of the firm advertising. So far as I can see the plan has no objection, except possible congestion of the lobby in rush hours.

Jefferson Auditorium Imposing.

The Jefferson auditorium is imposing and pretty. It has a seating capacity of 1,400. A wide, rather flat-arched ceiling covers a space 68 feet wide by 150 long. The decorative scheme of the interior is in fawn and old rose. The picture is projected on a mirror screen 18 feet wide—probably the largest screen friend Rembusch ever made. A specially constructed railway car was necessary to transport it from the factory in Shelbyville, Ill., to Fort Wayne. Mr. Quimby likes the screen very well. The auditorium lighting could be improved in so far as applies to the clock and orchestra lights, though neither is what could be termed bad.

The projecting room is 12 by 40 feet, but only has a 7.5-foot ceiling. This latter fault is minimized by the fact that in the ceiling are five vent flues, with forced draught ventilation. If I remember correctly, the inlet is at the ceiling line, which is not good, because the air will enter, rush along the ceiling and out again. If I am right about this, I would advise that the fresh air inlet be carried down to the floorline and along the rear wall, with graduated openings, about three of them, to admit fresh air to all parts of the room. This may seem to Manager Quimby like a small detail, but I can assure him it is of great importance to the comfort and health of his operators. There is a Fort Wayne motor generator set, 100 ampere capacity, its controls and ammeter and voltmeters being located on the front wall between the projectors. The ports are of goodly size—an important item, indeed. The projection light was brilliant and of pure tone; also the projection speed was correct. Taken altogether the Jefferson is an up-to-date theater, which would be a credit to any city. Projection is in charge of Brother Foreman, secretary of Fort Wayne Local Union No. 466, M. P. M. O.

After inspecting the Jefferson Mr. Quimby took me for a spin in his machine, and believe me that car only touches the highest spots when he opens 'er up. Pitch dark, a sprinkle of rain and 55 miles an hour. That's all! By day the scenery would look like a photoplay projected at approved east side speed when brother Quimby steps on 'er.

Later E. A. Krans, president; E. J. (Baldy) Kirk, vice-president; G. A. Loucks, business agent, and L. A. Bertschi, trustee Local Union 466, I. A., came to our hotel room and informed the writer he was not due in bed until cock's crow.

Finds Faulty Operating Rooms.

And just at this point let me intersperse a few remarks as to conditions in Fort Wayne. I visited the Strand, Jefferson, Transfer, Grand, Colonial, Lyric and Orpheum theaters. All theaters in the city use a.c. supply, rectified by means of Fort Wayne motor-generator sets. Some of the theaters are large, commodious and excellent, with up-to-date appointments and equipment, but the majority (there are 14 all told) leave something to be desired. Some of the projection rooms can be called that only by courtesy; also most of the projection rooms are ventilated by means of windows opening directly on the street. This latter is bad in several ways. Not only does it flood the projection room with light at matinees, making it very difficult, if not impossible for the operator to have that clear, sharp view of his screen he must have in order to do the best possible work, but it constantly sets up the temptation for him to rubber at the passing show, with consequent neglect of his own.

In proof of this half an hour or so after I had visited the Grand I passed by on the sidewalk and saw the operator sitting in a chair in front of the window, his legs crossed, his chin in his hand, apparently dreaming. In view of this I am certain that the criticism sent in not long ago concerning projection in this theater (which said the operator seemed to be asleep, as the picture was out of frame much of the time) was justified, and if it is, that big, open window is the probable seat of the trouble. These windows should be closed up tight, and fresh air, in ample quantity, brought in through a light-tight duct. This would not be so nice for the operator, but it would be very much better for the screen result. I am sorry to criticize the Strand brother thus sharply, but facts are facts, and there can be no possible excuse for an operator sitting with his back to his machines and his screen while an uncontrolled, inanimate motor reproduces the art of high-class artists on the screen. The operator is not employed to watch the passing crowd. He is there to watch his work, and unless he does exactly that the work will inevitably suffer.

By and large Fort Wayne projection rooms are distinctly below the average, and the further fact that in some of the houses auditorium lighting needs attention, and needs it badly, makes it to the credit of Fort Wayne operators that screen results are as good as they are.

The Transfer theater is owned and managed by D. S. Vesey, who, by the way, has the reputation of being one of Indiana's best attorneys. It is of the storeroom type and seats 319. Auditorium lighting is good, except for the piano and exit lights. I showed friend Vesey how to remedy this fault, and he said the matter would be attended to immediately. Screen illumination and projection speed were excellent. C. O. Smith is the operator. The projection room is small and there is a lot of light therein. One Simplex and one Power's 6B are used.

How Auditorium Clocks Should Be Illuminated.

At the Grand I found my old friend Mr. Clock planked right up against the screen at the left of the picture, its white face brilliantly illuminated, its woodwork also illuminated, and light reflected to considerable of the nearby wall. When! Oh when! will theater managers come to realize the utter foolishness and entire uselessness of placing their entire screen result into direct competition with a wrongly illuminated clock? Once again, for the 'steenth time, I will tell you how to illuminate your clock. Go to a photographer and get some of the black paper in which his large negatives are wrapped. Cut a circle of this black paper the exact size of the face of your clock and make a hole in its center for the hand post. Have a sign painter paint, in proper position, the roman numerals from I to XII in WHITE. Now slip the paper under the hands, either by removing them, or slitting the paper from center hole to edge, or by making the center hole one inch in diameter and slipping the hands through the hole when they come together, as they do once every hour. Next place several small spots of liquid glue on the clock face and press the paper face down over the original face, to which the glue will hold it. You now have a black clock face with white figures. Next cut false clock hands from thin white cardboard, white oilcloth or white paper, making them about three-eighths of an inch wide. Attach these false hands to the clockhands by any suitable means, such as glue or slits in the paper to thrust the hands through. We now have a black face with white hands and figures.

There is no appreciable reflection from the black paper, so that if the light now be confined to the face of the clock all the audience sees are the white figures and white hands, but it sees them far more easily and plainly than it did or could before, because WHITE SHOWS ON DULL BLACK FAR BETTER THAN BLACK SHOWS ON WHITE. If the foregoing be carried out faithfully you may have your clock beside the screen without any of the bad effect you inevitably produce when you do it the other way. It does not in the least injure the original clock face.

In addition to the clock, there were seven bright sidelights about six feet from the floor, and two large decorated diffusing globes, containing white light, located halfway down the length of the auditorium, one on each side thereof, set out probably two feet from the wall and about eight feet from the floor, all of which is bad from the projection viewpoint, since these lights set up eyestrain, and by reflex action in the eyes of the audience produce, in a modified way, precisely the same effect that stray light on the screen produces—injures the highlights and lessens the color tone and contrasts of the picture. All this is said in kindness.

I had the pleasure of meeting John Molett, manager, a pleasant man, who, like too many other theater managers, expends much energy on studying his program and not enough on the problems involved in placing those programs properly before his patrons.

Objects to Large Windows in Grand's Operating Room.

The screen illumination was excellent at the time of my visit; also the projection speed was correct. The operating room is small and is literally flooded with daylight by day and, I should imagine, with street light by night by large windows opening on street, extending from floor to ceiling of room. A pleasant place to work, but one not conducive to excellence in projection, particularly when the street is the main drag of the city, and crowded with men, women,

boys and girls. Ray Miller is operator. Two Power's 6A machines are used. I most sincerely trust Manager Molett will take what I have said in good part, realizing that it is said entirely for his own benefit and the benefit of the motion picture industry, and eliminate the faults I have named. Enlarge that projection room by moving the front wall three feet ahead (it can be done easily, if I rightly remember), close those windows tight by building in front of them a light-tight airshoot of ample dimensions, its opening at floor level, with ample ceiling vent flue and a 16-inch exhaust fan. The operator won't like this at all, but that cannot be helped. When his comfort comes into conflict with excellence in screen results, his comfort must give way. He is not there to put in several hours watching the crowd, but to watch the screen, and watch it closely. As to illuminating your theater without those objectionable sidelights, why I will, upon application, tell you how to do it—how literally to flood your theater with light without in the least injuring screen results.

Comes Across Excellent Projection in Colonial.

The Colonial theater is managed by Herman Heisler. Projection light was brilliant and pure in tone. Color values of the picture showed up well. The Colonial is a 5-cent house, seating 500. The piano is far to the right and there is no light near the screen. The projection room is small and quite crowded, also its windows open on the street. There were also unnecessary incandescent lamps burning therein, wasting coal and doing harm instead of good. L. A. Bertschi is operator, though he was not on duty at time of my visit, hence cannot be blamed for the burning incandescent lights mentioned. He runs two Motiographs. Miss Julia Romary, presiding genius at the box office, demanded honorable mention. She is hereby accommodated. Incidentally the Colonial admission should be raised at least to 10 cents, if for no other reason than the beauty of the box office "scenery" is well worth the added nickel.

Too Much Piano Light in Lyric.

The Lyric, Oscar Wobrook, manager, seats 900 at 15 cents admission. It is a combination house, running three acts and three reels. Brilliancy and tone of projection light are excellent. The piano light also was brilliant—and copious. The woman pianist literally had light smeared over about everything in sight. Her lamp illuminated a space fully 4 by 6 feet. Apparently she labored under the delusion that the audience paid its admission fee to enjoy a silhouette of herself. In addition to this utterly useless piano light crime there seemed to be no effort whatever made to reduce the other lights to their lowest practical value or to hide them from the audience. From each bunch of sheet music light blared back into the eyes of the audience. As is usual in combination houses, where it is supposed to be 50-50 with pictures and vaudeville, the picture gets the worst of it, the projection room being located at the extreme top of the high balcony, and none too large at that; also the projectors are in sad need of repairs, or rather thorough overhauling. In fact it would, I am sure, pay the management well to install two new projectors. Charles Hosford, operator, is producing as good results as any man could be expected to deliver under the conditions—much better than friend manager has any right to expect when the utterly wretched condition of the machines is taken into consideration.

Orpheum Provides Recreation Room for Employees.

The Orpheum is a large, very cozy-looking theater, owned by the Bankers' and Merchants' Theater Company, of which A. F. Bentlinger is general manager and C. W. Mason, local manager. Its brightly illuminated front can be seen for blocks at night. Its auditorium seats 1,200, mostly on the main floor. There are no lights near the screen. The company has provided a large, comfortable rest and recreation room for its men employees, and another for its women workers. General Manager Bentlinger believes in securing interest and hearty cooperation from his employees by considerate, courteous treatment. He is right, because the man or woman who will not respond to this sort of treatment will not respond effectively to any treatment, and is a mighty good subject for discharge.

The projection room is 12 feet deep by 22 feet wide, and has a 10-foot ceiling. Its observation ports are glass-covered, but are too small. Simplex projectors are used and neither head has been off the stand in four years; also there have been no repairs except new sprockets, tension shoes and aperture plate tracks. The machines seem to be in good condition, and are still doing good work. The men can get any repairs they need. E. A. Karns, president, and E. J. (Baldy) Kirk, vice-president, Local Union 466, are the operators. They work five-hour shifts, delivering excellent screen results. There is a five-piece orchestra, situated on a raised platform to the right of the screen, that does remarkably good work. For its size it is the best I have yet heard. Miss Frieda Weingart, vocalist, contributes a song to the program. The screen illumination was brilliant, and the light tone pure.

Projection Expert Talks.

At midnight every operator and with one exception every exhibitor and theater manager gathered to "hear Richardson talk." At least one exhibitor carefully warned us that he would simply have to go before we were finished. He did not go. Afterward I asked him why, to which he replied: "I just couldn't."

Well, Richardson "talked." We turned our rapid-fire language gun loose in setting forth certain facts concerning theater practice. It was served boiling hot and all ready to be swallowed whole, a painful process indeed. But the Fort Wayne men are as game as they make 'em, and though many a pet corn got squashed there was no baby act staged. Why they actually, and I believe sincerely, thanked me for doing it; and that is the sort of men who can and will profit by constructive criticism. While in Fort Wayne I had the privilege of taking dinner with President Karns and his family.

BUCYRUS, OHIO.

IT WAS in Bucyrus I found one of the most remarkable little theaters and exhibitor-managers, everything considered, I have encountered to date. As soon as my route was published in the Projection Department, a letter from the Hippodrome theater, Bucyrus, Ohio, signed W. P. Newman, arrived, asking that I stop in that city. Whether Mr. Newman was exhibitor, manager or operator I did not know, but finding it possible to lay over in Bucyrus from 10 a. m. to 3.19 p. m., I agreed so to do, Bucyrus being but a small city with three theaters. I shall always be glad I complied with Exhibitor-Manager Newman's request, for I got a story in Bucyrus, and that story hath moral of weight.

Yes, W. P. Newman proved to be an exhibitor-manager; also he is a showman, in all that that term implies. He is also a competent business man Bucyrus can boast of but 11,000 population, and the Hippodrome, Mr. Newman's theater, has two competitors, the Grand and the Southern, each of which is a more modern theater than the Hippodrome. All three houses are on the main street of the city, and you could toss a stone from one to the other with ease. And now I want some of you "sob-sister" exhibitors who are eternally complaining that "business is dull," "of too much competition" and that "business is going to the everlasting bow wows," to read the following over very carefully once each day for at least six hundred days:

Newman Makes Success of Hippodrome Theater.

Eight years ago W. P. Newman, a circus man who had fallen upon evil days, as circus men often do, and was flat, stone and every other kind of dead broke, landed in Bucyrus, Ohio. He had not a dollar, no job or any particular knowledge of anything except the circus business. It so chanced that a small and very crude little motion picture theater was lying idle, the last tenant presumably having failed to "make it go." It was fitted with a projector, kitchen chairs and a crude screen. Its owner, seeing the thing lying idle, knowing Newman for a "showman," proposed that he open it and try it out. And this Newman did, with scarcely a dollar of capital, and with no knowledge at all of motion pictures. There were even some debts of the circus to pay. This all happened eight years ago. Mr. Newman paid his circus debts, and today owns one of the most remarkably equipped theaters of its kind and size I have as yet seen, the Hippodrome; also a large automobile and a new home, which might well please the most fastidious. It is a home of which any man might well be proud. I, of course, do not know what else in the way of goods and chattels Newman has, but that much I saw with my own eyes, and was given to understand it was free from debt. And every cent of all this has been coined from that little Hippodrome theater, which, while it now seats 453, was but recently enlarged to that capacity at 5 and 10 cents admission in normal times; 6 and 11 now. And mind you all this has been done in a town of 11,000, with two competitors, each with a better theater (but not better equipment) than his own.

Equipment of Hippodrome Its Dominant Feature.

The Hippodrome is of the storeroom type. The auditorium itself is not in the least degree remarkable, unless it be in the fairly good results Newman has secured under very adverse circumstances, the building being itself not at all adapted to the purpose to which it has been put. Viewed merely as a theater auditorium the Hippodrome is distinctly less desirable than either of its two competitors, and its

location has no advantage over that of its rivals. It is its remarkable equipment which makes one sit up and take notice. Remember we are speaking of a rather small 5 and 10-cent house of the storeroom type, and then read this: The Hippodrome has a nice but not remarkable front. Entering its lobby we find local and long distance telephones just inside the door. At the left of the lobby, which is necessarily restricted in both length and width, is Manager Newman's office. For brother Newman is right there on the job from 10 a. m., until closing time at night, giving every detail his personal attention. In programs Mr. Newman excludes the sensational. His acid test is: Would I want my wife, my mother and my daughter to see it? And that is some test, if you ask me.

Mr. Newman has the hearty good will and cooperation of his employees, whom he treats as friends rather than as employees. But to get back to the lobby. On each side are small but comfortable rest and retiring rooms for men and women, and on the right wall is a line of hooks such as we often see in restaurants, upon which you can place hat and overcoat, lock them fast and take the key with you to your seat. I do not know whether it is necessary to deposit a coin to unlock the hooks or not. On the lobby walls are pyrene tubes, a copper tank fire extinguisher, and fire hose attached to standpipe.

To the right of the theater one may pass through a door into an open court, where in a brick building is housed a ventilating and heating plant, consisting of a six-foot electrically driven fan, which forces air into the theater through a diffuser. In winter the air is driven over heating coils, which raise its temperature to any desired degree. The fan changes the air in the theater every eight minutes. In another room is the light plant, for Newman has installed his own lighting plant. He did this because the local line voltage was too variable to give the continuous excellence in screen results he demanded. And it is some plant, too, let me inform you, considering size and type of the theater. A 30-horsepower, two-cylinder gas engine pulls an 18 K. W. d.c. generator, to which it is directly connected; speed, 300 r.p.m. The voltmeter stands as steady as though its hand were glued to the dial, and one can scarcely hear the engine running twenty feet from the room, with the door wide open.

Operating Room Is Small But Fireproof.

The projection room is of brick, with cement floor. It is small, but not so bad in that respect. It opens outside the building. It is off center with the screen, but Newman's operator squared the screen with the lens, and so cleverly has it been done that I myself did not notice it at first. The throw is 80 feet and the screen is set in black. The observation ports are too small. A window in the projection room opens out of doors, but is covered during matinees with a removable iron plate, which excludes the light. Lamphouses are piped to vent flue. L. B. Newman, operator, has the reputation of putting high-class results on the screen. He has to have that reputation to work for friend Newman. In the projection room is a well-thumbed handbook and a set of electrical guides. Simplex projectors are used. They are equipped with pasteboard revolving shutters, made by the operator from the latest shutter idea published recently in the Projection Department. They work finely; also they are set the correct distance from the lens. Operator Newman was using five-eighth-inch upper carbons. He should use three-fourth inch. He was having trouble breaking condenser lenses. That most likely was the cause—carbon overloaded and flaming.

As to music there are two organs in use, one to the right and one to the left of the screen. One is a Seeburg; the other a Welte.

And what is the answer to all this? I asked Exhibitor-Manager Newman this question. Here, in substance, is his reply: "Screen results! That is what I sell. I am a crank on projection, and spare no effort or expense to put on as nearly as possible perfect projection. That is what I have to sell, and that is the answer."

Now, some of you exhibitors and managers who are not so particular read that last paragraph over again. Read it several times. Here is a man who for eight years has sold projection, and the excellence of his goods is such that he has accumulated many thousands of dollars at a five and ten-cent admission, with limited capacity and heavy competition, while others have sneered at projection and failed. They have howled about "poor business" and shouted "rotten" when anyone asked them how things were going, when the only rotten thing was right there on their own screen all the time. And that is why Mr. Newman wrote, asking me to stop, as soon as he learned I was to go his way. He was selling projection, and thought I might tell him something of value in bettering his goods.

My compliments to Mr. Newman. I had dinner at his home and can vouch for the fact that even as he puts "the goods" on his screen, so also does Mrs. Newman put "the goods" on her home screen—the table.

Observation Ports Too Large.

The Grand, managed by C. I. Beach and W. F. Whitemaire, who also run a garage, is a really charming little theater, seating 345. Both its lobby and auditorium decorations are delicate and beautiful. The show had not yet started for the day at the time of my arrival, hence I cannot comment on screen results. The operating room is excellent as to construction and size, except that instead of observation ports there are two square knot holes in a thick brick wall. Those ports should be cut out to 12 inches square. Don't expect high-class work on your screen until you enlarge those ports, gentlemen! You will most likely be disappointed if you do. Your operator might give fair results as it is, but he is a wonder if he does. This fault is further aggravated by the fact that ventilation is by means of a large window, opening on the roof, so that the room is flooded with daylight during matinees. With this combination it is utterly impossible for the operator to have any proper view of his screen, especially as the throw is, as I remember it, a rather long one. Simplex machines are used, but, due to lack of technical knowledge, the operator is cutting a decidedly abnormal and unnecessary percentage of his light with his revolving shutter. They were having trouble with variable screen illumination, which was, I think, due to a motor generator set working right up to capacity, with heavy fluctuation in line voltage.

Too Much Daylight in Operation Room of Southern.

The Southern theater is owned by the Marion Photoplay Company, Marion, Ohio, H. Sharp, local manager. It has a good lobby and auditorium. The clock illumination is objectionable. Amber sidelights supply illumination for the auditorium—bad. Halfway down the length of the auditorium is a bank of loges on each side. Manager Sharp was busy and I did not learn how they were used. The picture was excellent, as to definition and lighting, but was racing when I entered. It slowed down immediately. Wonder why! Sidney Smith is operator. Projection room is large and has good ports, but is flooded with daylight during matinees; also three utterly useless incandescent lamps blazed away, wasting our scant supply of coal and adding brightness to an already far too light room.

Learning that I was to be in Bucyrus, R. S. Slagle, operator, traveled from La Rue, Ohio, forty miles, just to meet and shake hands with me. Brother Slagle belongs to Local Union 576, Mansfield, Ohio. I enjoyed my visit with him immensely.

PITTSBURGH, PENNSYLVANIA.

IN PITTSBURGH I stopped to visit the Westinghouse plant, but it was not deemed advisable to have a meeting of theater men just then, particularly as I will have to return to that city soon. Ralph Freeman, business agent, and A. G. Williams, financial secretary, Local Union 171, together with our old friend, L. C. Van Orsdale, member Local Union 306, New York City, met me at the station. Local Union 171 is getting along all right.

Next morning I went out to East Pittsburgh, where is located the Westinghouse works. There is just one trouble with that plant, viz., one needs a trolley system to get around it. In the General Electric Works at Schenectady, the only other I have seen comparing with the Westinghouse in size, the thing is spread out into detached units in separate buildings, with streets and everything, so that one may travel about the plant in a bubble. But here the entire plant is almost literally under one tremendous roof and it is walk, walk, walk.

I had expected to have both H. A. Campe of the industrial department and H. M. Wible of the illuminating department as my guides, but the former was called out of the city, so Mr. Wible did the honors, at which he is an adept. The net result of our visit to this plant will appear in the Projection Department in due time.

When we were through at the plant Brother Wible took us down to Wilkenburg, half way to Pittsburgh, to dinner at the Elks' Club. On our way from the station to the club we dropped in at the Rowland theater, owned by Rowland & Clark. The Rowland is a really beautiful theater, seating 1,200, but alas, the light was sadly discolored several times as we watched the screen for maybe ten minutes; also there was heavy flicker. The reason for the light discoloration was made evident when we mounted to the projection room at the top of a high balcony. It is about eight feet square, with a seven-foot ceiling and is flooded with daylight at matinees by a large window at the rear. And as if this were

not enough to discourage good work, the sin is added to by two fair-sized square knot holes where observation ports 12 inches square ought to be. Instead of a vent flue there is a metal wheat straw about eight or ten feet in diameter—no exhaust fan. And all this in a house seating 1,200, costing tens of thousands of dollars, the entire income of which depends upon what is shown on the screen. An operator who could or at least would put on a good screen result under the conditions would be a stem-winding wonder. O. B. Clark, operator, was working at something on a bench at the rear of the machines, his back to the screen, when we entered, while a motor ran the show.

And then it was a Pullman for mine at 9.30 p. m. At 8 a. m. a vigorous dig in the ribs was followed by the most welcome words I had heard in five weeks, viz.: "New Yawk, boss. We'll be in in an hour!" A peek out of the window and there is the Woolworth building. Hurray, I am home again!

How World Film Catalogues Locations

Has Filed Away Photographic Records of All Outstanding Backgrounds in Fifty-Mile Radius.

THE job of selecting locations is at the best a difficult one, and in order to aid their directors and assistants to find suitable spots for their productions World Pictures has had a special scenic cameraman photograph the entire district within a radius of fifty miles of New York City where there were backgrounds which might prove of value in future productions.

Meadows, residences, forests, streams, bridges, brooks, parks, estates, fountains, factories, hills, and a score of other unusual topographical features have been carefully photographed and filed away under their classification at the World Studios.

Each photo has been mounted and contains a statement on the reverse side of the distinguished characteristics of the places, the distance from the studio, the means of transportation, the hotels and restaurants nearby, and all other information which will assist the director and his staff in determining whether or not the place is suitable for their purpose.

These photos are filed away under their generic title and when a scene in a scenario requires a special background or exterior, the director consults the file containing the photos under this classification and picks out the spot that satisfies his purposes.

The job of the location man and the director in this manner is considerably facilitated and the studio companies can now make their exterior with one-half the trouble and confusion as heretofore.

Many Stolen Films Found in Cleveland

Joe Tomarowitz Convicted Following Search by General Film and Essanay.

WITH the conviction of Joe Tomarowitz, also known as Morrow, and the recovery of scores of stolen films, the authorities of Cleveland, assisted by the victims of the thefts, believe they have cleared up a bad situation.

The search for these films was pushed by the General Film Company and Attorney Callaghan of Chicago for the Essanay Company. Not only did they recover a big batch of stolen films, but they also obtained ten or fifteen prints of films stolen in other cities and sold to independent exchanges in Cleveland under false pretenses. The exchanges having the films gladly gave them up when they found they had been duped by companies in New York and Chicago who sold the pictures to them.

The result of this campaign also brought forcibly to the attention of exchange managers the bad practice which many exchange employes have of throwing reels into the halls, when they have been returned by exhibitors or the messengers to the wrong exchanges. That has given the thieves a chance to pick them up and in this way many reels have disappeared. The proper thing to do, according to Mr. Callaghan, when a reel is returned to the wrong exchange is to call up the exchange which owns it and then keep it in the exchange until it is called for. This matter was brought up to the attention of the Exchange Managers' Association.

Testimony at the trial of Tomarowitz, who was found guilty of contributing to the delinquency of a boy employe of the Mutual exchange, developed that Tomarowitz induced the boy to take films which were returned by mistake to the Mutual.

Ontario Also Increases Film Tax

New Impost Expected to Net Government $100,000 More a Year—Operators Also Hit.

FOLLOWING up the announcements by A. K. McLean, acting minister of finance for the Dominion of Canada, of the decisions of the federal government to impose a tax of 15 cents a reel a day and also to increase the duty on imported films from 2 to 5 cents a foot, T. W. McGarry, Ontario provincial treasurer, came across with the announcement that the Province of Ontario would impose a new scale of license fees "in addition to the recent dominion tax." It is expected the new tax will net the Ontario government $100,000 a year.

The license fee system has been changed from a flat charge on a theater as a whole to a tax on the seats, based on the size of the local population.

The new fee in all cities having a population of over 10,000 will be 25 cents a seat. This will mean that several large Toronto theaters will pay about $400 a year. The former license fee was $150 a year in the larger centers. According to the new arrangement there is a minimum fee of $135 a year for smaller theaters having a seating capacity of 545 or less.

In cities where the population is from 5,000 to 10,000 the license fee is 20 cents a seat. In all municipalities under 5,000 population a provincial license fee of 15 cents a seat is charged.

The provincial license fee for film exchanges has also been raised from $150 to $250 a year.

Traveling moving picture shows will have to pay a license fee of $200 instead of $150, and they receive the same privileges as the film exchanges permanently located in the Province.

Even the moving picture operators have been hit by the new Provincial scale. The annual license fee for operators was $5. They will now pay $8 a year.

The new schedule of fees goes into effect at the end of May, when the annual dues in Ontario become payable.

OFFICIAL FILMS PLEASE WESTERN EXHIBITORS.

Sol L. Lesser, Chairman, Division United States Official War Films in California, reports, due to the co-operation of the film exchanges in California, great progress in the booking of the United States Official War Pictures in the West.

There are twenty-six one-reel productions, showing the life and training in every branch of Uncle Sam's service. These pictures are snappy and full of "pep," and exhibitors are expressing great satisfaction as to their qualifications as live, breezy fillers.

MISS CONOVER JOINS WORLD PICTURES.

Theresa Maxwell Conover has cast her lot with World Pictures and in the future will appear in important supporting roles. Miss Conover received her training under Augustin Daly and had prominent roles in many of the plays of Charles Frohman.

World Pictures feel that the high quality of Miss Conover's acting will add distinction to the releases of the company and will aid materially toward the creation of supporting casts of unusual calibre.

LONE STAR REDEEMS A TENTH OF ITS STOCK.

Ten per cent. of the outstanding preferred stock of the Lone Star Corporation, a $1,500,000 concern, will be redeemed at 110 plus accrued dividends May 15, according to announcement issued from the offices of the corporation in Chicago.

The Lone Star Corporation is the concern organized for the merchandizing of the series of twelve comedies featuring Charles Chaplin produced by the Lone Star Corporation and released through the Mutual Film Corporation.

A large percentage of the original capital represented by the preferred stock has been returned to the stockholders. Meanwhile the pictures are said to have a long working life ahead.

Allied Theatrical and
Motion Picture Team Headquarters
SECOND RED CROSS DRIVE
Subway Central Building
Broadway and Forty-second Street

Publicity Director Gives and Takes

By Tarleton Winchester

Disagrees with "Press Agent," but Agrees with "Managing Editor" Large Share of Submitted Matter Is Unsuitable

INTEREST in the discussion between "Dramatic Editor of a Newark Newspaper" and "Press Agent" is increasing rather than decreasing, and since the writer has wanted to say something on the subject from the beginning, the article by "Managing Editor" in your recent issue has crystalized desire into determination.

In the first place, we agreed with the gentleman from Newark when his article first appeared—to such an extent that he is now a member of the publicity department of which we are endeavoring to make an efficient news bureau —one of the two departments to which he referred in his article as being satisfactory.

Also we did not agree with "Press Agent" (whoever he may be). The objection is not so much to his words as his attitude.

Our opinion is that the whole matter cannot be put upon the basis that the publicity man is in most instances higher paid than the motion picture editor and is therefore a better man—and on that "Press Agent" practically rested his case.

Further, since at one time the writer held down a desk to which press material was sent in enormous quantities, he agrees with "Managing Editor" that the larger share of it is not suitable for publication, at least as submitted.

However, in all fairness, the varying likes and dislikes not only of papers but of individuals make the task of the publicity man a difficult one if he be expected to furnish material that will go verbatim everywhere.

It seems to us that the anonymous discussion should now be brought out in the open, and we are writing you this letter to express our personal ideas and point of view for whatever slight interest they may have.

We look upon the publicity department as a very important one to a motion picture concern since motion pictures depend upon the great public for their existence.

We look upon it also as an important one to newspapers since it enables them to obtain information and material more easily and quickly and cheaply than would otherwise be possible.

We say all this with the mental reservation "a good publicity department."

Let us explain that we do not hold our department up as the standard by which all should be judged. We do say that if hard work and the sincere desire to give the editor what he wants no matter how much trouble that that entails and complete absence of the mental attitude revealed in "Press Agent's" article will help, we will go on improving in the next months as we have in the past.

"Newark" is not the only newspaper man in the Pathe Publicity Department. We are all newspaper men, though the department head has been in the film business about five years.

While he wants only newspaper men writing newspaper copy he would not put one of them in charge of a general publicity department unless he had had considerable experience in this highly specialized and altogether strange industry.

That may sound inconsistent, but we think it is the following point which has not been covered by any of the writers on this subject:

We have found that the film point of view and the business instinct are absolutely necessary in handling the executive work of a department which means the preparation and distribution of all newspaper publicity, all trade paper publicity, all "fan" magazine publicity, "campaign books" (to use the name we gave them), etc.

At Pathe we endeavored to make fan magazine and trade paper stories different in style and often in conception.

Sometimes we succeed admirably; sometimes we don't, but we are working with a definite aim and we are improving (according to our friends at least).

We make most of our newspaper stories exclusive to each paper in a given city, and we send to more than one paper only news stories of general interest and short items for "the colyum."

We aim to give the photographs something more than a mere "portrait" vein. Above all we endeavor rapidly and capably to give an editor satisfactory service in answer to a specific request.

In other words, in accordance with a definite plan worked out some years ago by the writer, we are trying to remedy defects of the past which we realize fully.

But there are difficulties.

The studios across the continent, the element of time, the person who wants publicity but won't lift a finger to help us get it for them.

Our broad highway is not strewn with roses.

In no business in the world do things happen as fast as in ours.

A release is shoved into the program at short notice almost with regularity, in even the best film families. It all means a rush job, sloppy workmanship of which "Managing Editor" complains, but there are mistakes in newspapers, too.

I know this:

Some film editors are not up to standard just as some press agents are not up to standard, but we must work on the theory that they are, that we are their New York correspondents from whom they should feel free to ask anything and get it—quick.

Newspapers are beginning to see what motion pictures can do for them, they are beginning to put good men, men of the calibre of "Newark" and "Managing Editor" on film work.

Of his own knowledge the writer is aware that the photoplay editor on the leading daily in Cleveland is one of the highest salaried men in the place. So, too, in Minneapolis, Newark and Seattle.

The photoplay editor on a certain paper in St. Louis receives a higher salary than the news editor or the city editor.

A photoplay editor on a certain daily in Chicago holds the only contract existing between that paper and any member of the editorial staff, not even excluding the editor-in-chief and the managing editor.

We at this end must be on the job to welcome them and to do what we can to help.

We're not all satisfied with ourselves, because when a man's satisfied he's going down.

Let the motion picture editor come to us with as open a mind as that with which we come to him, and we are sure that before long we will be working together in a way that will eliminate the condition complained of on a basis of mutual satisfaction. It can be done.

Selig to Release Through Capital

Part of the Polyscope Product Will Be Issued By the New Indianapolis Concern.

WILLIAM N. SELIG, president of the Selig-Polyscope Company, has concluded negotiations with the Capital Film Company, of Indianapolis, whereby a portion of the Selig studio output will be released through the Indianapolis concern.

Mr. Selig, who was in Indianapolis Thursday, May 9, to complete arrangements for the transaction, said it was his opinion that one of the great drawbacks to the motion picture business has not been so much the exorbitant salaries paid to the stars as to the paucity of plays for the use of the stars.

"Directors," he said, "have been without proper mediums for the exploitation of the featured players employed. As a result, and since their salaries were going on, they have thrust them into such plays as came most readily to hand. The result has been bad for the stars and bad for the producer and bad for the spectator."

Mr. Selig is firmly of the conviction that the demand for short subjects is rapidly increasing. He says we must have shorter films and good films.

Just how much of the Selig product the Indianapolis company will absorb has not been definitely determined, but it is quite likely a large number of the films will be used. This new arrangement, according to Ike Schlank, manager, does not in any way affect the production plans of the Capital company. The negotiations with Mr. Selig, he said, are for the purpose of increasing the Capital company's releases.

Chaplin Grotesqueries Fit in War Zone

And Now Dramatic Editor Cannot Think of Comedian's Feet Without Also Recalling Raiders and Exploding Shells.

Edwin Carty Ranck, in Brooklyn Eagle.

ONE doesn't usually associate Charlie Chaplin with air raids, but in the future I shall never see the eccentric movie actor fall over his own feet without thinking of German raiding airplanes, exploding shells and men and women burrowing their way into subway entrances like rabbits entering warrens.

The second night after I landed in Paris I went to a funny little movie house called the Cine Opera on the Boulevard des Capucines, where the best seats are the worst and the worst seats the best. By that I mean that they charge you more the nearer you are to the screen and much less when you are seated ten rows back, which are, after all, the best seats for movie fans. The cheapest seats in the Cine Opera were two francs seventy-five centimes, which approximates fifty cents in our money. The best seats are five francs; about a dollar.

Bessie Barriscale was there in a clever Irish comedy with French captions, which was, to an American, a rather amusing incongruity. They flashed on the screen the message of General Pershing, offering all of his available resources to France. This brought forth a storm of applause, the first spontaneous applause of the evening, by the way. Then American boys were shown at the front and there was more applause. They love Americans, do these warm-hearted French people.

Then there was a prolonged shout of merriment and the cause was soon apparent. There walked out upon the screen, queer feet and all, Monsieur Charlot. That's what they call him over here. They don't know anything about the Chaplin part of his name. But the French people adore Monsieur Charlot.

It was an outrageously funny Chaplin picture. Charlie had returned home intoxicated and couldn't get upstairs to save his life. He also had weird experiences with tiger rugs and bear rugs and a clock, the pendulum of which had a queer way of getting out of the clock case and striking Charlie on the nose. You have probably seen the picture. It was played in New York last winter.

Well, the French audience simply "ate it up," as we would say in America. They laughed! They shrieked! They roared with mirth. Every failure of Charlie's to get upstairs was greeted with hysterical gaiety. There was a large sprinkling of American officers in the audience and they had as much fun as the French people, whose mirth was contagious. Even if you didn't care at all for the Charlie Chaplin brand of humor you would have had the time of your life just watching those Frenchmen laugh, while seventy miles away a German gun, facetiously dubbed "Big Bertha," was sending shells into Paris at regular intervals.

At last it was all over. Charlie Chaplin finally succeeded in getting into his moving bed, and the last laugh vanished into air. Stepping outside into the April night the contrast with the lighted movie house was uncanny. Paris was a phantom city, dark and mysterious. Here and there greenish lamps shone like queer, Poe-like worms, and automobiles, sans lights, sans horns, sans everything except motive power and chauffeurs, crept along silently. In doorways pedestrians crouched, looking up expectantly.

We were talking of Charlie Chaplin when it happened. As if it had all been prearranged there came three shots from a French "75" and then the hoarse shriek of a steam siren. Two venturesome Boche airplanes had invaded the overhead region of Paris.

Out in the open square, in front of the silent and massive French Opera House, men and women were staring up into the air. Others were crowding into the subway station at this point, the mouth of which was marked with a greenish light "Refuge." We looked up, and while we couldn't see much of the aerial combat, we saw the spraying light of exploding shells and the peculiar deadened concussion of the anti-aircraft guns as they poured a steady stream of projectiles at the two Boche beasts.

It was about 10:15 when the firing first began. I lingered around for a while and then went back to my hotel, where I found that all of the guests had taken refuge in the cellar. I stood at the window of my room for some time, looking out over the darkened city and seeing at intervals the spray of an exploding shell falling in the darkness like fragments of a Fourth of July skyrocket. The deadened din of the anti-aircraft guns was continuous.

Then, suddenly the clamor ceased. It was then twenty minutes to eleven. Suddenly a dead silence descended upon Paris. Then, sharp and clear, like the ancient call of a Highland chieftain, there came a bugle note. Some French Paul Revere was riding through the streets of Paris on a big red fire truck, not so romantic as a neighing steed, but much more efficient. He was notifying the residents that all was clear. The German menace had passed. The wakeful French 75's had performed their faithful watchdog service and driven off the two Boche beasts.

Almost instantaneously the city came to life again. It was just as if Paris had been holding its breath. Outside the window I heard a French hotel maid laugh merrily. A man's voice was heard singing a stave from "Samson et Delilah." Relieved voices of men and women were heard passing my door. The hotel guests had emerged from the cellar.

Then, suddenly, without any particular reason, I found myself thinking of Monsieur Charlot Chaplin and his absurd feet, and I began to laugh as I stood there at the window, watching Paris awake from the shadow of the German menace. It was a grotesque thing to do. But then this war is grotesque. The bombardment of Paris by a gun seventy-five miles away is grotesque. The world is a grotesque place in which to live nowadays. But as long as Monsier Charlot is still in it, one can laugh, and laughter keeps one from going mad, doesn't it?

Daylight Saving and the Airdomes

Working "Hobs" with Theater Men Who Operate Park as an Adjunct to Theater.

THE new daylight saving proposition is "working hobs," as one man put it, with the exhibitor who operates a park during the summer months as an adjunct to his theater, and the further south you go the worse conditions will become. It is now 9 o'clock before an exhibitor in that section can screen a picture outdoors. That is one difficulty, but there is another one—that of timing the pictures so that the exhibition in the park will progress just one reel ahead of the theater.

The greatest strain is on the man who shows nothing but features or a combination of a long feature and single reels. If he does not figure to keep the park a reel ahead of the theater his troubles will come when it starts to rain and the park patrons make a rush for the house. It will mean that these patrons, crowding into the theater, may have to wait through the better part of a full show, straining the seating capacity and making it impossible for the exhibitor to do anything near a normal business.

If the exhibitor will keep his park show a little in advance of the theater he can move the patrons of the former into the latter without confusion and they can pick up the succeeding reel without missing anything or having to wait through a number of reels in order to see the whole feature.

A group of Washington exhibitors were discussing this problem when the Moving Picture World correspondent joined them. The troubles expressed by some of these were amusing, but nevertheless if one does not watch his step he will find, as in this territory where there are many unpleasant nights in the course of the summer, that he is likely to "sell the house out" by having the park audience merged with that of the theater.

KRUMMECK LEASES FLUSHING THEATER.

The Murray Hill Theater, Broadway and Fourteenth street, Flushing, L. I., has been leased by Charles Krummeck from Walter Lee. The theater has been entirely redecorated from pit to dome, and will play a policy of pictures booked through the exchanges of Paramount, Artcraft, Metro and Bluebird. Charles Ruffle has been appointed resident manager

In addition to managing the Murray Hill Theater Mr. Krummeck will still conduct the Krummeck Studio in the Savoy Theater Building, New York.

HEYES RETURNS TO FOX FORCES.

Herbert Heyes, capable leading man, returned to the William Fox forces after long absence, will be seen opposite Gladys Brockwell in "The Bird of Prey," a new picture that Edward J. Le Saint is directing. Mr. Heyes did all of his previous work in Fox plays in the East.

Red Cross ball, Hotel Astor, May 25. Auspices Motion Picture Allied Industry for Red Cross Drive.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

The Experience Column

Views of Our Readers Who Are Using Motion Pictures in School and Church Work.

WE ARE glad to publish the following letter showing how energy and purpose can succeed. The example set by the Williams Bay, Wis., Consolidated School may be profitably followed in many places. We commend their plan as a most worthy one and hope there may be many followers and splendid efforts to use the moving pictures in schools deserve every encouragement.

We are interested in educational moving pictures, but having only a short experience we cannot give you more than our initial experience.

When we built our new one-story school house last year, we had it wired for a motion picture apparatus, with the thought that it would eventually be used. Since the district was going to great expense in building, and in developing a high school department, it hardly seemed right to ask for the installation of a machine for some time. But finding that our state-owned films could be used where admission was charged, provided the admission money was used for paying for the outfit, a plan was worked out whereby no money should be asked of the district.

The business and professional men of the community were asked to underwrite the purchase of a moving picture outfit to the extent of twenty-five dollars each. No money was to be put up, but a paper was signed to this effect by eighteen men; an organization was effected and officers elected. These officers signed a note, attached to it the signed paper, and readily borrowed the amount required to buy a first-class outfit, about $450.

The school laws of Wisconsin allow the trustees of a school to give the use of the school house for entertainments and charge admission therefor, provided they are given under the auspices of the school authorities and are for the benefit of the school. Operating under this law the trustees (who were all members of the movie organization) asked the organization to give a series of entertainments in the auditorium of the school house—the only available hall in the village.

Owing to the war, there were vexatious delays, but we finally started in February and have been running about twice a month ever since. The move has been a popular one and we can generally count on a fifth of the inhabitants of the district at every entertainment. This attendance could easily be stimulated by advertising, or pushing, but it has seemed to be wise to the officers not to "hog the stage," for there are many other community enterprises that would suffer from such a course.

We clear from five to ten dollars on each show. During the summer we shall run once or twice a week, as this village is then a summer resort and will have a large floating population. There is no other motion picture house in town.

Perhaps you would be interested in reading our resolutions. They are:

WHEREAS, The use of motion pictures for educational purposes is now becoming almost universal in well-equipped schools, and

WHEREAS, There are a large number of state-owned films and slides which are free to any community desiring them, and

WHEREAS, The Trustees of the school have expressed their desire to use these materials, and

WHEREAS, There are now, in addition, many firms which issue high-grade films suitable for the education and entertainment of both school and community; therefore, be it

RESOLVED, That we, the undersigned, residents of Williams Bay, Wis., assured of the co-operation of the school board, do associate ourselves together for the purchase of a moving picture outfit to be used for the education and entertainment of the community, and ultimately presented to the school, and

RESOLVED, That, after the purchase of the machine, a series of entertainments be given under the auspices of the school authorities for the purpose of reimbursing the members of the association for the expense of the undertaking, and,

RESOLVED, That we bind ourselves severally, to the extent of twenty-five dollars each, to pay any deficit that may arise due to unforeseen difficulties in carrying out this plan, and

RESOLVED, That no profits shall accrue to any member, and that all net proceeds shall be applied (1) to paying for the outfit, and (2) to promote some community enterprise after the association is free of debt, if thought best by the association, and

RESOLVED, That within one year from the time that the members of the association have been reimbursed, the outfit shall be turned over to the school district free of charge for the benefit of the school district and the community.

We hire an experienced operator, but depend on local volunteer talent for the music. Our only overhead is heat, light and janitor service.

Our difficulties have begun to shape themselves, but we can talk of them more intelligently after we have had more experience. The most vexatious one at present is to get a list of possible features that can be obtained without signing a long contract. As you see from our resolution, we aim at both entertainment and education. So far we have not given many of the strictly educational films for the reason that we think these should be given in the afternoon when the children are at the school, and the expense of fitting the auditorium with dark curtains is at present prohibitive.

We are getting in touch with those who are working under similar conditions, and have already received very valuable suggestions from Mr. Aughinbaugh of Mingo, Ohio. We read your department in the World carefully each week, and shall ask questions later.

Trusting that I have not wearied you with this long account, I am,

Very truly yours,

STORRS B. BARRETT.

The chief of the department of Visual Instruction in a western college sends us the following:

I am sending you herewith a list of motion picture programs we have sent out to about thirty-five schools during the past six months.

Every comment from the persons who have written us concerning the use of the programs in their schools has been favorable.

We thought you might be interested in seeing what we have done to help further the cause of motion pictures in the schools.

Yours very truly,

CHAS. ROACH, Visual Instruction Service.

1.—Honey Bee (1 reel); Manufacturing Rails; Dry Your Food Supply (1 reel); Family Jar (1 reel).

2.—Pineapple Industry; A Cocoanut Plantation (1 reel); Wild Wales; Basket Making by the Passamaquoddy Indians (1 reel); Plants Which Eat; Plants with Nerves (1 reel).

3.—Manufacture of Pianos (2 reels); Dreams of a Cartonist (1 reel).

4.—Manufacture of Shoes (1 reel); Scientific Amusements; Visit to the Zoo (1 reel); Coal Mining and Coke Industry (1 reel).

5.—A Small Animal World (1 reel); Grand Canyon (1 reel); Manufacture of Varnish (1 reel).

6.—Stetson Hat (2 reels); Yellowstone Park, N. P.

7.—Making the Remington Typewriter (1 reel); How Flowers Breathe; Gardening (1 reel); Movements the Eye Misses; Intimate Study of Birds (1 reel).

8.—Making Roads at a Military Cantonment (1 reel); Washington, D. C. (1 reel); U. S. Navy (1 reel).

9.—Thomas Jefferson Morgan (3 reels).

10.—Needs of Commerce (1 reel); How Wild Animals Live (1 reel); See America First (1 reel).

11.—Poultry (1 reel); Bermuda (1 reel); Indian Industries and Home Life (1 reel).

12.—Dogs (1 reel); Royal Gorge; Animal Friends (1 reel); Making of Diamonds (1 reel).

13.—Fan in Japan (1 reel); Doll Making; Joining the Oceans (1 reel); Libby, McNeil and Libby (1 reel).

14.—Books; How Motion Pictures Are Made; Humor of Animal Life; Canning by the Cold Pack Method.

15.—Hershey Chocolate.

Interesting Educationals

Two Zoological Subjects, One Mining, One Agricultural, One Geographical, One Travel and One Military Subject.

Reviewed by Margaret I. MacDonald.

"Small Birds of Warm Climates" (Pathe).

IN THIS picture, which encompasses material that is not new but which still remains interesting, we meet with various beautiful birds in their native haunts. The film is colored in nature's own tints and close-ups of feathered songsters include members of the senegal family, among them the dotted monk and Cuban singer. Other varieties of tropical birds of brilliant plumage are also shown.

"Wild Babies" (Educational-Ditmars).

One of the most entertaining of recent Ditmars' releases is "Wild Babies," which introduces us to the young of various kinds of animals including the deer, which is both awkward and amusing, the porcupine and mountain sheep. The mothers of the latter teaching them to climb the rocks is one of the features of the picture.

"Marble Quarrying" (Universal).

An interesting and well-illustrated subject appearing in the 72nd release of the Screen Magazine gives us an insight into marble quarrying in Vermont, the granite state, from which shipments are made to all parts of the country. Scenes showing the channeling machine at work cutting the marble into blocks are followed by others in which we see the holes being drilled in the face of the marble. Wedges are then driven into the holes to split the rock, after which a steel cable hoists the great pieces of marble away from the ledge. Small pieces which have been broken off in the drilling are shoveled into tubs and made use of at a later date.

"Everybody Helps in the Big Farm Drive" (Universal).

This subject, appearing in the 72nd issue of the Screen Magazine, shows how boy scouts, young men from college and others are getting busy on the farms. One of the in-

teresting features of the picture is the spraying of fruit trees to rid them of pests. The harnessing of mule power as well as tractor power for the great agricultural drive of the present year is also dwelt upon.

"What the Ice Age Left" (Educational-Bruce).

Instructional and entertaining is the attractive Bruce scenic entitled "What the Ice Age Left." It opens with information concerning the ice age and chooses Great Glacier Park in Montana as one of the best illustrations of what the title of the picture proposes to explain. This picture should be seen by public school students as a lesson in physical geography.

"Spain the Land of Enchantment" (Beacon Films, Inc.).

The region of Saragossa, Spain, with its beautiful grottos, waterfalls and other interesting sights is presented in this picture. Diana's Bath, the Horse's Tail a fall some 174 feet in height and very beautiful, the Artist's grotto, and the falls of Elvado are among the featured beauties shown.

"Britain's Bulwarks" (Pathe).

This second number of the series gives some comprehensive scenes taken on the British front behind Messines. The soldiers are seen playing tug-of-war, running races, moving artillery and the like. Pictures are shown of several ruined villages. Numerous famous Irish regiments are seen on the march, including the Inniskilling and Royal Dublin Fusiliers.

Wild Animals of the Rockies

"Bob" Bakker and "Jack" Allen Give Realistic Demonstrations of Capturing and Photographing Denizens of Mountains.

ONE of the novelties of the season is a four-reel series of wild animal pictures which has been brought here from the Montana Rockies by "Bob" Bakker, ranch owner and wild animal roper, and Major Allenbaugh, known familiarly as plain "Jack" Allen. An advance showing of these pictures convinced the writer that in them things are painted as they really are in the Montana mountain region.

The first reel has to do with the roping of a mountain lion single-handed, by Bakker. One of these ferocious beasts is shown perched on a lower branch of a tree lying in wait for a deer, upon whose back he purposes to leap in an effort to secure its owner as a choice dinner morsel. Later we see the lion devouring the freshly-killed deer. The real feature of this reel is, of course, the lion-roping act, which is altogether thrilling. Bakker, with the aid of a pack of fox hounds, which, by the way, also do duty in pulling the expeditionary sled over the snow, trails the lion to the top of a pine tree, where he lassos him, pulls him to the ground and ties first his hind feet and then his front feet and muzzles him. The lion is then placed on the sled, the dogs are harnessed and the party is off for the ranch where the "butcher of the woods," as it is called, is crated and shipped to the zoo.

The second reel, slightly less thrilling than the first, covers the details of a bear hunt, in which the hunters lasso a big black bear in his den under the upturned root of a hollow tree, and handle him much in the same manner as the lion.

The third reel gives an excellent idea of the daily duties of Mrs. Bakker, who looks well to the affairs of her family, including a husband and two children. One of the first duties of the day is rowing the children across the Kootenay river to school. On the way a lion is encountered and is sent to his last rest by a bullet from Mrs. Bakker's gun. During the winter season traps are set for the wild game that gives this sturdy-hearted woman her pin money. In the picture we see her making the round of her traps and bringing home a fine Canadian lynx. Then there is the deer hunt with her husband in which they both together fell sufficient deer to keep the little family in excellent food for some time afterward. A bear in the chicken house is put an end to by her, when he is quickly shorn of his skin and his fat rendered for use in the family frying pan or as a substitute for lard. There is much that is of interest in this reel.

The fourth reel covers an interesting and unusual subject, the rocky mountain goat being the center of attraction. Opening with a view of the Kootenay river, with its background of mountains, we shift to Granite Lake at an altitude of 5,000 feet. Here we soon come in view of the rocky passes where the shy mountain goats climb nimbly about. At a range of 300 feet the camera catches some excellent snaps of these timid mountaineers, which, with the darkening storm approaching, gradually fade from view as the photographers hurry to a point of descent. The spectator will be interested also in the difficulties of the mountain climb over loose slag and jagged rocks.

The channel of distribution of these pictures has not yet been decided on. They will, however, be exhibited as a series at the Strand theater, New York City, very shortly.

Salvation Army and War Work

Motion Pictures Give Evidence of Splendid Preparations for the Aid of Men in the Trenches.

FOR the first time in the history of the Salvation Army in America, the activities of the great organization are shown in motion pictures. In Paramount-Bray-Pictograph, Release No. 120, the noble war activities of the Salvation Army, which are not confined to this country, but to the very front line of the trenches in France, are pictured. The Salvation Army, under the command of Evangeline Booth, has eight hundred devoted women operating more than four hundred huts just behind the battle lines in France—huts frequented by American troops, in which they find companionship which inspires the noblest sentiments, improves their morale and which is to them a constant reminder of the loved ones at home. The organization has given these devoted women a special training which has placed them among the most efficient war relief workers in the world today.

Evangeline Booth, Commander of the Salvation Army, is pictured at her home in White Plains, N. Y., just before her departure for New York City, where the headquarters of the Army is located.

She is next seen in her New York offices at the army headquarters, where she proves herself to be the dynamic force which operates the entire army machine. Under her direction the needy poor are aided, volunteers for war work in France are given first aid instructions, and then they are shown darning and mending to prepare them for practical aid in repairing soldiers' clothes overseas. Cooking classes are conducted for the instruction of canteen workers, instructions given in the making of surgical dressings, musicians prepared for entertainment work and Salvationists are instructed in the difficult task of making socks and the like on knitting machines.

An important feature of Commander Booth's war work picture is the distribution of uniforms and bonnets to the women Salvationists preparatory to their departure for the front, and their solemn consecration to their work by the Commander, who charges them to be true to their God and country. The devoted young women kneel as the dedication service proceeds and with the benediction they are seen leaving headquarters for their steamer. The final scene of this unusual picture shows the Salvationists carrying banners and headed by a large band, marching through the streets for the piers where the steamship that is to convey them to France is awaiting them.

New Series for Pictograph

Study of Character by Shape of Hand Subject Which Opens Entertainingly in Pictograph No. 120.

DR. WILLY DE KERLOR, a psycho-analist of note, is collaborating with the Bray studios in a series of pictures describing the significances of hands of different shapes. Commencing with the thumb of the chimpanzee he tells us that the short thumb of this class belongs to undeveloped intellects and is also a sign that the possessor is weak-willed and easily influenced. The long-thumbed person on the contrary is apt to be the possessor of superior intellect and strong will power. The hand of the gambler is shown in this instalment, which, by the way, appears in the 120th release of Pictograph, with the wide spaces at the finger-bases, which denotes laxness in money matters. The hands of financiers, successful business men, diplomats, artists and artisans, all of which have their distinctive differences, are shown in this picture. These studies in character analysis will be found intensely interesting to the majority of theater-goers.

The Depth Bomb

E. Dean Parmelee, of the Bray Studios, Makes Convincing Animated Drawing for 120th Release of Pictograph.

A TIMELY subject presented on the 120th release of the Paramount-Bray Pictograph acquaints the spectator with the mechanism of the American-made weapon known as a depth bomb, and which has been used effectively in dealing with the German submarine. It is designed to be carried by destroyers and hydroplanes doing patrol duty in the danger zone. The bomb, which is dropped into the water as near as possible to the spot where the submarine is submerged, is operated by water pressure, which intensi-

fies the explosion many times. Two types of depth bombs are shown, that used by the destroyer and also the one used by the hydroplane. This subject is clearly illustrated by E. Dean Parmelee, of the Bray Studios, and speaks loudly for American inventive genius.

Items of Interest.

"Pershing's Crusaders," a series of pictures in seven parts consisting of propaganda in the shape of speeches by prominent people intersected with scenes of war activities in America which covers about five reels of film, and two reels showing American activities in France can be had from the Bureau of Public Information at Washington. A full review of these pictures appeared in our issue of May 25.

* * *

The Universal Screen Magazine No. 73 for release May 31 has more than one attractive subject to offer. Among these will be found "Chemistry for the Kiddies" in which they are taught the secrets of the making of soap and also ink; "Planting for the Future Generation," showing the rearing of trees from seed and also the planting of the partly grown trees; and "On the Trail of the Sea Cow, or Manati."

* * *

The Educational Films Corporation are about to present a series of remarkable pictures photographed in Mexico. These pictures are probably the first truly illuminative moving pictures that have come to us from Mexico, and will be greatly appreciated by the average audience.

Raw Film Exports Show Increase

Statistics of First Nine Months of Fiscal Year Also Indicate Falling Off of Exposed Stock.

AN increase in the exports of raw film is shown in statistics gathered by the Department of Commerce at Washington for the first three quarters of the fiscal year 1918, as compared with those of the corresponding period of 1917. Exports of exposed film, on the other hand, continue to fall off, although the greatly increased costs of this film have kept the value from falling as heavily as the quantity.

During the nine months ended with March, 1918, exports of raw stock amounted to 35,887,793 feet, valued at $917,591, as compared with 27,124,283 feet, valued at $691,791, for the same period of 1917. Exports of exposed film amounted to 35,887,793 feet, worth $4,117,316, against 92,561,725 feet, with a value of $4,975,134 in 1917.

Of the countries to which this exposed film went only one, Canada, showed an increase over 1917. That country, which in 1917 took 10,186,214 feet, with a value of $781,911, this year took 12,132,861 feet, valued at $909,206.

France and Italy showed heavy losses. The former took but 1,468,884 feet, valued at $149,135, this year, against 4,533,404 feet, worth $246,947, last year. Italy took but 1,704,199 feet, worth $49,274, this year, although last year she took 12,273,003 feet, with a value of $326,584.

The United Kingdom this year took but little more than half of the footage imported from this country last year, but the rising costs kept the value up pretty well. The total last year 23,313,168 feet, was worth $1,765,812, but this year's total of 12,046,393 feet was worth much more per foot, the aggregate value being $1,218,927.

Newfoundland and Labrador show a greatly decreased consumption of American films, this year's imports being only 666,418 feet, value at $15,214, while last year the provinces absorbed 1,495,370 feet, valued at $76,119. Australia, also, cut her imports by nearly 50 per cent., taking but 3,589,605 feet valued at $279,463, against last year's total of 6,726,470 feet, worth $501,724.

A decrease in quantity was more than offset by higher prices in the film exported to other and unspecified countries. The total of such exports this year was 30,833,153 feet, against 34,034,096 feet, but the value was $1,496,097 against $1,276,037.

Imports of raw stock and of positive film for the first three-quarters of the fiscal year show an increase, according to the statistics, but those of negatives exhibit a decrease. The total imports of sensitized unexposed film during that period amounted to 41,491,333 feet, valued at $638,548, as compared with 30,220,240 feet, valued at $471,623, during the corresponding period of 1917, and 48,988,080 feet, worth $607,058 in 1916. It will be noted that here, too, the increased costs more than offset the decreased quantity, comparing the imports of 1916 with those of 1918.

Negatives imported, although less than in 1917, were greater, both in quantity and value, than those of 1916, when the total was 602,444 feet, valued at $144,616. In 1917, imports of negatives amounted to 776,256 feet, with a value of $423,565, which this year fell to 619,714 feet, worth $155,633.

Positive film imported this year amounted to 2,761,272 feet, valued at $133,433. This was slightly lower in quantity, but higher in value than the imports of the first three-quarters of 1917, which totaled 2,788,761 feet, with a value of $126,520, and much lower than the imports of 1916—5,456,205 feet, valued at $181,344. LINZ.

British Notes

By J. B. Sutcliffe.

"IS THE close-up being overdone?" The question has been precipitated into discussion in the trade and press innumerable times of late. It originated, I believe, about Christmas time in the comment of a member of the London Exhibitors' Association, who was showing a four-reel drama with thirty-three "close-ups." The exhibitor thought a real injustice had been done to him by the way he ventilated his objection which in its career through the industry has gathered impetus and encountered restraint alternately. Some of the objections are rather curious and their diversity weakens their power as an argument. "The close-up is almost a fetish with certain American producers," says one well-known London showman, "and tends to exaggerate the emotions of the actor." Another does not like to see the make-up on the faces of the players. To this last remark a lady exhibitor added the delightful remark "it does destroy the effect of natural beauty of the features obtained at stage distance."

* * *

But by far the prevalent view inclines that the close-up is a first-class excuse for padding, and this accusation brings up the exhibitors' controversy of three years ago. Then, it was the superfluous sub-title. Six feet was considered too much for a short sub-title, so manufacturers reduced to five, some to four and a few to three. Now comes the sequel. The Kinema Commission recommended titles of sufficient length to enable children to read them without eye strain and Will Barker propounded a set scale of lengths for the guidance of manufacturers. A similar counter-complaint might conceivably follow the abolition of the close-up. The close-up is admittedly an elaboration, but not infrequently a necessary one. "Intolerance" would be very obscure shorn of some of its close-ups.

One of the minor worries of exhibitors centers around the poster. The first order issued by the Paper Commission has been considerably altered by various additions and revisions sufficient to demand a new interpretation. One of these made in October last restricted the size of posters advertising films to a four-sheet and only one poster for each film could be exhibited on public billboards. In November a supplementary regulation was brought into force permitting the unrestricted use of posters providing the size did not exceed a four-sheet and that the posters were in stock before March, 1917. This left the exhibitor wondering what will happen when films of recent date have to be advertised. Clearly another revision will be necessary, meanwhile a branch of the Exhibitors' Association in the northern counties has resolved to discontinue, for a time, the use of posters anywhere except for lobby displays.

* * *

This is truly the day of the topical film. The average English moving-picture program is now composed of 20 to 30 per cent. topical subjects excluding the multi-reel special war features issued by the War Office. There are occasions when a single reel topical provides bill matter as attractive a bait to the public appetite as the finest super-feature. A case in point was the release of a thousand-foot scenic of Jerusalem the week of its capture by Film Booking Offices, the Essanay-Kalem-Biograph exchange. The lightning demand employed scores of copies. Another excellent and novel use of the topical, evolved by Arthur Northam, of the London Film Co., but now engaged at the Department of Information, gives the lie to enemy airmen's claims of damaging architectural London in conclusive fashion. After any particularly thrilling description in the "Zeitungs" or "flying-sheets" behind the Rhine of the destruction of buildings or thoroughfares in the Metropolis the irrefutable evidence of the Kinema camera is now immediately placed before

the provinces and distant cities. Major Paul Kimberley is responsible for their distribution and the hustle in which he accomplishes his task was exemplified in a recent raid. The film was taken the day after the visitation and 48 hours later was on show with the German press claims included at Scottish picture theaters.

* * *

The deliberations of the Kinema Commission, the tribunal appointed by the National Counsel of Public Morals to investigate charges made against moving pictures are already bearing good fruit, but none better than the following: "After giving due consideration to the excellent report of the commission on the question of Kinema theaters and their influence on the young we have come to the conclusion that there are no grounds for general condemnation and that the adverse reports were much exaggerated. . . . The Church Army now realizes the great value of the kinematograph and its far-reaching possibilities for the highest educational purposes." The author of this tribute is the Rev. Prebendary Carlile, secretary of the Church Army, a sworn and active enemy of the moving picture a year ago. The spirit in which the admission is made as embodied in a letter to the Exhibitors' Association, London Branch, is all the more creditable to the organization from whence it originates and more so in view of an accompanying expression of regret for any annoyance the attitude of the Church Army may have caused the kinema trade.

* * *

London renting establishments have, during the past six months, experienced a small but perceptible improvement in the condition and treatment of prints returning from engagements. Toward the close of last year the film anarchist became such a spectre to the exchangemen that the exhibitor who required a new copy had often to give a guarantee. The chief and most dangerous type was the hole-punching maniacs, usually a victim of incompetence, a man or youth hurriedly taught the rudiments of operating to relieve a man called up for service and left to discover for himself the fact that projection is a distinct and complicated branch of science. Believing him a victim of genuine ignorance some of our leading exchanges commenced a publicity campaign exclusively for his benefit. One of the most effective appeals I saw was in the form of a label for film cases in transit. A picture of a masked man pointing a shooting-iron at the person opening the case. The illustration orders three fiends to hold up their hands: firstly, the hole-punching fiend; secondly, the oil fiend, and thirdly, the perforation fiend.

Indian Notes

By S. B. Banerjea.

THE Indian cinema bill has at last been passed into law. The bill had been circulated among the provincial governments and administrations and the leading public bodies for opinion. The select committee duly considered their opinion and submitted their report. At a recent meeting of the Imperial Legislative Council, on Sir William Vincent's motion, the said committee's report was taken into consideration. He said the report was unanimous. He declared that the bill would come into operation in July next, as the machinery to carry it into effect would not be ready till then. The Honorable Mr. Ayangar observed that the bill was giving a blank cheque to the executive. There was not a word in it to show what was to be considered objectionable. He moved an amendment. In reply Sir William Vincent said that the bill had been carefully considered by the select committee. If the amendment was accepted it would impair the utility of the bill. He reminded that the board, which would be the final authority, would not consist of one man, but contain a strong body of non-officials. The amendment was withdrawn. The Honorable Mr. Khaharde, in moving his amendment, said he looked upon the bill as putting a limitation on public liberty. The bill was something like preventive action under the criminal procedure code. He argued that the word "suitable" was not properly defined. He strongly maintained that appeals from the decision of the board should lie with the high courts. Sir William Vincent said whether a film was suitable or not was scarcely a matter of judicial decision. The judges would not have the materials before them to guide them in their decisions. They would also not be willing to undertake it. There was absolutely no curtailment of public liberty, and the fears of the mover were somewhat exaggerated. The final authority was the local government and not the high court. The amendment was put and negatived. The bill as amended was then passed. The act will come into operation from July next. In the meantime the local governments will form boards of film censors and frame rules governing the working of cinema theaters, etc.

* * *

Your readers will shortly have an opportunity of seeing a rather unique film. Colonel Milne, I. D. F., of Bombay, is going to the U. S. A. to show his Mesopotamia films and deliver lectures on behalf of the funds of the war for the sick and wounded. Mr. Milne recently showed his film at the Theater Royal to a crowded house. His narrative was fully appreciated. It is to be regretted that he did not arrange to screen the film at one of the Indian theaters. He would then have materially benefited his fund.

* * *

The Bijou theater has exhibited the following films to crowded houses: "The Greatest Power," "Stranger from Somewhere," "Ultus and the Three-Button Mystery," "It is Always the Woman," "Trail of the Shadow," "Facing the Music," "Tarantula," "Little Meena's Romance," "The Country That God Forgot," "The Social Secretary" and "The Field of Honor." They have also screened the universal screen magazine and a number of excellent American comics.

* * *

At his Picture Palace Mr. Madan has shown the following: "Miss Jackie of the Navy," "Romeo and Juliet," "The Challenge," "Eternal City" and a large number of American comics.

At his Cornwallis theater we have seen "The Ludora Mystery" serial. Another serial, "The Goddess," is now being screened to overcrowded houses.

At his Ripon theater we have seen "Not Guilty," "The Cowardly Way" and a serial, entitled "Our Mutual Girl."

At his Albion we have seen Chaplin's "Count," "Enchantress" and several two-part comics. "The Shielding Shadow" is now being screened. The theater being a small one this film is also being shown at the Picture Palace and at the Ripon.

* * *

The Presidency theater authorities have become formidable rivals of Madan. They are screening "Jimmy Dale," a film never shown in Calcutta before. Every Sunday they exhibit one or other of the old favorites—"Liberty," "Peg o' the Ring," "Trey o' Hearts," etc. They are acting in co-operation with Mr. Ardeshir of the Bioscope theater, where every Sunday one has an opportunity of seeing a complete serial from 11 a. m. to 7 p. m., plus singing and dancing by native girls—all for eight annas (16 cents).

* * *

The Picture House people have shown us "Max Comes Across," "When Woman Hates," new Protea series in twelve parts, "Playdell Mystery," "Fantastic Ship" and the "Eternal City."

* * *

The authorities of the Theater Royal have opened their cinema season. They have already screened a number of excellent American films like "The Barren Gain." "The Knotted Cord," and so on. Serials seem to be taboo to them.

* * *

The Cinema Palace is doing well. I would advise its management not to screen old serials, but to purchase new ones. The advertisers of the "Moving Picture World" have many excellent things to offer. These should be secured, and I dare say the management will have the satisfaction of seeing overcrowed houses.

* * *

The Empire theater authorities lately started what they styled "cinematinees." I regret to say that some of the films exhibited by them did not at all please me and several of my friends, whom I induced to see them. They can well take a leaf out of the books of the Bijou people.

* * *

I should advise American film makers to explain purely American words on the films. "By Heck" and similar American expressions are not understood here. So far I have seen the makers of the "Liberty" film explain the Mexican word "gringoes" on the screen. Films are intended for universal, not home, exhibition. When such is the case, why give cause for grumbling?

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bad for Airdomes.

YEARS ago W. S. Gilbert wrote that a policeman's life is not a happy one. Were he writing Pirates of Penzance to day he probably would have added that it was not to be considered alongside the lot of the Motion Picture Exhibitor. War taxes and rising costs have helped to make the exhibitor's lot not one of ease, and now comes the daylight-saving law to kick the bottom and all four sides out of the airdome. No one wants to go to an outdoor showing of pictures at half-past seven, even though the clocks may declare that it is half-past eight, and at half-past seven, normal time, it is far too early to show pictures, at least with a normal screen and under the usual conditions. But much can be done to make the best of the matter by making the daylight pictures a novelty, and it may even be possible to give matinees in the airdomes. The best investment would be one of the so-called "daylight" screens, and of those we have seen the ones with the ribbed surface seem to give the best results. If it can be arranged to project from behind the screen, so much the better, taking the proper precaution to get the film so that the leaders will be displayed normally to the audience. The ribbed translucent screen and the projection from the rear, with a shadow box in front are the ideal condition, but something can be done with usual front projection and the ordinary screen if care is taken to arrange the details properly. First of all, the naked screen may not be used. This must be masked in with black cloth, either a flaring shadow box of unglazed black cloth or a wooden frame painted a dead black, or a succession of drops may be used, each opening rather larger than that next nearest the screen, or the entire stage may be painted a solid black, top, sides and floor. More than this, a shelter should be built out as far as possible toward the audience, and this, too, painted black inside; the idea being to get the screen in as deep a shadow as possible. The western side of the seating space should be screened to shut out as much as possible the light of the setting sun, and, if possible, there should be a black or dark blue awning to go over the seat section until darkness comes. Then work the papers and the billboards and all the other advertising mediums you employ to boom the "daylight" pictures, and make all the capital you can out of what at present looks like a misfortune. Use redoubled efforts to capture the automobile trade, and leave no stone unturned to get and hold business. You may not make as much money as you have in previous years, but if you make money instead of losing some, you are at least that much better off.

Invitations.

A mid-west exhibitor writes to the Chicago office—which is not correct—that he has bought a couple of houses and wants to open one of them with a proper flourish. His letter reads:

> Having bought the Opera House and Eagle theatre here I am renovating and redecorating them, and I wish to give a formal opening to the Opera House. Will have some noted players in pictures, present carnations, cigars, etc., and would like to have you send me the form of invitation I should use. Should I put admission prices in the invitation? Could it be worded, "To meet Mary Garden in such and such a play," or whatever star I have? I should like help with my advertising besides what I get through the World. Have you a book on that subject?

Most assuredly we have a book on that subject, and for several years the advertisement of the same has been run at the end of this department every week, and yet only lately one of the oldest readers of the department was surprised to know that there was such a volume as Picture Theater Advertising. He got a copy and wrote back that there was enough material in the volume to keep him supplied for the next five years.

But we take it that this exhibitor may have his house open before he can send for the book, and others than he will be interested in the general subject of invitations. But is it an invitation or an announcement that this correspondent asks for? It makes a lot of difference. An announcement tells the prospective patron that the house will be open on a certain date and solicits his patronage. This is frankly an advertisement, and there is no objection to the statement of the scale of prices; indeed, this is a part of the announcement to be considered essential. On the other hand, an invitation is a request that the recipient be the guest of the management on what is intended to be a notable occasion, and here the prices of admission should be dropped as in bad taste, just as would be a statement that a wedding breakfast was to be supplied by a caterer at $1.35 a plate. A lot of cards we have seen lately have erred in this matter. On the other hand, there is no objection to an envelope insert announcing the house policy and the scale of admission. It would be better, however, to let this be given out at the house the opening night.

Invitations should be done in imitation of those issued for social events. Preferably they should be of a size to go into a square envelope, and may be either a double fold sheet of paper, printed on one face only, and folded once, or else a stiff card, just fitting the envelope and matching its container. The invitation itself may be used to gain admission, but it is better form to issue a smaller card, admitting one or two persons, or to issue as many cards, each good for a single admission, as the judgment of the exhibitor dictates. The cards or sheets should be printed in imitation of copper plate, but should not be printed in Old English, Flemish, Cloister or similar face. These types are obsolete. They have been replaced by Typo, Copperplate Gothic, a legible script, or any one of the growing family of "shaded" faces. The text should be simple and done in the third person as:

MR. JOHN JONES
Requests the Pleasure of Your Company
at the
O P E N I N G
of the
Pickbanks Theater
Monday, March Twenty-first Promptly at half-past eight

This should be accompanied by cards, or else in the lower right-hand corner should be printed, in small letters: "Present this invitation at the door," or "This invitation will admit two if presented at the door."

An anouncement, on the other hand, need not so closely follow the society usage. A greater variety of type faces is permissible since this is merely an advertisement, and while it is best to adhere to the general size of an invitation, a four sheet, if used, may convey the announcement on the first page and use the other three pages for an elaboration of the house policy, a list of coming attractions, or anything else the exhibitor may require. The general form of an announcement may be:

MR. JOHN JONES
Begs to Announce the Opening of the
Pickbanks Theater
Monday evening, March 21
The opening attraction will be
MARY GARDEN
In her greatest and most picturesque
operatic success
T H A I S
For this special feature the prices will range from
fifteen to fifty cents
Matinees, 10 or 15 —Regular Prices— Evenings, 10, 15 or 25

In this case the recipient is not invited since the invitation implies the relation of host and guest.

Fictitious invitations—"To meet Miss Garden" or some other star—should not be used for an opening but after the house has been running, and then prices should be stated to make certain that the recipient does not regard it as a real invitation instead of an advertising novelty.

From a New Angle.

Here is the old "phonograph record" argument from a new angle. A. L. Middleton, of the Queen, De Queen, Ark., is going to have one twenty-five cent day each week, and he starts his announcement in this fashion:

FOR THE SAME REASON
that the grocer keeps two kinds of coffee, two grades of canned peas and two grades of flour, we
DIVERSIFY OUR PROGRAM
That's why we are establishing a super de luxe feature day once a week.

It is easy enough to tell that one picture show costs more than another and so must be offered at an increased admission, but when you translate that fact into the terms of the corner grocery, you are far more likely to be understood. Everyone knows that the grocer has two or more brands of flour at different prices, and they know why. They can apply the same reasoning to the pictures if the reference is suggested to them. Mark this paragraph of Mr. Middleton's for future reference.

Mr. Middleton writes:

> I get so much good from the Advertising for Exhibitors' Department of the World that I would feel that I was a slacker if I did not send in my stuff. If a line of it should prove worth while to some exhibitor through your columns as many a line from the other fellow's has to me I would feel well repaid.

We wish some other slackers would read and note.

Ahoy!

H. B. Hearn, of the Old Mill, Dallas, Texas, sends in a photograph of his street display for "The Submarine Eye." The crowd of sailors standing by will give an idea of the unusual length of the structure, but the United States has no "U-Boats." Only Germany has "U-Boats" (unterseas), the initial being used for the generic term. Other nations letter their boats according to type or series, but none has gotten down as far as U in the progress. The house was oddly decorated. Above the marquise a painting showed the surface of the sea, with sailing boats and the rest of the marine scenery. The lobby itself was decorated with underwater stuff except for the box office, which was a pilot house, with

a "real" wheel and other details. Green lights were used to suggest sub-surface illumination, and the watch bells were struck and called every half hour. Green lights were also used in the auditorium, and the house attendants were dressed in nautical uniforms. The scale of

admission was worded "First Cabin, Lower Deck, Upper Deck and Steerage." It was a very consistent working out of the scheme, and will suggest ideas to others who may get this film later.

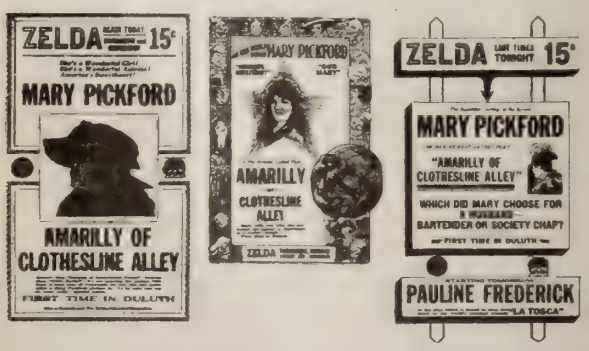
Paramount's Convertibles.

Here is a sketch of the new Famous Players-Lasky stock twenty-fours that are to be used for the stars, with the addition of a special sheet for the current attraction. The announcement says that the special is

an eight sheet, but the space looks more like a six. At any rate these will be issued for each attraction, and are to be pasted in the upper right-hand corner. Houses having storage room could get up a set of twenty-eight sheet boards, one for each star, varnish down the stock sheets and work this very nicely; but we think that the artist made a mistake in planning the design so that a twenty-four has to be bought with the additional cost of the six or eight sheet. It could have been arranged to have the eight supplement a stock sixteen, to be pasted as a whole. The idea is good, but it might have been made more practical with a little thought, as we get the idea. At any rate it provides a twenty-four for practically all Paramounts and Artcrafts.

Too Ornamental.

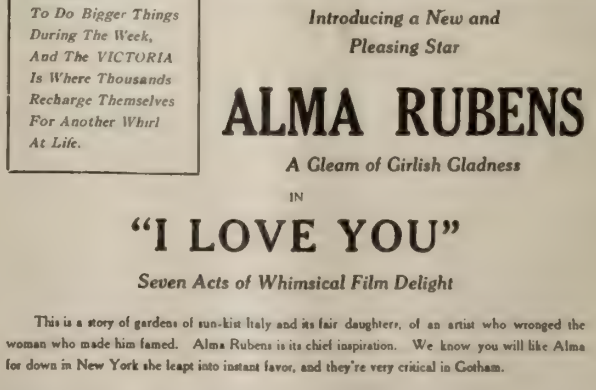
A. E. Ableson, press agent for the Zelda, Duluth, Minn., says such nice things about this department that we are sorry to have to chuck a couple of small rocks at his work that he asks for an opinion on, "no matter if it be good or bad. It is by such methods that we find our faults and try to keep from repeating them again." That's the right way to look at it, but too many who send in seem to want all praise and no criticism. Mr. Ableson's faults are easily dropped. He has only to hold up his right hand and solemnly swear that he is not going to use so much trick stuff and he will be headed on the right track. We show three two-column advertisements, running from six to eight inches



deep. The one on the left is the best of the three because it is the simplest and most easily read. We get at the first look the house, the star and the title of her play. To a slight extent the ornamental border cuts the star from her play, but the three panels hook together fairly well. The middle cut is poor. The name of Mary Pickford will pull harder than that supposedly ornamental frame, yet this is obscured by lining and the title, for which few care. It is given much more prominence than the name of the star. That frame has no business being there, and the line portrait of Miss Pickford gives her the expression of the leading soubrette with a turkey burlesque show. We don't know where this cut material came from—possibly from Paramount—but it never should have been used. Plain type-set advertisements are infinitely to be preferred to such poor work. Probably some hard-working and well-meaning printer sat up nights to make that easel for the right-hand display, but he need not have taken the trouble. It serves only to confine the text instead of displaying it. We give another example—a three fives. Here, too, a mad passion for fluffy stuff discloses itself. Good advertising is good argument well displayed. Ornamental rule work is NOT good advertising. It is merely a waste of money unless it helps to gain a better display than can be had from straight type, and here the rule work is detrimental rather than helpful. A Pickford picture can still draw on the strength of the star's name. Give that name plainly, tell something of interest about the play, and it will not be necessary to use libelous portrait cuts or type material to gain attention. Now and then a great deal can be done with panels and rule and border in general, and we have shown some excellent results in various samples reproduced in this department, but this sort of thing should be used sparingly unless it is certain that the effect of the advertisement will be enhanced. From the enthusiastic endorsements of the play we gather that Mr. Ableson has the bad habit of announcing each offering as the greatest ever since one advertisement announces that this is "Greater than 'Rebecca of Sunnybrook Farm'; greater than 'Stella Maris.'" And another says that when the history of the screen is written "Amarilly" "will be the standard by which historians will judge all Mary Pickford pictures." This is plain rot. If a standard is sought it will be found in some of those old Biographs, when Miss Pickford was an actress and not merely a star.

Mr. Hyman's Latest.

Edward Hyman, of the Victoria, Buffalo, has dug up another make-up scheme. It may add a couple of dollars to the cost of the program, but if it adds more dollars than that to the box office statement it doesn't seem a bad investment. Assuredly, novelty make-up does help a house bring out its good points, and will catch the eye where a more orthodox make-up would be passed over unnoticed. Another thing in the program is one that should be read with thought by other exhibitors.


SUNDAY
is The Day You Gain New Strength and Courage To Do Bigger Things During The Week, And The VICTORIA Is Where Thousands Recharge Themselves For Another Whirl At Life.
Sunday Afternoon and Evening April Seventh
Introducing a New and Pleasing Star
ALMA RUBENS
A Gleam of Girlish Gladness
IN
"I LOVE YOU"
Seven Acts of Whimsical Film Delight
This is a story of gardens of sun-kist Italy and its fair daughters, of an artist who wronged the woman who made him famed. Alma Rubens is its chief inspiration. We know you will like Alma for down in New York she leapt into instant favor, and they're very critical in Gotham.

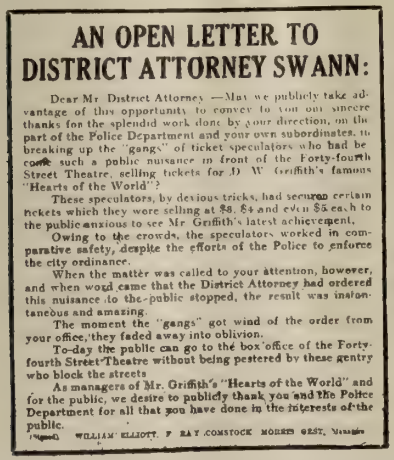
Establish a few new favorites before the old ones grow stale. This is run as a footnote to the program for the day Miss Reubens appears:

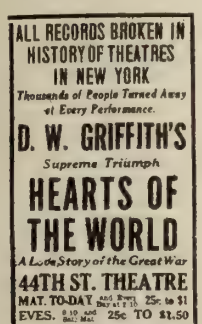
NOTE.—I am introducing Miss Reubens, knowing that too much exhibition of the old favorites wears off their attractiveness often. It is my desire to present all the "finds" of the season, and Miss Reubens, I believe, is the one this year.—E. L. HYMAN, Manager.

We do not like quite as well a reference to the late Vernon Castle in connection with Mrs. Castle's appearance. This is not in good taste.

Readers for "Hearts."

Elliott, Comstock & Gest, who are handling Griffith's "Hearts of the World," are using readers in the New York papers somewhat along the lines of the appeals used by the Fox press department to boom "The Honor System." The cut shows the regular advertisement, 3½ inches, single column, which gives the detail, and the double column, five-inch space, the latter being run directly about the house advertising. This


AN OPEN LETTER TO DISTRICT ATTORNEY SWANN:
Dear Mr. District Attorney:—May we publicly take advantage of this opportunity to convey to you our sincere thanks for the splendid work done by your direction, on the part of the Police Department and your own subordinates, in breaking up the "gangs" of ticket speculators who had become such a public nuisance in front of the Forty-fourth Street Theatre, selling tickets for D. W. Griffith's famous "Hearts of the World"?
These speculators, by devious tricks, had secured certain tickets which they were selling at $3, $4 and even $5 each to the public anxious to see Mr. Griffith's latest achievement.
Owing to the crowds, the speculators worked in comparative safety, despite the efforts of the Police to enforce the city ordinance.
When the matter was called to your attention, however, and when word came that the District Attorney had ordered this nuisance to the public stopped, the result was instantaneous and amazing.
The moment the "gangs" got wind of the order from your office, they faded away into oblivion.
To-day the public can go to the box office of the Forty-fourth Street Theatre without being pestered by these gentry who block the streets.
As managers of Mr. Griffith's "Hearts of the World" and for the public, we desire to publicly thank you and the Police Department for all that you have done in the interests of the public.
(Signed) WILLIAM ELLIOTT, F. RAY COMSTOCK, MORRIS GEST, Managers


ALL RECORDS BROKEN IN HISTORY OF THEATRES IN NEW YORK
Thousands of People Turned Away at Every Performance.
D. W. GRIFFITH'S
Supreme Triumph
HEARTS OF THE WORLD
A Love Story of the Great War
44TH ST. THEATRE
MAT. TO-DAY 25c. to $1
EVES. 25c TO $1.50

example is addressed to the district-attorney, and thanks him for checking the speculators who sold tickets for "$3, $4 and even $5 each" to those who came late, and alludes to the ease with which the speculators transacted their business, "owing to the crowds." The same "even $5 each" was used the day before in a card urging the public to buy in advance at the box office and avoid this extortion. In both instances, beneath the surface reading, was the suggestion that many persons considered this $1.50 attraction worth the $5, which doubtless had no little effect upon the reader, as was intended. It is clever wording. It does not say that the show is worth $5, yet you are made to feel that you are getting for $1.50 what others consider worth much more. In other advertisements the arrival and departure of the producer were announced; he regretted his inability to admit the public to the private showing and regretted that so many were turned away the opening night. There is no direct advertising in any of these readers, but they are the more valuable because there is not. Such advertising, it should be remembered, is good only once in a while; perhaps once or twice a year. It must be personal in its appeal, and it must not be so long continued as to become a joke to the reading public. If these precautions are observed there is no better "just once" way of reaching the public for a special attraction. Ever try it? A few worked it after the Fox examples were shown here, but apparently not very many.

Well Planned.

Here is an advertisement which very narrowly escapes being something extra good. It is six five and a halfs. If the printer had done his work as well as the pressman, or if the pressman had marked his type faces we should have had something better than usual. It is good

STRAND
FOUR DAYS ONLY
STARTING TODAY
She Chose Death Instead of Dishonor
ONLY a beautiful, brilliant, stormy woman, only a great emotional actress could have played this role. You have both in Mary Garden.
In the story she makes the greatest sacrifice of all, but wins a redemption that all the world will envy
Mary Garden
in The SPLENDID SINNER
AND
STRAND CURRENT EVENTS MUTT AND JEFF COMEDY
PICTORIAL SCENIC PEERLESS CONCERT ORCHESTRA
COMING—THURSDAY
BESSIE BARRISCALE IN WITHIN THE CUP
SPECIAL—TUESDAY NIGHT ELECTION RETURNS WILL BE FLASHED ON THE STRAND SCREEN
SHOW TIMES—11-12-45-2-30-4-15-6-7-30-9-15

as it stands, but there is not enough display to the name of Miss Garden. For one thing it is held too closely against the title of her play, and this title is in too large a type to be so close to the name of the star. Moreover, Miss Barriscale is making entirely too much noise in the premises. She is not due for four days, and should have been relegated to the very bottom line in not larger than a fourteen or eighteen point. That would have given room for more spacing out. The double bank just above the name of the star would look better between the star and the play title, set in a light face of the same point. This would have separated the play title from the name of the star, permitting each to get its proper display; while by setting the line "She chose death instead of dishonor" in a lighter italic and running this directly above the name of the star—though with sufficient white space between—the punch line and the name of the star would be more intimately connected. If the cuts do not get transposed in the make-up the remade cut below gives an idea in the rough of the changes suggested, though there is no underline for Miss Barriscale, as there should be. The rather ornate border would be too decorative in many advertisements, but here it works well because it has no cut matter to

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light. The highly decorative border, which is well exampled in some recent Universal advertisements, is growing increasingly popular with advertisement writers; but as a rule only drawn designs should be used and set borders be avoided. There are several reasons for this, the chief being that the design should match the text.

Unusual Publicity.

Poli's theater, Scranton, Pa., recently put out an unusual piece of publicity matter. It is a four-pager, 6 by 9, the front of which carries, in large type, "The Devil Has Resigned," and below, in modest letters. "Compliments of Poli's theater—where shows are better." Inside is a reprint from a western paper of a letter, presumably from the Devil to the Kaiser, resigning in his favor and turning hell over to him a bit prematurely. If the Devil will wait a little while the Kaiser will arrive and take it from him whether he wants to let go or not. The satire is keen and the article will be carried in the pocket for weeks and even months. The back page tells the reader to see "The Slacker" and then go see the recruiting officer. The effect is good, but it would have been even better had the back page carried straight talk about the house, for that advertisement will be carried long after the playing of the Metro film.

The Test.

A good advertisement is not one that looks pretty in the proof or in the paper. It is one that brings all your regular patrons to the house and a couple of new faces in addition. You can make your good advertisements attractive as well, and so make them even better, but pulling power and not pictorial effect should be the first test.

HELP FOR THEATRE MANAGERS
Picture Theatre Advertising
By EPES W NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building Chicago, Ill.
Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Confidence and Egotism.

CONFIDENCE is one thing and egotism is something very different If you have no confidence in yourself, you probably have no respect for your work, and cannot possibly do justice to what talent you may have, nor properly appraise your work, but even a lack of confidence is not so fatal to your chances of success as egotistical belief that you can do no wrong. The letters we get would seem to suggest that about seventy-five per cent. of the writers are egotistical and ten per cent. lacking in confidence. Only the other day we got a letter from a woman who wanted to know the good markets. She had a story that was "better" than half a dozen she named. It had the Auction Block beaten to rags; it had another story backed off the dock, and so it went. The woman, to judge from her braggart letter, had done no more than take half a dozen recent screen successes, magnify the point of each almost to the verge of caricature, and was ready to offer the whole as something so superior to all recent productions that producers would be fighting to gain possession of the script. She could not realize that she had taken such varying elements of plot that they could not possibly be made to mix. She lacked the knowledge of the art and could not understand that she was offering so much story that, even had it been coherent, the mass of incident would have smothered interest. All she knew was that this and that and the other story had all been successes, and that if she mixed the three and made the elements a little more emphatic, she must have a vastly better product. Not all egotistical writers go to this extreme, but all lack the ability to judge values. Whatever native ability they may possess is rendered valueless by this overconfidence. They cannot select the fairly good from the palpably bad and seek to improve this suggestion into something really good. They have written a story. It must be good because it is the product of their genius. If they see something like it on the screen—as doubtless they will—then the story has been stolen. If it does not sell, it is because editors are envious or stupid. It cannot, by any possibility, be the fault of the story, because it is "better" than the stories after which it has been patterned—and almost always, consciously or unconsciously, the egotist patterns after some recent hit or perhaps makes a grotesque stressed travesty of two or more. Less conceit would enable the would-be writer to see that perhaps too great a stress had been given. Still less conceit would lead the author to make an honest effort to originate and not merely copy. And it is newness of idea which commands the better market. Originality of thought is always at a premium; provided that it is originality and not mere craziness, but there is a too-common belief that originality is extravagance rather than newness of thought. The novice sees a story in which the dissipated father makes a pawn of his beautiful daughter. He pelts home and writes a story in which the same type of father seeks to drive a wholesale trade in from three to half a dozen beautiful and innocent young daughters. Strength has not been gained. There is a greater multiplicity of incident, but it is all tiresome, since the affair of each daughter must, in a general way, follow the lines of the experiences of the other daughters, and the telling of the same story over and over again becomes tiresome. Yet the egotist does not realize this. He has thought of a new development, even better than the original. If it is not immediately snapped up, it is because there is no longer any appreciation of true genius. He may not even realize that we can be sorry for and sympathize with one daughter where we have not the time to become fond of and sorry for all six. On the other hand, the timid author thinks out a plot. He goes to the theater and sees a play. At once he decides that this play is so much better than his own that the latter must be poor. He does not realize that most stories are thin and weak at the early stages of their development. He does not stop to consider that he can build up his idea. He throws it aside and starts on another that may, perhaps, hold his fancy until he again sees some screened play when once more confidence flees to be replaced by discouragement. One writer is in as deplorable a state as the other. One can see no good in his work; the other can see nothing that is bad, but both are handicapped by a lack of judgment that prevents correct appraisal and therefore improvement. Few authors can accurately judge the value of their own work, but all trained writers can tell in a general way if a story is poor or otherwise. There are certain general rules of criticism that apply to the majority of the stories. The rest: the keen appreciation of the finer points, is what marks the difference between the practical writer and the novice. One has learned through experience to judge values; has acquired a standard of measurement. The other is still going through the experiences that will eventually lead to this personal judgment if the exercise is persisted in, for it is only through self-examination that real appraisal may be arrived at. The advice of the average literary critic may be well meant and, to a large degree, accurate, but it is only the opinion of one man or woman, and is influenced by the opinions of that one person, just as a physician may forbid his patients certain foods that disagree with himself, though they may agree perfectly well with the patient. Criticism by rule is mechanical, at best. We hold one criticism that finds a score of faults. When it first came in we took the current magazines and were able to show that every single rule set forth had been violated one or more times in the various printed stories of the month. The rules were all sound and based upon good usage, but each rule is sometimes better broken, and experience alone tells the worker when to abide by the rules and when to break them for the greater good of his story. If the author loses faith in himself and his work he never arrives at the point where he is able to judge his effects and therefore write really good material. He must have confidence, but not be over-confident; modest, and yet not be over-modest. The two extremes can never win.

Our Thanks.

Will the several writers who were good enough to send notes of sympathy please accept our warmest thanks. Their letters were very much appreciated.

Name Values.

Bertie Badger Moyer writes that not long ago a play was returned to her because her name lacked advertising value, and yet she has written more Drew comedies than any other author, and some of them have been above the Drew average. It seems absurd that at this late day an editor should turn back a story simply because the writer was not known to the readers of the magazines, yet it is indicative of the present state of the market. There was a time when people went to see plays of a certain make because they knew that those plays were good. Many writers can recall the Pathe Weeks and the Biograph Weeks of 1910, when the fact that the story was a Pathe or a Biograph was a sufficient guarantee of excellence. Other companies later attained the same standard and maintained their brand as the feature. Today this holds good only to a very limited extent, for the use of fiction material, and the humoring of the directors' eccentricities has made the product even of the best established companies uncertain and uneven. In the early days the companies were more willing to trust to the judgment of their editors. They employed men who were supposed to know, and took their word for its face value. Today the average editor is little more than a script clerk who passes the stories around to the all-important stars and directors for their approval or rejection. He has little authority, and many of the present day editors have little judgment. There is no uniformity in the film product because there is no uniformity in the selection of the scripts. One story is weak, but it is taken because it gives the star a chance. A second is selected because it offers pretty locations, and a third because it has a big punch if no plot. Many stories are written along stereotyped lines because some imperious star will have no other type of story, or perhaps insists upon the work of one writer. The powers that be keep on announcing that the play's the thing, but we get few real plays in spite of that, because the powers that be have small authority over their stars and directors. They may know that good plays are required, but if a $5,000 a week star will not take the play, they must let her have what she wants, and most stars do not want plots. They want a more or less connected series of tableau in which they occupy at all times the central position. It was not so long ago that now and then we got Mary Pickford and Florence Lawrence in the same Biograph production, and they had no voice in the selection of the play, either. Half the time they did not even know what the play was about. They simply did as they were told. Today we need only to be told the name of the star to know that the play will be along certain general lines. There will be little variety at best. The star made a hit in a certain part, and all plays must carry a similar part or go into the discard. There is no reason why the name of the star, the company and the author should not be factors of equal value, and yet stories are being turned down because the author's name has no advertising value. Why not make a few names valuable? It will be cheaper than the star system, at any rate.

Reasons Why.

The Maple Leaf Pictures, of Vancouver, in the magazines has been taking an almost touching interest in the author. Now authors are receiving a circular announcing that J. Arthur Nelson (remember him?) will take a limited number of pupils on installment payments. Of course J. Arthur's book will be the foundation of the system, and there goes three dollars to start with. And he cites "Joseph Pollard, an eighteen year old elevator boy, in a Los Angeles hotel four years ago," who today receives "an income twice that of any public official in B. C." If J. Arthur does not look sharp he is liable to find all the public officials in British Columbia sitting on his doorstep, eager to double their incomes. But we thought that that historic elevator boy's name used to be Posner.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Matters Optical.

Burton Benwell, Los Angeles, California, writes:

> Have been a reader of your department for many years, and having received from it and your Handbooks practically all the projection knowledge I possess, am almost ashamed to admit that I have never written before and tried to help those who have helped me. Have always been an experimenter, particularly with different designs of shutters. I think the fact is established that, given a 3-wing shutter with blades the same distance apart it does not matter what the width of the blades be, provided they all have equal witdh. In other words a shutter thus designed may have blades one, two, three, four or five inches wide without changing the flicker tendency or anything else except amount of light passed. It follows that, this being true, the faster the intermittent movement the more light we may utilize, since the narrower the shutter blades may be. Of course there are objections to fast intermittent speed, but longer tension shoes and more intermittent sprocket teeth engaging the film will lessen them some. As it is now, with slow intermittent movements the projectionist is compelled to speed his projection to eliminate flicker, until the strain on the movement is as great as it would be if materially increased in normal speed. The recently introduced shutter of the Simplex (main blade as wide as necessary, 60° openings on either side of main blade, 60° flicker blades and third opening, opposite main blade, equal to balance of distance) is a large improvement. But even this is far behind the perfectly balanced three-winger, or the once-and-a-half around type. What do you think of the English plan of having both upper and lower sprockets double size? Don't you think that with twice the number of sprocket holes in use pulling film down from upper magazine and withstanding the pull of take-up there would be less damage? In closing let me say that if it were not for the good old Moving Picture World and its Projection Department we projectionists would surely be in a bad way. May the department and its editor be rewarded in every way for keeping up the good work!

As to the shutter blades, I must take issue with you in one point. The ideal shutter is a three-blader (more blades reduce flicker but are impractical), having all wings and all light openings equally spaced and of equal size. As you depart from this condition either way you increase flicker tendency. In other words if you maintain equi-distance between blades, but makes blades of greater or less area than openings you make for flicker, though not so greatly as when you throw the blades themselves out of balance. This is my understanding of the matter . As to you not writing, why I second your views, but will forgive you this time, provided it don't occur again. With regard to the sprocket size, the plan is all right, provided trouble be not encountered through film shrinkage.

Wants Advice.

T. J. Trabue, Biloxi, Mississippi, writes:

> Want your advice as to an outfit for traveling exhibitor. Want to show in school houses and churches where electric current will be available. Will you supply address of maker of most approved outfit for this purpose? Have a Power's 6. Could I equip it with calcium light, or would you advise trading in on a new outfit? What size screen would you advise?

Certainly you can equip your Power's 6 for calcium light, and when so equipped it will be as good an outfit for the purpose as you can get, always assuming it to be in good repair. Will have the Nicholas Power Company send you information as to calcium burner, etc. Use a two-wing shutter with blades considerably more narrow than the regular two-winger. The light is very weak and travel ghost won't show up nearly so easily. Cut out a paper pattern of the two-wing metal blade and install it in place of the metal blade. Then, using a light film (bright sunlight scene with white objects in it), trim down a very little at a time on both sides of the main blade until travel ghost (white streaks up or down or up and down from white objects in the film) appear. A title having white letters on an opaque (black) background is even better for this than a light screen, provided it be one in which there are lines of letters near both top and bottom. Having trimmed down the main blade until travel ghost appears, then, using the paper shutter as a pattern, trim down the main blade of the metal shutter until it is a *little wider* than the paper blade (a little wider because you trimmed the paper blade until you got travel ghost), and then trim the other metal blade down to match the main blade. This will give you a maximum of light, and every bit of added light is extremely important when using such a weak illuminant. Would advise a metalic surface screen and a picture not to exceed ten feet wide; eight feet wide would give you a brighter picture, but is rather small. Why don't you get one of the new Mazada generating outfits? The United Theater Equipment Company puts out such an outfit, see adv. for address; so also does the Independent Motion Picture Supply Company. These outfits are portable, easily handled and will give you good results.

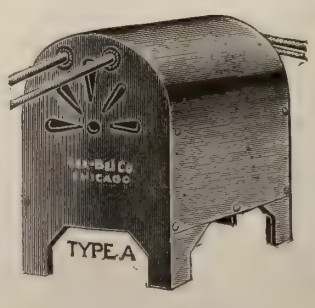
Grease for Small Motors and Electric Fans.

Leonard's specially prepared motor cup grease, sold by up-to-date supply dealers, including the United Theater Equipment Corporation, is an excellent article for use in grease cups of electric fans and small motors. This article has stood the test of time. It is made by the chief electrician of the Nicholas Power Company, and has the recommenadtion and approval of this department and its editor. Don't use oil on small motors or fans. Oil is apt to seep out of the bearings, get into the coils and causes serious damage. A grease is the only thing for such purposes, and the Leonard grease is the best we know of.

The Lea-Bel Transformer.

The Lea-Bel Company, Chicago, is placing on the market, or rather has placed on the market, a new type of Tungsten filament projection lamp controlling device, to be known as the Lea-Bel Transformer. The apparatus consists primarily of a shell type auto-transformer, enclosed in a sheet steel casing, which has ample opening for ventilation. The transformer is sturdily built and is made in three different capacities. It is therefore available for any type or size of Tungsten filament lamp, and for either one or two lamp installation.

The transformer itself is 6x9 inches by 9½ inches high. An integral part of the apparatus is the controlling device, which is in the form of a small wall switchboard, 7x12 inches in size, carrying an ammeter having coarse graduations suitable for reading small changes in the amperage, and a controlling knob which starts the current flowing at 10 amperes, raising it to 12 and then 18. From then on the amperage regulation is by 2/10 ampere steps, there being enough of these



For Two Machines.

For One Machine.

to take care of fluctuations in line voltage from 100 to 125. The switchboard is well built, the contacts being enclosed, and as far as I can see, everything about the apparatus is very well constructed.

The Lea-Bel Company is pushing this apparatus, which is recommended by this department to consumers for their consideration. It seems to be compact, and as well built apparatus of this kind as I have looked at, but it should be clearly understood that the apparatus is not automatic in its operation. It is designed that the switchboard be placed within reach of the projectionsts, and where he can watch the ammeter and by hand regulation compensate for fluctuation in line voltage to keep the amperage steady.

Australia—6,000 Foot Spools.

Mack Langley, North Fitzroy, Melbourne, Australia, says:

It is a goodly while since you have heard from me, but here I am again. In July 21st issue is a letter in which I expressed hopes of securing a new motor drive. As soon as friend boss saw that in the Department he sent for me and gave me an order to buy a motor. Am I a staunch supporter of the department after that? Well, ask Me! Am enclosing photo of my plant. The motor is presumed to be about 10 h. p.,

but I think eight of them have succumbed to the heat. When I got this billet (Over seas for "job."—Ed.) about 14 months ago the motor would get hot as the hub of His Satanic Majesty's dominions. To remedy this I got a fan and installed it on the shaft between the motor and generator, as shown. Since then I have not had a particle of trouble with heating. I got the idea out of the English publication Kinematograph, which I get every week, in addition to the Moving Picture World. (All right, friend Langley. We don't claim a patent right to ALL the ideas in the world. Every once in a while we let the Other Feller spring one, just to keep him hoped up.—Ed.) You will observe the metal guard over the fan. The guy with his hands down south is the boss, and he is the goods, all right. (Looks it; also I'm predisposed in his favor. Any man who reads this department and then gets busy, as he did, is a frien' o' mine. Shake, friend boss. You're all right.—Ed.) The goof holding his hinges from falling apart is I, Me and Co., Esquire. No, it isn't a silver shilling over my eye—just the sun on my glasses. Couldn't get camera back far enough to show all the generator. The small fan does its bit by keeping the bearing cool. The trouble is, I think, that the motor is too small. There is no rating (we call it name plate.—Ed.) plate attached to motor, and I'm not certain what it is. The generator is a Lanchaster, 100 amperes at 65 volts output (less than 9 h. p.—Ed.) and don't give a bit of trouble. Have just installed a new Power's 6-B and like it very much. I am not much stuck on the automatic loop setter, though. It does a bucking bronco stunt. Followed instructions in your "Bible," and it works better now. But they are mighty good machines all right. Now don't laugh, brother, when I tell you that nearly all of us are getting 6,000 foot spools. (Reels.—Ed.) Phew! What? Yep, and we go right through a 5 or 6 part picture without a stop. And when we are not switching with anybody we take off the ends ("End part I," etc.—Ed.) and the leader (Where it says Part I, etc.), which leaves us just one big reel, with the main title and last-reel tail piece. Between the reels, or parts, we splice in a piece of spacing, marked off so it won't need to be masked as it goes through. (Don't quite understand that last.—Ed.) What is your opinion of it, Brother Richardson? Now don't you fly off the handle and tell us it is hard on film, because it turns easier when full than when empty, and, of course, they are kept in a fireproof spool box. As for taking up, I, personally, have a takeup boy, and when the spacing comes he breaks it and puts on another 14" spool—we only take up on 14" spools. (Do you mean to tell me you put a 6,000 foot reel (spool) in the upper magazine and then rewind it in the lower magazines (takeup) on small reels? I can't see that stunt with a telescope; also if anything happens to your carbons, your lamp or your machine, you are stuck and must switch the whole works to the spare projector, even though you might be right at what would be the end of a reel. Your plan has disadvantages, friend Langley. But I would rather let our U. S. and Canadian projectionists set forth their views than deal with the matter myself.—Ed.) "Switching," at least here in Melbourne, is defined as follows: The city shows (Downtown houses.—Ed.) run all the films first. Then they go to the suburban houses. Suburban theaters show only at night, with a Saturday matinee. Well, I get a five part star (meaning feature, I take it.—Ed.) and have to run it in my first half. At any rate I start my program at eight, run the Hearst Gazette, which takes until 8.10. Then I put on my star, and as soon as the first two parts are run a motorist takes them to a theater with which I am switching, usually located in a nearby suburb. By the time he gets there, there is about three parts of the second star (feature) off, which he fetches back to me. By then I am about through with my first star, which he takes over and brings back the rest of the second star. As far as our show is concerned we run 12,000 foot programs, starting at eight and finishing about 10.45. (About 72.5 feet per minute. Not so bad.—Ed.) But many shows run up to 16,000 feet in the same time. We usually have a topical, a one or two part comedy and two five-part stars. We change Monday and Thursday. Admission over here is 6p. 1/— 1/6 2/— and one penny war tax for each six pence above the first one. Well, Friend Richardson, I would imagine it would be a bit of consolation to know, after doing the work you have, that there are some crank twisters even in this faraway land who are learning all they can from your department. As for myself, I have gained about fifty per cent. of what I know from you, and expect to gain more. Keep on with the good work, "carry on."

Truly a most interesting letter. Yes, it is encouraging to know that one is really accomplishing something, even in other far-off lands. If I have helped you, Brother Langley, and other projectionists of your country, I have also helped the exhibitors of that country and the motion picture industry, because they are helped in exact proportion as you are made more efficient. Sorry, Old Man, but I can't see the advantage of the 6,000 foot reel, at least the way you boys do it. Then, too, if ever a fire gets into the upper magazine when there is 6,000 feet of film there, g-o-o-d night shirt! Some considerable loss, my boy, *quite* some considerable loss. And what do you gain in return for the labor of splitting up your reels and incurring additional danger of loss as above? Absolutely nothing at all, so far as I can see, except saving the bother of making the change-overs. Our men here make the change-overs without even the very slightest evidence of the act on the screen. Time and again I have set through a six-reel feature (star, you call 'em) without being able to tell when machines were changed. As to the motor, your installing the ventilation fan was excellent. But unless the motor is working on a cycle of current it was not designed for, or is overloaded, which seems unlikely, as I understand it to be a regular motor generator set, there must be something pretty radically wrong. Would suggest that you go over the General Instructions, pages 368 to 381, of the Handbook; meanwhile I will refer your letter to the office here in New York and ask them to write you, giving any possible suggestions. Seems to me such extreme program length is unwise. We don't do it over here. Many theaters with an 8,000 foot program are getting 15, 25 and even 50 cents here in New York City. My best to you, Brother Langley, and to all my Australian friends. Come again. Glad to have you call!

Do the Job Right.

Sidney P. Levy, Pensacola, Florida, says:

Am about to open an air garden for the showing of high closs pictures during the coming summer. Air garden site will be occupied by a new theater I am to build in almost five months Am very anxious to know just what sort of material to construct the air garden screen from. It will be exposed, hence must withstand the elements. It has occurred to me that a wood frame covered with canvas, properly sized and calcimined, would serve. I did think of sheet tin, soldered together very closely and then painted. I want a screen which will give good projection results. Will build a shadow box of thin lumber, painted black. I guess you will agree with this.

Yes, you could build a frame, cover it with canvas, size the canvas and *paint*, not calcimine, it. Calcimine would wash off when it rained, or at least discolor badly, unless thoroughly protected from the wet. I would refer you to "The Airdome," pages 669 to 674, the Handbook. But if you had a copy you would not have had to ask questions. My advice is to do the job right. You propose giving "high class pictures." Well, to do that you MUST have a good screen. One comparatively cheap way is to build a frame of wood, back it with rough lumber and nail thereto, running up and down, ½" furring strips, upon which you nail ordinary wooden lath. Now plaster this foundation with two coats of strong cement mortar, or with lime mortar strongly tempered with cement, the last coat troweled down smooth. Paint this three coats as follows: First coat white lead mixed with boiled linseed oil and just a little turpentine. Second coat: white lead mixed with half boiled linseed oil and half turpentine. Third coat: either all white lead or half white lead and half white zinc, mixed one-third boiled linseed oil yand two-thirds turpentine. Use enough ultramarine blue in last coat to give the paint quite a distinct blue tint while in the pot. It will then be dead white on the wall. Box the screen at sides and top with a shadow box at least six feet deep, flaring outward at sides, but almost flat at top, painted dead black inside, black to extend right up to the picture, and you will have a really good airdome screen. Tin will almost surely show the seams, no matter how well put together.

From the Southland.

George L. McBath, Press Secretary Local Union 321, Tampa, Florida, having first addressed the Chair, secured recognition and made his bow, addresses the assembly as follows:

Local Union 321 has elected the following officers for coming year: President, W. E. Sullivan; vice-president and business agent, Robert Lane; secretary-treasurer, W. J. Paleveda; press secretary, George McBath. The writer has been honored by the Mayor, who appointed him to the Examining Board to fill the vacancy caused by retirement of Manual Nosti (your old friend and mine) from the movie game. (Not so, or at least he has re-entered it and is now projecting pictures in

your city, if I am rightly informed.—Ed.) The writer will serve on the board with City Electrician Bartholomew and Mr. Kane, manager Alcazar theater. Local 321 has on its honor roll the following: Harry Kerr, Navy; Sisto Lopez, Army; John Fetli, Navy; George Griffith, Navy, and Ben Lance, Army. They have all joined with intent to help in final celebration in Berlin.

Both myself and Brother Crespo, my brother projectionist at the Strand, are readers of the department, and frankly we would not be without it. I also have the late edition of the Handbook and depend on it and the department to show me the what for and why. I own the only Third Edition Handbook in Tampa, and consider that fact an honor. The bunch here wishes to tell you that there is a standing invitation to yourself, the man who alone is fighting so bravely for the projectionist, to visit Tampa.

Just one thing, Brother McBath, with regard to your official position (congratulations, by the way): as examiner you are an officer of the law and there can be absolutely NO partiality shown by you in your official capacity as between a union and an non-union man. I know of one or two instances where unions have secured the appointment of a member to the local Board of Examiners and have then demanded that he shut out all non-union men by an examination so stiff they could not pass. Please understand that I do not for one moment think that either you or Local 321 would countenance any such procedure. I speak only to warn you against even an unconscious leaning against the non-union man. The unionizing of the man is up to the local. You as an officer of the law can have absolutely nothing to do with that.

Wants to Know If It Will Work.

J. P. Sarvis, Hedley, Texas, says:

Am thinking of connecting a 45 h. p., 4 cylinder auto engine to my 5 k. w. 125 volt generator direct. Do you think it would be O. K.? Am now using an 8 h. pr. single cylinder engine, with batteries and vibrator. Am 65 feet from the Albastine screen. Get a good picture, though had quite a time getting dark ghost out of center of screen. Finally built extension to machine table so could get lamphouse six inches further back, and friend ghost departed. We are using a Model 1A Motiograph. Have put on late model shutter; also late model star, cam and fly wheel. Do we need a new machine?

That I cannot say with certainty. Very good results can be had from an old type machine, if it be kept in first-class shape, handled intelligently and modernized so far as possible. Broadly, considering the excellence and cost of modern photoplays, it pays to keep up to date in projection equipment. But to say definitely with regard to an individual case I would have to know all the circumstances. There is no reason why the engine you name will not operate the generator all right, but whether or not it will do so when direct connected will depend on whether you can make the engine run at approximately the speed at which the generator is made to operate. Find out your generator's normal speed (should be marked on name plate) and then test your engine under load, which may be done by using a speed indicator.

Makes His Own Juice.

F. D. Tallman, Converse, Indiana, sends in subscription and says:

Am located in a small place and business none the best, but think I am putting on the best and clearest picture in the state. At least I have been told so by traveling men. Make my own juice with 5 k. w. (60 amperes), 115 volt generator, pulled by an 8 h. p. gasoline engine. It bucks sometimes, but on the whole I don't have much trouble, and she certainly does produce the light. But one thing puzzles me. With nothing but my arc on it is all the engine can do to pull the load until everything gets warmed up. Then it works easy. Think I have too much of a generator and too much resistance to cut it to 60 volts. Perhaps one reason is that the generator runs 1,150 r. p. m.

If your dynamo only generates 115 volts, and is a 115 volt machine, that indicates correctness in speed. Very likely you are using too little resistance. You say "she certainly does produce the light." Well, quite probably that is the answer. Fifty amperes at 115 volts is approximately 8 h. p., the capacity of your engine. Now suppose your resistance is such that when it is hot it just delivers to the arc electrical energy which, added to its own consumption of energy, equals the capacity of your engine. Working against a given voltage a rheostat delivers very considerably more current when cold than when it is hot, and the total electrical energy is equal to amperage times voltage (generator voltage). If your rheostat delivers 50 amperes when hot (generator voltage 115), then the normal generator output is 115 x 50, or 5,750 watts, or about 8 h. p., but if it delivers 60 amperes when cold, then that is 115x60, or 6,600 watts, which is more than one added h. p. Do you see the point?

Tinhorn Operator.

Joe Welch, Brooklyn, N. Y., sends in examples of film "spliced" by means of brass paper binder thrust through, and several poor cement patches. He says, in part:

Enclosed are shining examples of perfect (?) inspection. The fact that it was an old print does not excuse such utterly rotten inspection, which, it seems to me, is a crime. The abuse of the film itself was doubtless perpetrated by some tinhorn projectionist, whose rank incompetency would qualify him to "operate" a No. 2 shovel in a sewer, rather than a projector. The projectionist has every right to suppose his "show" has been inspected and is ready for projection when received from the exchange. (Right.—Ed.) You can imagine what would happen when the paper fastener came along and tried to dive through the projector You will do me a great favor by forwarding attached envelope of film faults to Triangle main office.

Can't accommodate. You have sent no data, such as date of receipt, name of subject or even exchange received from. The splices are an outrage, but quite possibly some half baked (and half paid) reel kid was the guilty party. But anyhow this does not excuse the lack of inspection, and *nothing* can excuse the exchange sending films in this shape without warning of non-inspection.

Cannot Recommend Them.

The Elpaso Film Service, El Paso, Texas, by James C. Quinn, sends in some film patches, together with the following letter:

Attached at least is something new under the sun. What do you think of a film exchange which will feature freak splices such as these? Surely they must be pretty nearly out of legitimate selling arguments. These artistic endeavors come up from Mexico.

The splices are just like any others, except that they are made diagonal. The cut starts below a sprocket hole and runs across to between the third and fourth hole further up on the other side. I cannot recommend them. They are bad, because if adopted and a projectionist happened to put them together the wrong way there would most likely be a split film, caused by the sharp point coming loose and catching on an idler. Also a stiff patch of this sort would make an awful row going through, and probably would cause the film to crawl on the sprocket. "Freak" is right, Brother Quinn.

New Quarters.

The Examining Board for Motion Picture Machine Operators, New York City, recently sent an invitation to the editor to visit its new quarters. When they mentioned the thirty-fourth floor I thought they were kidding me, but there is where it is allright—34th floor, count em, 34, the Municipal Building, in Park Row, by Brooklyn Bridge. And you may take it from me, the new quarters have real class. A whole floor of the tower is set apart for Chief Examiner Brown and his inquisitors, not forgetting Peaches, the clerk. And you can just naturally see almost all over creation from that high spot. Congratulations, Brothers Brown and Coghlan. I'm thinking strongly of going after your jobs myself. Thirty-fourth floor, a view of the world and monarch of all you survey. Huh! Incidentally, Chief Examiner Brown told me my article on the Vancouver examination equipment helped him a lot in getting additional and needed equipment for the New York Board. I will describe the new home in detail when it is all fixed up.

Possible Seat of Trouble.

Some time ago several samples of film were sent in from various sections of the country, all showing the same damage, viz., chipped sprocket holes, one on side of the film only. In one case of this sort of damage, in which the Power's machine was the guilty wretch, it was found that the small bushing next the guide roller at the left on top of gate was set so as to push the roller over toward the right 1/32" too far, which caused the film to be out of line with the intermittent sprocket. This resulted in chipping the sprocket holes on the right side. The Power's Company have, so I understand, changed their gate in such way that this cannot again occur.

From an Old Friend.

Manual Nosti, Tampa, Florida, an old correspondent of the department, who we thought had crawled back into the hole and pulled the whole hole in after him, makes his bow with a request that we start another series of questions.

Glad to hear from you, friend Nosti. Would start the republication of the series, but have not the room. It is very difficult to take care of the mail in the space at our disposal. With one page used up in questions and answers I would be in a mess indeed.

Grinding Down Condenser Lenses.

Perry Sherman, Corpus Christi, Texas, says that he has had condensers ground down and repolished. Says it is not expensive, and that in this way a good lens which has become pitted may be saved.

Certainly, it could be done, but I doubt if it would pay. Of course there is the advantage that the resultant lens would be not only as good as new, but better, in that it would be seasoned and not so apt to break. The number of times it could be ground would depend on the thickness of its edge.

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Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

From the 351st Aero Squadrom.

Aviation Camp, Waco, Texas,
April 5, 1918.

Department, Motion Picture Photography,
Motion Picture World.

Well, here I am at last. Put me down on the correspondence club list and I will try to keep up with the amount of letters I am looking forward to. I may have some interesting matter to tell the boys in the near future, and feel we should get acquainted before I start to spring anything.

Before I was assigned to this branch of the service I had been in one of the remote spots of the globe (Alaska), getting into places where the average cameraman does not have the opportunity, owing to scarcity of time and the enormous expense there is attached to a trip of that kind.

It has been my pleasure to crank, develop, print, and project my own film as far north as the Arctic Circle, and the fun I have had getting around some of the many difficulties that one will meet away from all source of supplies, chemicals, etc. My printing machine was a novelty, and I am glad Edison hasn't been able to see the mess I made out of one of his early model projection machines. It was something like this: All the people up there would say they had had their pictures cranked a dozen times, but had never seen them projected. So I set about the task, tearing out the intermittent gear and the shutter out of an old Edison projector and making a new film gate out of a piece of brass; then a long tube to transmit my light to the film, and lastly, a pair of light-tight boxes, and my printer was complete. A couple of tests and away we went. Outside of having to stop at times to thaw out some more ice, we were O. K. Titles were a task for quite awhile, but I discovered that by racking out my two-inch lens I was able to throw up typewriter print to a readable size. To give you an idea of the distance I was away from any market, I will cite one case where I sent a film of the Midnight Sun to Gaumont; the exposure was made on June 22, 1917, and mailed that week, and I received a check for same in September. I am not trying to register a kick, for if a fellow is fool enough to go into the wilds so far after pictures, he will have to dance to the music of the North. All the film I exposed this winter was lost in shipwreck en route to Seattle, but the same places are still there and as soon as this war is over I will be again packing a little Davasco around the Artic Circle on the trail of the moose and caribou. Some of the film I lost showed the killing of a moose with Mt. McKinley for a background, bear within three feet of the camera. And the end of one picture was when bruin kicked the tripod out from under me.

A lot of my film was exposed to 60 below zero, and I have yet to find my first trace of static out of the little Davasco.

One of my pleasures is to get into a good cigar and a Motion Picture World and go through it from start to finish.

Some of the boys may see Burton Holmes's Travelogue, which shows considerable Alaskan scenery. I have the pleasure of knowing Louis Francis Brown, and sold him some film while he was making the Holmes travelogue in Alaska.

If I run across anything new in photography while in this branch of the service that will be allowed publicity and that will be of interest, I will shoot it over, as I, like all other crankers, am always on the lookout for something new. Trusting I will hear from some of the bunch, I remain,

Respectfully yours for better pictures,
G. F. COGGAN,
Sergt., Aviation Section, Sig. Corps.

A mighty interesting letter, and some of you readers who enjoy the tang of adventure couldn't do better than to write Coggan a few lines and let him know that you found it interesting reading. The brightest spot in army camp life is when the mail arrives with letters, and the gloomiest when the others all around you get mail and there is none for you. Many of the readers of these lines are somewhere in the field themselves, and if you are one of them you know that "grand and glorious feeling" when you get a bunch of newsy letters from friends on the outside. Let's hear from some more of Uncle Sam's photographers. You're sure welcome here.

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Direct Positives in the Camera.

E. L. K., Kansas City, Mo.:

> I read your department in Motion Picture World with much interest. Wish I might contribute in some way to its benefit. Am desirous of obtaining formula or information about reversing negative to positive. Understand there is a company or party in Spokane, Washington, who sells a chemical for this purpose. Any information you can let me have on the subject will be greatly appreciated.

The problem of successfully producing positives direct in the camera is one, the solution of which would prove of incalculable value to the many photographers who require only one print of what they take and advance the showing of local events from an almost prohibitive thing on account of cost and time and equipment necessary, to a comparatively simple operation, which would render it feasible for all except the most humble theaters to take and exhibit their own local events of interest.

Some time ago a letter from Abraham Nelson, was referred to me on account of some samples of film and a paragraph in regard to a positive process used by him. The samples were lost somewhere in the opening of the mail and I did not get to see them, so I wrote to Mr. Nelson for further particulars and more samples. The following letter was received from him:

> Responding to your letter of the 24th, relative to the reverse negative process used by me.
>
> I requested Mr. A. L. Smith, who is the owner of the process, to come into my office. He called this morning, bringing with him the samples, which are enclosed, and explained the practicability of his process at length. He has attempted to have the process patented, but inasmuch as he refuses to divulge the ingredients of the solutions to the Patent Office he has been unable to do so.
>
> In Mr. Smith's process there are three solutions used: 1st, developing; 2nd, reversing; 3rd, control solution, which are applied to the film in the order named. The film stock upon which the process works most successfully is the Austin Edwards Ensign brand, Mr. Smith claiming it has finer grain than either the Eastman or Lumiere. He has not been able to obtain this stock on the Pacific Coast lately, however, and the enclosed samples are not of that brand. The pink is a Lumiere, non-halation, the other of Eastman stock, which has been toned. You will note from the samples that a film which has been reversed can be detected by the dark border.
>
> Mr. Smith contends that his process is entirely reliable; that he has perfect control over it under all conditions, whether a film is under or over exposed; that the film can be toned, intensified or reduced in the ordinary manner, and that the film when subjected to the heat of the projecting machine stands up as well as if it had not been treated. In photographing the subject, Mr. Smith uses one stop number higher than usually required for the purpose of preventing excessive contrasts, a matter which must be given attention when the reverse negative process is to be used.
>
> Mr. Smith advises that he has taken over 6,000 feet, all of which was very successful. He desired that I call your attention particularly to the fact that the high lights in the film are perfectly clear and that the emulsion is not in any way clouded by the reversing solution. This is all the data I have been able to gather from Mr. Smith.

The two samples received compare very favorably with prints made from negatives in the ordinary way.

There have been many previous attempts to produce positives direct in the camera both with the ordinary camera and the motion picture camra, but with very little success. I lately saw some samples made by a firm in Cleveland, Ohio, who have been working on this problem for several years. The samples were made on a special film coated by them, which, I understand, is to be placed on the market as soon as the machinery for making it in commercial quantities can be installed. These samples were very good indeed, and except for the black edges along the perforations—which in no way harms the picture for projection purposes—could not be told from an ordinary positive print from a negative.

(*To be continued.*)

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

What Availeth It?

WITH all the facilities that New York offers in procuring music, with the eloquent examples of picture presentation of the Strand, Rialto and Rivoli, with good musicians looking for work and in spite of what we are trying to do to elevate the standard of music in the picture theaters through the columns of The Moving Picture World, we have at our door an exhibitor who has evidently closed his eyes and ears. The saddest part of it all is the fact that he alone suffers for his negligence.

This theater is situated on Broadway and draws its patrons from one of the best residential neighborhoods in the city. Riverside Drive is only a short block away, and picture fans abound in great numbers in this district. The exhibitor books Paramount, Vitagraph and other big features. The theater has a roomy, comfortable and well ventilated auditorium. Its entrance and lobby is attractive, while the best taste prevails in its advertising. It is up-to-date in everything but its music.

Such music! It is hardly conceivable that a theater could be so lax in this most important phase of picture presentation. No fault can be found with the instrumentation. An orchestral organ of the best make and a good piano play the show, sometimes together, but as a rule one relieves the other.

Saturday, May the 11th, feeling the need of relaxation without too much exertion to obtain it, we visited this theater and noted that Ethel Clayton was billed in "The Journey's End." We arrived in time for the beginning of a new show and immediately the Screen Telegram began showing us the news of the week. The pianist tackled the job of playing the News, and although he improvised, his work showed a clear comprehension of what was needed. His changes of music were well timed and sanely suitable. The comedy followed and was treated in the same careful manner. Of course it was slapstick humor and required only light music. We were pleased and contented. Nothing could be better.

Then came the feature. This picture is a society drama, the locations being in New York and Palm Beach. The heroine, finding that her husband is a philanderer among women, decides to gain a separation agreement much against her inner desire. The agreement is made and she leaves for Palm Beach, while hubby, the hero, moons about New York, wondering what he has lost. The villainess, his particular friend, begins to pall and he hastens after his wife, finding when he arrives that she is evidently interested in somebody else. The plot thickens and is well sustained in suspense.

The organ was used to accompany the feature, and opening up all the stops he lit into it with the energy derived from a long rest. We guessed he was exercising the beast to find out if all its joints were in trim. He was evidently feeling out its good points and testing its volume, preparatory to its long grind. Thoroughly satisfied that every register was in working order and the sleigh bells, chimes and steam whistles could be relied upon, he gracefully glided into a light fox trot, while the heroine despondently held conference with her attorney relative to a separation agreement. After that he never looked at the picture except once, and played whatever came into his head, irrespective of the screen situations presented.

Everything played was popular and melodious. When the heroine was seen in a speedy motor boat he struck up that old familiar ballad entitled "Row, Row, Row," and our inclination was strong to go down and yank him out of the pit for daring to burlesque the picture.

When the girls were leaving the Hotel Ponciana for a surf bath, he regaled our ears with "La Paloma," and was not satisfied until he had played it through twice. "La Paloma" is Spanish or Mexican in its atmosphere and had no place in the picture. The girls found no Spaniards on the beach, nor was there even a cactus plant in sight. In the hotel lobby, however, there stood a rubber plant, which our worthy organist may have mistaken for a cactus and based his theme thereon.

While the hero, who had followed his wife to Palm Beach in spite of a separation agreement, was arranging a day's outing (getting a boat and fishing tackle) we were treated to "The Glow Worm." It is true worms were used for bait, but they were not glow-worms. Visualize the situation. A down-hearted hero desiring the seclusion of the open lake for a day's fishing and mental deliberation, while the music says "Shine little Glow Worm, glimmer, glimmer." The absurdity of it all is almost terrifying.

The picture producer should have some legal redress against the exhibitor for holding up his good picture to ridicule. We are all known by our works and yet a producer can be seriously misjudged when a picture is musically mangled by an insensate and insipid saphead.

When the villainess calls on the heroine to flaunt her love for the hero and the scene is fraught with pent-up emotion, shrewd innuendos, and looks that speak volumes, the music that should have raised this dramatic scene on its crest was "Mighty Lak a Rose" by Nevin. Poor Nevin!

As the picture progressed, the fag ends knotted together, and the climax in sight a one-step was used to convey the anticipatory suspense. Then when her rival cleverly induces the heroine to go to a gentleman's home at a late hour expecting to find her husband there and finds it a trap—when hubby comes and attempts to break in the door while they let the wife out the back door—when the hero gets in, draws his revolver and is about to shoot his best friend thinking evil of him, the organist suddenly remembers a beautiful little bell solo and forthwith inflicts it on the audience.

These are only a few examples of what the music did to the picture.

After the plot is ironed out, explanations have been made and the hero has spurned the villainess a sub-title was thrown on the screen. It proclaimed "Morning" and showed the bad woman leaving for parts unknown, husband and wife united and a wedding of "best friend" and "sister." The organist, feeling that it was full time the picture was over, glanced up and caught the title. Instantly he dashed into Grieg's "Morning." As every one knows, this delicate number is pastorale, light and airy, significant of hills and valleys, sheep and their shepherd, and all that goes to display the glories of Nature.

As the people left the theater we heard from all sides audible and bitter complaints about the picture. The fault did not lie with the picture. Its story, action, locations and camera angles were good, while its detail, with but few exceptions, was true to life. It was above the average good feature, but was killed by the bad music which accompanied it.

There is only one ultimate end to a place of this kind if such noisy and noisome picture fitting be allowed to continue. Appropriate music for pictures is the call of the day and people will not long stand for bone-headed carelessness, especially when they must pay for it. Exhibitors everywhere should keep in close touch with their music, cooperate with their organists or leaders and make every effort to safeguard and enhance the feature which has cost so much to produce for the pleasure and edification of their clientele.

Music at the Strand.

During the week of May 12 the Strand theater offered one of its standard performances that one can always rely upon to be interesting. The overture, "Light Cavalry," by Franz Suppe, was given a beautiful setting with special lighting effects that made the old "war horse" sound like something new. Oscar Spirescu interprets the number a little differently from what we have become accustomed to hear and it was a new delight from that standpoint also.

Miss Irene Audrey, a soprano of great promise, sang "The Villanelle," by Del'Aqua, in an artistic and pleasing manner. She found instant favor in the eyes of her audience and sang with an easy grace that went far to make up for a little huskiness in the early part of the song. "The Villanelle" is by no means a selection for beginners in the gentle art of singing. It requires a *bel canto* that can readily change to delicate *staccato* without any apparent effort. Miss Audrey possesses the very voice for this kind of work and showed clever dexterity in her florid passages.

The feature was fitted with the same care that always prevails at The Strand. Nazimova in the Gypsy character of Zorah in the "Toys of Fate" provided a splendid opportunity for atmospheric music. The violin solo that comes as a direct cue throughout the picture was well played and followed the action minutely. We hoped that we were to hear Dvorak, Liszt and excerpts from Bizet's "Carmen," but were disappointed. There could be no fault found with the setting as Mr. Edouarde had arranged it, but a little music more familiar to the public would not have come amiss.

There was one effect in the picture that had to be done off stage and through an accident of some sort was late, causing a laugh all over the house. It was really funny. In the court rom scene where a jury has just acquitted Zorah of the murder of her husband, her Gypsy lover suddenly rises and shoots her. We saw him do it. We saw the smoke lift and clear away. The culprit was seized by the police and Zorah had swooned in the arms of her lawyer. Then we heard the long delayed shot. Fortunately the climax had been reached and the *faux pas* proved a blessing in relieving the tension of one's nerves.

Henry Miller, bass, sang "God Be with the Boys Tonight," by Sanderson. The only reason why the song should be, lies in its patriotic appeal. It lacks melody and is distinctly mediocre in composition. Mr. Miller did not help it any by his rendition.

The balance of the program, consisting of the Strand Topical Review, Outing—Chester and the Comedy, were well played by the Strand Symphony Orchestra, assisted by our worthy friend and able organist, Ralph H. Brigham.

Musical Suggestion Synopsis.

HOW COULD YOU, CAROLINE? (Pathe—Five Reels). Theme—Moderato. Suggest "Song D'Amour"—Schuberth, "Canzonetta"—Nicode or Eleanor-Deppen.

The picture is light and should receive similar treatment. Use melodious music. A few agitatos of the lighter variety are needed toward the close of the picture. Cue sheets may be obtained from the Pathe Exchange.

MEN (Bacon-Backer—Six Reels). Theme—Andante. Suggest "Claire de Luna"—Massenet, "Intermezzo"—Whelpley, or "Elysium"—Speaks.

The chief emotion in this picture is Pathos. A little of the dramatic music will be needed and a few misteriosos and agitatos can readily be used. For a general presentation play selections from Manon.

MILLION DOLLAR DOLLIES (Screen Classics Production—Five Reels)—Theme—Allegretto. Suggest "Canzmetto"—D'Ambrosio, "Chanson Sans Parole"—Tschaikowsky, or "Spring Song"—Mendelssohn.

This picture is a brillante extravaganse requiring light treatment. Note the act shown at the Palace theatre, consisting of four numbers, a one-step, waltz, fox-trot and Oriental dance. Immediately following this scene the atmosphere changes to Oriental and continues so until the end of the picture. Cue sheets may be obtained from the Metro Exchange.

OLD WIVES FOR NEW (Paramount—Six Reels)—Theme unnecessary.

The atmosphere is American and Venetian. In the main the picture is light and lacks the element of melodrama. No hurrys or agitatos are needed. In the fourth reel the Victrola plays "You're Here and I'm Here." During this scene a fight between two girls take place ending with a shooting. At the end of the scene a flash of Victrola grinding out "You're Here and I'm Here." This should be handled very deftly—following the picture closely, graduating from *pp* to *ff*; an agitato during the fight and at the close of the scene an imitation of the Victrola run down, producing that scratching effect. This is very important. Cue sheet may be obtained from the Paramount Exchange.

RESURRECTION (Paramount—Five Reels)—Theme—Andantino. Suggest "Moments Musical"—Moskowski, "Serenade"—Tschaikowsky, or "Cradle Song"—Tschaikowsky.

This is a picture of Russian atmosphere through the entire production, and to obtain a good musical accompaniment it is absolutely necessary to play as much Russian music as possible. Watch closely where the religious selection appears and play up to the last flash, making a big and glorious finish. The following numbers are needed in this picture:

"Largo," Maestoso ..... Haendel
"Serenade," Tempo di Valse ..... Rachmaninoff
"Solonelle March," Maestoso ..... Tschaikowsky
"Andante Cantabile," from 5th Symphony ..... Tschaikowsky
"Hymn of New Russia" ..... Gretchininoff
"Valse Triste," Lento ..... Sibelius
"Largo," from New World Symphony ..... Dvorak
"Song of the Boatman of the Volga" ..... Cady
"Prelude," Moderato ..... Rachmaninoff
"In the Steppe," Moderato ..... Gretchininoff

Close the picture with the "Hymn of New Russia." Cut sheet may be obtained from Paramount Exchange.

ROSE O' PARADISE (Paralta—Six Reels)—Theme—Moderato Violin Solo. Suggest Allegretto from the Violin Sonata—Grieg.

The opening is intensely agitato and continues till the story proper begins. Then light music for the first three reels. The last three are dramatic and need heavy treatment. The continuity is excellent and there are few flash-backs to confuse the leader. Use long numbers in every instance. Close with the theme. Cue sheets can be obtained from the Paralta Exchange.

SOCIAL BRIARS (Mutual—Five Reels)—Theme—Andantino. Suggest Love Song—Flegier, Consolation—Liszt, or Melody—Lederer.

Church hymns are needed throughout this picture and we suggest the following:

D. When children sing—Precious Jewels.
D. Jim and Mrs. Kane praying—Rock of Ages.
D. Interior—Jim and Mrs. Kane—Nearer My God to Thee.
T. But the great city—Organ voluntary.
D. Choir singing—Come Ye Disconsolate.
T. Rehearsal—Te Deum.

There is also opportunity for using Love's Old Sweet Song. He's a Jolly Good Fellow and When You and I Were Young, Maggie. Cue sheets may be obtained from the Mutual Exchange.

TEMPERED STEEL (First National Exhibitors' Circuit, Inc.—Five Reels)—Theme—Andantino. Suggest Reverie—Corelli, Heart's Desire—Losey, or A Little Song—Erdody.

This picture is largely dramatic, with locations in the South and New York City. The opening should be characteristically Southern. Note the direct cue for My Old Kentucky Home. Cue sheets may be obtained from First National Exhibitors' Circuit, Inc.

TOYS OF FATE (Screen Classics, Inc.—Six Reels)—Theme—Andante and Gypsy. Theme must be violin solo to do the picture justice. Suggest Second Nocturne—Chopin.

The picture deals with gypsy life interwoven with society, and wonderful results can be obtained by changing from one to the other at the proper moment. You will need some gypsy dance music, and many excerpts from Carmen will fit nicely. The last three reels are intensely dramatic and big stuff is required. Note the pistol shot towards the last reel. Disregard the violin solo at the last and play some pleasing melody to show the happy ending.

TRAIL TO YESTERDAY (Metro—Six Reels)—Theme—Moderato. Suggest Yester Love—Borch, My Paradise—Zamecnik, or Gardenia—Densmore.

This is a Western drama abounding in big scenes of violence and pathos. Note the direct cue—D. When Sheila takes guitar play Silver Threads Among the Gold. Use guitar effect by using pizzicato strings if possible. Cue sheets may be obtained from the Metro Exchange.

TRIUMPH OF THE WEAK (Vitagraph—Five Reels—Theme—Andantino. Suggest Extase D'Amour—Roze, Moonbeams—Keiser, or Salut D'Amour—Elgar.

Pathos is the keynote to this feature and sob stuff should prevail. Dramatics, a few agitatos and misteriosos will be needed also. Cue sheets may be obtained from the Vitagraph Exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Do you consider it necessary to have music between the hours of five and seven? I have been using pianist during these hours, but the receipts are so small that they do not cover relief pianist's salary. It seems my patrons could be notified of the fact that there will be no music between the hours of five to seven and not expect it. What do you think?

A. We regard the notifying of your patrons that there will be no music at the supper hour as very poor business. Your show should be kept up to standard at all hours and the overhead charges should not be charged to that hour. Music should be your big feature, and a good pianist can handle the show nicely during the off hours without letting down in your standard of efficiency. By no means allow your people to consider that you are classing your theater as a cheap house.

* * *

Q. What is your opinion of an electric piano as a ballyhoo in the lobby?

A. You are not running a circus and there seems to be no need of a clap-trap caliope to notify the townspeople that you are in business. The money that you would spend could be put to greater advantage by using it in a dignified form of advertising. The picture industry is too well founded to require such bizarre methods of exploitation.

* * *

Q. Sometime ago there appeared a question in your Leader's Service Bureau regarding jazz music. I've heard quite a number of jazz orchestras and the music sounds much like scrambled hash. Are the orchestrations written as the music sounds, or do the players fake in most of the wind notes?

A. Jazz music is generally played by players that have little experience in the better class of music, and they are inclined to fake a considerable portion of it. Jazz really means go-as-you-please and make all the noise you can.

* * *

Q. Where can I get a good flute and piccolo player?

A. If it be a union player that you want apply to the union local in your town. If a non-union player is required we can furnish you with a list of names and addresses and you can communicate directly with them.

* * *

Q. Have the pictures at the cantonments orchestras, and do they supply outside musicians or only those connected with the army?

A. The orchestras are made up entirely from the ranks of the army or navy. No outsider has any opportunity of playing with these musicians.

* * *

Q. What do you think of illustrated song slides? Do you think they will ever come back as an attraction in moving picture theaters?

A. Illustrated song slides are distinctly passe, and you would be foolish to attempt their use. The songs of today are put into moving pictures showing the story of the music and are used by many exhibitors with some success. A good singer is always an attraction, and this new idea is sure to meet with some approval from your patrons, but be sure of your singer.

* * *

Q. In playing the Trio in a march don't you think it more effective to "soften down" the first time then come out full in the repeat?

A. That is the usual way to play the Trio, but it largely depends upon your interpretation and the effect that you wish to convey.

* * *

Q. What are the literal meanings of D. C. and D. S. Of course I know what these indicate, but do not know their literal definitions.

A. D. C. is an abbreviation of the Italian words *Da Capo*, which means from the beginning, while D. S. (*Dal Segno*) means from the sign. G. Schirmer has issued a pocket manual of musical terms by Dr. Theodore Baker that will meet your every need in the derivation of technical words.

* * *

Q. "Is it true that Puccini's music cannot be played for pictures without paying royalty?"

A. "Puccini and his managers, Ricordi Brothers, regard the playing of an operatic selection to the picturization of a play which the composer has written with operatic form as a production of the opera. If you play Madame Butterfly music to the picture called Madame Butterfly you must pay royalties for so doing. It is an infringement of performing rights. They cannot prevent you playing any part of the opera as a separate selection."

* * *

Q. Will you please give me a list of some of the bigger overtures suitable for pictures?

A. The following list we believe will be a splendid addition to your library:

Athalia ..... Mendelssohn
Adagio Lamentoso ..... Tschaikowsky
Down South ..... Myddleton
Egmont ..... Beethoven
Freischutz ..... Von Weber
Fifth Nocturne ..... Leybach
Il Guarany ..... Gomez
King Mydas ..... Ellenberg
Lenore ..... Beethoven
La Forza del Destino ..... Verdi
Prelude du Deluge ..... Saint-Saens
Rondo Cappriccioso ..... Mendelssohn
Pathetique Symphony ..... Tschaikowsky
Pique Dame ..... Suppe
Ruy Blas ..... Mendelssohn

Chicago News Letter

by Jas. S. McQuade

Chicago Organizes Branch of Affiliated

Twenty-nine Exhibitors Subscribe for Stock on Co-operative Plan of Distributors' Corporation.

A MEETING of Chicago exhibitors, members of the M. P. E. L. of A. and of the M. P. T. O. Association, was called Friday, May 10, at Fraternity Hall, 19 W. Adams street, to hear a discussion of the co-operative booking plan of the Affiliated Distributors' Corporation. The hour fixed was 1 o'clock p. m., and over forty exhibitors were present, an unusual attendance seeing that the call for the meeting was sent out from Minneapolis, by long distance phone, Thursday evening, May 9.

Henry A. Brink, of Grand Rapids, Mich., and C. C. Pettijohn, the president and the general counsel, respectively, of the Affiliated organization, were present to explain the new booking plan thoroughly. Mr. Pettijohn was the principal speaker, and in a direct, simple, conversational way he outlined the operation of his organization. He was open for questions from all angles and succeeded in satisfying every questioner in a between-you-and-me fashion.

President Brink, now and then, would supplement Mr. Pettijohn's explanation by a few remarks which made it still plainer, and his strict business attitude evidently favorably impressed all interested.

The discussion lasted several hours, and at its close exactly twenty-nine out of the forty exhibitors present signed up and became stockholders of the Chicago Exhibitors' Booking Corporation. A period of 125 days has been offered by the parent organization for the state of Illinois, but the local concern will ask for 200 days (which will mean a total subscription of $8,000) and also a change in the territory covered by Chicago, so as to exclude Southern Illinois and to substitute therefore Northwestern Indiana, Southern Wisconsin and Eastern Iowa. It is believed by those interested that the changes mentioned will be arranged by the parent company.

Byron Park, secretary of the Salt Lake City booking organization, was present at the Chicago meeting, having arrived from Pittsburgh, where he addressed a convention of Pennsylvania and West Virginia exhibitors on the plan of the Affiliated Distributors' Corporation. He returned to his home city Friday night.

Following is a list of Chicago exhibitors who signed up with the Affiliated Distributors' Corporation, after the Friday meeting:

Louis H. Frank, Halsted theater; J. Cooper, Twentieth Century; E. Thomas Beatty, the Linden; Charles Abrams, Americus; Nathan Wolf, the Vision; Philip Banovita, the Harmony; M. A. Choynski, the Newberry; H. J. Corbett, Harper; L. Siegel, president Vernon Theater Company, Vernon theater; William Rohe, Liberty; Joseph Hopp, Ideal; Andrew Karzas, Woodlawn; W. D. Burford, secretary Aurora Theater Company, with five theaters; James J. Chrissis, Queen; Henry Lutz, New Illinois; H. A. Gundling, Bryn Mawr and Regent; H. Treulich, Kriterion; Max Hyman, Avon; Harry Lindner, Janet; H. Kahn, Argmore; Clyde R. Bates, Jefferson; Charles and A. Nuccio, Winchester; A. Ostrovsky, White Palace; M. S. Wells, Vista; Sam and Max Gold, the Gold; H. Von Meeteren, Rainbow; John Bobeng, Crown; J. J. Rubens, Fox Theater Company, the Armitage, and A. Zilligen, Rosewood and Drake theaters.

W. J. Clark, secretary and treasurer of the Affiliated Distributors' Corporation, came on from Grand Rapids, Wednesday, May 15, to attend another meeting of the stockholders and other exhibitors in Fraternity Hall, at 1 o'clock p. m.

At this meeting about forty were present, and William E. Heaney acted as chairman and H. A. Gundling as secretary.

A board of directors was elected, which includes Messrs. Heaney, Hopkinson, Burford, Gold, Cooper, Frank, Bates, Choynski, Hyman, Ostrovsky and Gundling. Each of these directors was elected from the floor, fifteen being nominated and four withdrawing.

A constitution and by-laws were also adopted at this meeting.

A recess was then taken until 1 o'clock Wednesday, May 22. In the meantime, the directors will meet and elect officers.

Major Funkhouser Still on Top.

It would appear from proceedings which took place before the judiciary committee of the city council on Tuesday, May 14, that Alderman Maypole's ordinance restricting the powers of Major Funkhouser in the censorship of moving pictures has a poor chance to get by.

On the date mentioned Assistant Corporation Counsel Frank D. Ayers showed the members of this committee that the powers of censorship taken from Major Funkhouser by the proposed Maypole ordinance would be vested in the courts.

Alderman Maypole was in Washington at the time on official business, so it is expected the matter will be taken up fully when he returns.

Before Mr. Ayers' statement was made to the members of the judiciary committee the Rev. Father F. J. Dinneen, S. J., representing Archbishop Mundelein and all the Catholic societies in Chicago; Anthony Matre, Knight of St. Gregory and national secretary of the Catholic Federation of the United States, and the Rev. John Donald Laughlan, an Episcopal clergyman and the official of an Episcopal society, had made a strong protest to the judiciary committee against any change in the present censorship ordinance.

"We have made a study of the censorship matter for the last five years," said the Rev. Mr. Dinneen, "and under the present system of censorship Chicago has the cleanest set of motion pictures of any city in the country. The present ordinance has worked out admirably. I speak officially for the Catholic people on this matter."

Mr. Matre next read resolutions adopted at a meeting of twenty Catholic organizations, which praised Major Funkhouser and asked that the censorship matter be left untouched.

"Over the Top" at Auditorium for Two Weeks.

Vitagraph has secured the Auditorium for two weeks, starting Sunday, May 26, for the presentation of "Over the Top." Manager T. W. Chatburn, of the Chicago office, states that the film will be presented in fine style, with special orchestral music, and it is hoped that Sergeant Arthur Guy Empey, who is featured in the film, which is based on his book of the same name, will be present for the first day's showings. Two presentations will be given daily, at admissions of 25, 50 and 75 cents.

A. N. Braun Enlists in Navy.

A. N. Braun, middle western managers for the Automatic Ticket Selling and Cash Register Company, will leave this city about Wednesday, May 22, for his home in New York City, to enlist in the navy. His leaving necessitates the closing of the Chicago office of that company. We wish Mr. Braun the greatest good luck and a chance to get in action.

Brisk Bookings for "The Unbeliever" Here.

M. E. Smith, district manager for the George Kleine System, announces that the Chicago bookings of "The Unbeliever" on Saturday, May 4, amounted to 90 days, on May 15 to 160 days, and 85 days on the latter date for surrounding territory in Illinois, Indiana and Wisconsin. The release date is May 20, and twelve working prints will be in use after that date in this territory. Every first class, first run theater in Chicago, Mr. Smith says, has booked the film and houses which customarily change their programs daily have booked the picture for two and three days.

Flaherty Buys State Rights of Feature.

F. J. Flaherty has purchased the rights of the six-reel film, "Nine-Tenths of the Law" (Atlantic Distributing Corporation), for the territory of Illinois, Indiana, Wisconsin, Minnesota and North and South Dakota, and he will release

the picture through Foursquare Pictures, Inc., for which company he is Chicago manager.

"The Revelation" Shows to Fine Business.

"The Revelation" (Metro), featuring Nazimova, has been showing to fine business at the Playhouse, where it opened May 12 for a week's run. It was followed by "The Million Dollar Dollies" (Metro), which features the Dolly sisters Sunday night, May 19.

"The Blue Bird" Popular in Chicago.

"The Blue Bird," which opened at Orchestra Hall for one week's run only, has been continued for a second week because of numerous requests. Indeed, it seems to me, it would have been good for at least four weeks. It will make way for "Pershing's Crusaders," a government official picture, which will open a two weeks' run on Monday, May 20. Thereafter, Paramount and Artcraft pictures will be shown exclusively at Orchestra Hall throughout the summer.

A. F. of M. Hold Convention in Chicago.

The American Federation of Musicians opened their annual convention at the Hotel Morrison, Monday, May 13. Two hundred and fifty women members of the Chicago branch acted as hostesses to the women delegates and guests of the convention. The woman's committee of the Chicago branch was headed by Miss Katherine C. Melcher, well known by moving picture theater musicians throughout the country for the valuable aid offered in selecting nontaxable music.

"Tarzan of the Apes" at Colonial.

"Tarzan of the Apes," released through the First National Exhibitors' Circuit, opened a two weeks' run at the Colonial theater, Monday, May 13. It has been showing to excellent business at 25 and 50 cents, from 11 a. m. to 11 p. m.

Goldwyn's President Goes to Los Angeles.

Samuel H. Goldfish, president of Goldwyn Pictures, Inc., stopped over for a few hours in the city Friday, May 10, on his way from New York to Los Angeles, where he will inspect the building operations now in progress at the new Goldwyn studio, which he expects to be ready some time in October. He announced that he had just renewed contracts with Mabel Normand and Madge Kennedy, and that Geraldine Farrar will begin a feature under his management in June, while Pauline Frederick will join his forces about the first of September. Geraldine Farrar spent several days in the city last week with her husband, Lou Tellegen, who closed his engagement with "Blind Youth" at the Powers theater, Saturday, May 11, after which they left for Los Angeles.

C. C. Pyle Resigns Position With Commonwealth.

Charles C. Pyle resigned as treasurer of the Commonwealth Pictures Corporation, this city, Saturday, May 4. Mr. Pyle has been with the company since March, 1917, and is leaving because his entire time and services are required by the Bartola Musical Instrument Company, of which he is general sales manager.

Cohen Optimistic on Co-operative Idea

President of Exhibitors' Booking Syndicate Claims Plan Is a Big Success.

THAT the day of co-operation between the manufacturer and the exhibitor is at hand is the firm conviction of Sydney S. Cohen, president of the Exhibitors' Booking Syndicate. In an interview Mr. Cohen, who also is president of the New York State League, said:

"Co-operation between the manufacturer and the exhibitor is proving a bigger success than any of us—optimistic as we were—had dreamed of. We launched this plan after reviewing Harry Rapf's two productions, Florence Reed in 'The Struggle Everlasting,' and Captain Robert Warwick and Elaine Hammerstein in 'The Accidental Honeymoon.' We arranged the co-operative booking plan with exhibitors in New York and our initial efforts are now a matter of history.

"The results already attained show that we entered upon the plan at the psychological moment, that manufacturers and exhibitors were in a receptive mood for it, and that its future is one that can be forecast in no limited way.

"Working with those two pictures as our nucleus, we guaranteed Mr. Rapf 225 days' booking on each, and already in three weeks we have played 175 days on each production. We have on our books over 200 additional days and we have not yet reached one-half of the exhibitors in New York.

"Several new pictures have been offered us, but we are considering only the best. We are also negotiating with Mr. Rapf to produce another picture for us."

Hayakawa to Release Through Mutual

Will Provide Eight Productions a Year of Five or Six Parts in Length.

EIGHT Sessue Hayakawa special productions, produced by Haworth Pictures Corporation, will be distributed through the exchanges of the Mutual Film Corporation. The first of these pictures, now under the working title of "His American Birthright," has been completed and will shortly be ready for screening at the Mutual exchanges projection rooms.

The first picture will be released July 15, and will be available for prerelease to the leading exhibitors throughout the United States by special arrangement. These special arrangements will be handled through the representatives of Haworth or by application to Mutual. The eight productions will be released at intervals through a period of forty-eight weeks. They will be presented in five or six parts.

The negotiations for the distribution of the pictures have been conducted by Charles Greenberg, secretary of Haworth Pictures Corporation, and James M. Sheldon, president of the Mutual Film Corporation.

"We have set out to make Hayakawa pictures with a greater attention to vehicles and the refinements of production than he has ever had before," said Mr. Greenberg. "He has been thoroughly established with an earned reputation. For a long time it has been true that his name on the billing means a big house and a long run.

"We have proceeded therefore to lay out a line of production for him that will enable his box office value to demonstrate itself and exploit itself unhampered by any parallel releases or releasing conditions.

"The cast in the first picture is certainly ample evidence of our sincerity of purpose in giving Hayakawa the ample support that will enable his best work. The cast includes Marin Sais and Tsuri Aoki—Mrs. Hayakawa—Mary Anderson and a number of others who have played 'on their own' in productions of feature merit. The direction is by William Worthington."

At Leading Picture Theaters

Programs for the Week of May 19 at New York's Principal Motion Picture Houses.

THE STRAND.—Pauline Frederick in Tolstoy's "Resurrection" was the leading attraction at the Strand the week of May 19. As Katusha, the Russian peasant girl, the star does some of the best work of her career. The fourth of the Outing-Chester travel pictures, Smiling Billy Parsons in "Matching Billy," another chapter of Raymond L. Ditmar's "Living Book of Nature," and the Strand Topical Review were the other screen features. The solos were contributed by Grace Hoffman and Arthur Aldridge.

THE RIVOLI.—"Old Wives for New," from the novel by David Graham Phillips, was the picture featured at the Rivoli. Elliott Dexter, Theodore Roberts and Tully Marshall head the cast. Cecil De Mille was the director. A Fox comedy, "Wild Women and Tame Lions," and the Animated Pictorial were also shown. A dance number and a solo by Winfred Marshall were on the program.

THE RIALTO.—Norma Talmadge in "De Luxe Annie," a Select picture, was the film star at the Rialto. Eugene O'Brien, Frank Mills, Edward Davis and Edna Hunter are in the cast. The Katzenjammer Kids in "Up in the Air," and the Rialto Animated Magazine were also shown. Greek Evans was the soloist.

EIGHTY-FIRST STREET THEATER.—Douglas Fairbanks in "Mr. Fix-It," for the entire week.

KNICKERBOCKER.—Tenth week of "My Four Years in Germany."

FORTY-FOURTH STREET.—Seventh week of "Hearts of the World."

LYRIC.—"Pershing's Crusaders."

BROADWAY.—"A Soul for Sale."

SUNSHINE JOINS NATIONAL ARMY.

Harry Sunshine, well known among exhibitors in the metropolitan district through his activities as head of the poster and advertising accessory department of the First National Exchange, New York, recently resigned his position to become a member of the National Army. Sunshine was given a farewell dinner by Sales Manager Cary Wilson and his associates prior to his departure. He was presented with a handsome wrist watch and other tokens of esteem. He is now at Camp McClellan, Anniston, Alabama, as a member of the 1st Company, Recruit Detachment, 58th Brigade.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Tally Outlines Circuit Plans

Says First National Is Considering Project of Booking Musicians for Tour of Members' Theaters.

ONE of the announcements made by T. L. Tally, vice president of the First National Exhibitors' Circuit, since his return to Los Angeles is to the effect that Frederick L. Collins, general manager of the McClure publishing interests, has offered to back any star whom the circuit may engage, both by financing the productions and by launching publicity campaigns through the McClure publications.

Another disclosure of Mr. Tally's is that the Circuit expects shortly to book well known, even famous, musical artists over its circuit. Negotiations looking to this end are under way with half a dozen musicians, including singers, organists and violinists, and with negotiations between the Circuit and the two noted organists, Clarence Eddy and Edwin Lemaire, already begun. This plan is feasible, say the directors of the Circuit.

Regarding the engagement of picture stars by the Circuit, Mr. Tally declares the organization, according to recent agreement of its members, is in the market for the best pictures, irrespective of stars, but states that it is likely that one star in addition to Charles Chaplin will be engaged during the coming year.

Industry to Get Together on War Work.

A movement has been started by persons prominent in the motion picture industry to amalgamate all branches of the moving picture war relief under one heading. To that end the Motion Picture War Relief Committee has been formed, with Lois Weber as chairman, assisted by Committeemen Walter Edwards, Reginald Barker, James Young, S. E. V. Taylor, Frank Beal, Robert Vignola and Joseph De Grasse.

It is the intention of this committee that all war work of whatever nature, be it buying Liberty Bonds or collecting tinfoil, shall be done through one organization. In that way the concentration of all the national needs of our country by a united motion picture industry will be more productive, with all consolidated in one body instead of striving to aid through individual channels.

Clifford Company Announces Plans.

W. H. Clifford, the scenario expert, announces that he has formed his own company, which in the future will be known as the W. H. Clifford Photoplay Company. The incorporation was recently made under this name and the officers of the organization consist of Frederick Post of Chicago, president; W. H. Clifford, vice president and general manager, and John McGonigle, secretary and treasurer.

The new organization will continue the production of Shorty Hamilton five-reel comedies, which Mr. Clifford has been doing of late. The first three of this series are now on the market under the titles of "Denny from Ireland," "The Snail" and "The Ranger." At the present time the company is working under the direction of Lyn Darling in another five-reel comedy for release on the state right market, entitled "The Pen Vulture."

Sol Lesser, of the All Star Features Distributors, has contracted for the entire series of the twelve Shorty Hamilton comedies.

In addition to this output the company will specialize in the creation of dramatic spectacles, which will be directed by Mr. Clifford in person.

At the present time the first of these multiple reel features is being produced under the title of "The Black Boomerang."

L. G. Meyberg has been appointed by Mr. Clifford as the company's traveling sales representative.

Triangle Players Work Hard for Loan.

Triangle went "over the top" for the Third Liberty Bond Loan. The film players and other employes at the Culver City studio set $50,000 as their minimum mark and they went $3,000 over it.

To stimulate interest in the campaign to which only those employed by the Triangle Film Corporation were eligible, General Manager H. O. Davis had a huge Liberty Loan bulletin board erected near the studio entrance. Beside the name of each subscriber was placed an honor mark in red. As each department scored 100 per cent. in subscriptions it gained the additional honor of being designated by a small American flag.

There was keen rivalry among the departments and the illness of several employes alone prevented these units from

Triangle Studio Liberty Loan Workers.

From Left to Right: Mary Warren, Maude Wayne, Peggy Pearce, J. B. Woodside, Olive Thomas, Roy Stewart, Lucille Desmond, J. Barney Sherry, Ann Kroman, Darrell Foss, and Bill Patton.

gaining the honor flags and giving Triangle the coveted 100 per cent. mark.

The accompanying picture was taken in the final hours of the campaign, and those lined up in front of the bulletin board were among the hardest workers for the success of the loan. From left to right they are:

Mary Warren, Maud Wayne, Peggy Pearce, J. B. Woodside, Olive Thomas, Roy Stewart, Lucille Desmond, J. Barney Sherry, Ann Kroman, Darrell Foss and Bill Patton.

Arthur Horsley Acquitted in Court.

Upon motion of the district attorney's office, Superior Judge Willis has dismissed the case against Arthur Horsley, the head of a local motion picture laboratory, charged with having received a quantity of film stolen from a local picture studio. It was stated an investigation had shown there was no evidence that Horsley had knowledge the film was stolen. Alfred Davies, formerly property man for a picture company, recently pleaded guilty to a charge of having stolen several thousand feet of film. His application for probation was under consideration.

William California Wing Writing Polo Serial.

William E. Wing, the psychological writer, is doping out a circus serial of eighteen episodes for the Universal star, Eddie Polo.

Mr. Wing's latest story, "Social Ambition," with Rhea Mitchell and Howard Hickman, is soon to be released by Goldwyn.

Florence Reed to Make Picture for Rolfe.

Florence Reed, the star of "Today," who is now in Los Angeles, announces that she is to make one picture under B. A. Rolfe's management, with an optional contract at the conclusion of its making.

The Rolfe company will move its studio staff to Philadelphia in September, where Miss Reed will be playing in "Chu Chin Chow" and will make the film during the day.

It is reported that Carl Anderson, recently president of

the Paralta, will be associated with Mr. Rolfe, but so far this rumor has not been verified.

Palmer to Write for Lyons and Moran.

Frederick Palmer, who wrote nearly fifty comedies for Lyons and Moran under the Nestor brand, has been engaged to take charge of the Star Comedies scenario department. Mr. Palmer is one of the best known writers in the motion picture colony, having been a feature writer for Sennett-Keystone, Triangle, Fox and Universal, as well as being a prolific free-lance in newspaper and magazine work.

Los Angeles Film Brevities.

Lack Lannon, of Greater Features Company of Seattle, Washington, has renewed his contract for Christie Comedies and reports a greatly increased business for Oregon, Washington and Idaho.

* * *

S. F. Blachley, formerly representative of the All Star Features Distributors, has left that concern to go out on the road as special representative for Paralta Plays.

* * *

There are now a total of forty-nine stars in the service flag floating over the Triangle Culver City studios. More than 10 per cent. of the company's employes have left to serve and fully a score more are planning to go within the next month.

* * *

A. S. Dowd, general sales representative of the Universal and Jewel Productions, has arrived on the Pacific coast.

* * *

Irving Lesser, manager of the Los Angeles branch of the All Star Features Distributors, has been called to San Francisco, due to the departure for New York of Sol L. Lesser.

* * *

Co-directors Wilfred Lucas and Bess Meredyth have taken the company making the sequel to "Tarzan of the Apes" to the Modjeska ranch near San Diego. With Mr. and Mrs. Lucas went Cleo Madison, Enid Markey, Elmo Lincoln, Monte Blue, Colin Kenny and a supporting cast of fourteen others.

* * *

Recent additions to the Universal roster include Bernard McConville, well known screen author, and Helen Jerome Eddy, who was for a long time George Beban's leading woman with the Lasky-Paramount company.

* * *

Manager Edward O'Neill of Clune's Broadway Theater will for the present see personally to getting the pictures of his stars into the papers, B. C. Kiesling, former publicity director, having enlisted for service in the army. Mr. Kiesling will become a member of the Ordnance Officers' School at Camp Hancock, Augusta, Ga.

* * *

Lloyd V. Hamilton, the well-known "Ham" to picture fans, has returned to work at the Sunshine studios after being interned in his home with the measles.

* * *

Howard Gaye, who directed the Mena Company's nine-reel feature "Restitution," is busy at the Mena plant with Studio Manager G. S. Driscoll putting into readiness a second feature picture.

Plans Ready for New Lasky Building

Details of the Concrete Structure to Be Erected on the Site of the Recent Hollywood Blaze.

NO sooner had the smoke from the smoldering ruins of the burned section of the Lasky plant at Hollywood blown away, than a crew of laborers were put to work to clear away the wreckage to make room for the new buildings. An area of 40 by 200 feet was destroyed. A few more of the temporary buildings adjoining will be torn down and in their place will rise a three-story, concrete, all-fireproof edifice.

This new building will house the complete force and head of the purchasing department, and will contain an especially equipped room for the still photographers and a complete fireproof storeroom for the upholstery, wall paper, drapery and embroidery departments; a tinting room for the special color process, an invention of C. B. deMille and Alvin Wyckoff, director of photography, and a complete dark stage for reproducing night effects. This stage will have a temporary floor which can be removed—seats placed in and a stage erected, with a greater seating capacity than the present room used for that purpose.

One of the unique features of the new building will be the stock room. So many things are required around a motion picture studio that the stock room has contained practically everything found in the average small sized department store. The stock department will occupy three floors, as well as containing a huge vault on each floor for the storage of the more valuable supplies.

A special automatic sprinkler system will be installed as an additional safeguard. To prevent the loss and damage to draperies, special fire and moth-proof cases will be built in the drapery department. In addition to an automatic passenger elevator in the building, a huge freight elevator will be installed to move the heavy articles from floor to floor.

On the hitherto unoccupied square of ground at the southwest corner of Selma and Argyle streets a 50-feet extension to the laboratory will be built, three stories in height and forty feet in depth.

The exterior of the new building will be built on the same dignified and artistic plan as is the exterior of the concrete laboratory.

Jack Barrymore Again with Paramount

After a Successful Return Whirl on the Stage Actor Comes Back to First Screen Love.

JESSE L. LASKY, vice president of the Famous-Lasky Corporation in charge of productions, announced a notable addition to the list of stars appearing in Paramount Pictures in John Barrymore, whose dramatic work on the stage and screen has placed him in the foremost rank of leading actors. Mr. Barrymore has signed for a series of pictures, work on the first of which shortly will be commenced in one of the eastern studios of the company.

John Barrymore.

This engagement marks Mr. Barrymore's return to the screen as a Paramount star. Several years ago he made his motion picture debut under this banner, among his initial film hits being "The Man from Mexico" and "Are You a Mason?" His work before the camera immediately proved his adaptability to motion picture acting and he rapidly became popular among followers of the photoplay. After a triumphant season in the silent drama for Famous Players, Mr. Barrymore returned to the stage to take up engagements which resulted in several other big successes on Broadway.

Mr. Barrymore's initial picture will be an adaptation by Charles E. Whittaker from Willie Collier's play, "On the Quiet." The story deals with Robert Ridgway, who is in love with Agnes Colt, an heiress whose guardian is her brother and who desires his sister to wed a nobleman and frowns upon her attachment for the Yale student. By the terms of the will the girl must marry a man approved by her guardian or lose sixteen million dollars. Amusing complications result in which the brother is cleverly trapped into giving his consent to the marriage. To direct this picture Chester Withey has been engaged.

STOREY TO MAKE JUVENILE PICTURES.

A. D. V. Storey, who has handled the Baden-Powell Boy Scout serial, "Boy Scouts to the Rescue," booked under the auspices of the Boy Scouts of America, by the Universal Film Manufacturing Company, is leaving the latter company to produce and market a number of juvenile pictures, a new Boy Scout serial short production and "Boy's Life Screen Review," a combination news weekly and screen magazine, named after "Boy's Life," the official magazine of the Boy Scouts of America. "Girl's Life Screen Review" has also been copyrighted and will be released in conjunction with the "Boy's Life Screen Review."

Universal Takes Over Branch Offices

Company's Entire Product Will Be Distributed Under the Hand of One Central Management.

ONE of the most complete changes ever attempted in the moving picture industry is being completed by Universal Company in its distributing organization for the purpose of promoting economy and efficiency in that branch of the service for the betterment of the corporation and to the advantage of exhibitors.

The change in the Universal Distributing organization went into effect on May 20, when the Universal Film Exchanges, Inc., took over the business of all of the branch exchanges distributing Universal products in the United States with the exception of a few exchanges not controlled by the producing company.

After the change goes into effect not only will Universal attractions be handled by Universal Film Exchanges, Inc., but these exchanges also will handle the output of Jewel Productions, Lois Weber Productions, Bluebird Photoplays, Century Comedies, and Lyons and Moran Comedies.

It is in combining the numerous interests that the economy in distribution will be practiced. For a long time Bluebird controlled its exchanges and Jewel also had exchanges entailing a large overhead expense in rents, salary of office force, deliveries and incidentals too numerous to designate.

With the combining of the exchanges this excessive expense will cease. Eventually the saving will be felt by the exhibitors who will be given the benefit of the economies caused by the new system.

On May 20 Universal Film Exchanges, Inc., which is a New York corporation, took over the business of Universal exchanges in the following cities: Pittsburgh, Detroit, Kansas City, St. Louis, Oklahoma City, Fort Smith, Wichita, Chicago, Milwaukee, Denver, Salt Lake City, Butte, Portland, Seattle, Spokane, San Francisco, Los Angeles, Phoenix, Minneapolis, Omaha, Sioux Falls, Des Moines, Cincinnati, Columbus, Louisville, Indianapolis, Evansville, Albany, Buffalo and Cleveland.

C. H. MacGowan, assistant general manager of Universal, on Saturday, May 18, accompanied by six assistants, left New York for a trip around the entire circuit for the purpose of effecting the taking over of the exchanges by the new corporation. Before leaving, he said that the change would automatically be effective as of May 20 and within a few weeks from that date he expected everything would be working smoothly in every one of the exchanges.

Notwithstanding the amount of detail work necessary to bring about the change the preliminaries have been so carefully arranged that no confusion is anticipated.

The change in the method of distribution does not mean that changes will follow in the Universal sales organization. All of the branch managers will retain their positions, but hereafter will be given assistance by the home office that will lead to greater possibilities for themselves and for the exhibitors served by them.

Affiliated Increases Capitalization

New Distributing Corporation Raises Investment from $100,000 to $250,000.

ALTHOUGH scarcely a month old the Affiliated Distributors' Corporation last week increased its capitalization from $100,000 to $250,000. This addition to the original investment was deemed desirable, according to Charles C. Pettijohn, general counsel of the Affiliated, to take care of the response with which the co-operative plan back of the Affiliated has been received by exhibitors.

"We want to be in a position to meet every demand that will make for the furtherance of the 'direct from producer to exhibitor' idea," said Mr. Pettijohn. "While we thought our original capital was more than ample to take care of the development of this idea, three weeks of operation has shown us that this movement is going to grow much faster than our most sanguine expectations and that additional capital is desirable to take care of this expansion.

"The founders of the Affiliated are determined that the desire on the part of exhibitors in sections not yet organized into booking associations for participation in the benefits of this organization shall be instantly heeded

"It takes money to send organizers into these sections and get these local bodies under way, and this added capital is to be devoted in part to seeing that such bodies are properly placed on their feet. Since the Affiliated is absolutely paying its own way, without calling on exhibitors for a penny for promotion expenses, this recent action of increasing the capitalization in so short a time shows how much confidence we have in the soundness of our plan.

"Those responsible for the organization have been so encouraged by the way it has been received that they have expressed a willingness to put unlimited funds into the project, if necessary, to make its advantages operative immediately on a nation-wide scale."

Meetings for the purpose of perfecting arrangements for the association of exhibitors booking organizations with the Affiliated were held last week at Chicago and Indianapolis. The Chicago gathering, in Fraternity Hall, resulted in more than one-half the trust fund necessary to complete such an affiliation being paid in at the meeting.

Other territories well on their way toward the consummation of their trust funds are Pittsburgh, Cleveland, Detroit, Minneapolis, Salt Lake City, Philadelphia and New York. Meetings this week are scheduled for St. Louis, Kansas City and Cedar Rapids.

Merl La Voy to Visit Battlefronts

MERL LA VOY, war camera correspondent, is leaving shortly for his third tour of the European battlefronts, on an engagement with Burton Holmes, the lecturer. Mr. La Voy will travel in company with Mr. Holmes in their excursions along the battlelines. La Voy's camera work is well known in the motion picture industry in connection with the film entitled "Heroic France," released through the Mutual Film Corporation.

Merl La Voy.

More recently, returning from his second journey to the front, Mr. La Voy completed "Heroic Serbia," a picture portrayal of the personalities and activities of the Serbian front. The Serbian pictures were made under the auspices of Howard Logan of Chicago, who has presented the American Red Cross with the film.

In his work for the screen Mr. La Voy has visited the French, English and Serbian fronts, spending nearly two years in France and England and a year in Serbia. He has posed many of the great men of the war including Asquith, Bona Law, Clemenceau, Castelneau, Briand and many others. His exploits in affairs photographic have ranged from a climb of Mount McKinley in Alaska to looping the loop in an allied war plane over Mount Olympus in Greece.

An infantryman's heavy marching outfit weighs 70 pounds. La Voy's consists of about 150 pounds of camera and equipment.

HAYAKAWA ADDRESSES IMPERIAL'S PATRONS.

While Sessue Hayakawa was in San Francisco with his company making a number of exterior scenes for the first of his new feature productions he visited the Imperial theater, with the patrons of which his picture always have been extremely popular.

Some one in the audience discovered the Japanese actor while one of Uncle Sam's Four-Minute Men was making a speech in behalf of the Liberty Bonds and informed John Partington, manager of the playhouse, asking him to urge Hayakawa to take the stage and deliver an address. Hayakawa, when approached by Partington, agreed and made a strong appeal for the bonds. He had spoken a number of times in Los Angeles and neighboring cities to large crowds while the drive was on and on each occasion had made a distinct impression with the earnestness of his remarks.

BROWNING TO MAKE BLUEBIRDS.

Tod Browning has been added to the Bluebird directorial forces. The first production in which his efforts will show on the screen will be Ella Hall's latest photodrama, made under the title of "Nobody's Bride," in which the Bluebird star is supported by a cast headed by Eddie Ring Sutherland and Priscilla Dean.

Browning comes to Bluebird direct from Metro. His last picture with that organization was Edith Storey's "Legion of Death."

Paramount Managers Holding Conference

District Heads Considering Company Activities for the Coming Year.

WALTER E. GREENE, managing director, and Al Lichtman, general manager of the distribution department of the Famous-Players-Lasky Corporation, have called a meeting of district managers of that concern throughout the country. The managers convened at the New York City headquarters at 485 Fifth avenue Tuesday, May 21. Several highly important matters concerning the distribution activities of Paramount and Artcraft Pictures are to be discussed. Labor Day will mark the commencement of a new year for the Famous Players-Lasky Distributing organization, and plans which will be set in motion at that time will be carefully worked out at the convention in New York this coming week.

It is definitely understood that the stars series booking system, inaugurated last August, will not only be continued the coming year, but owing to its great success will be enlarged. Service to the exhibitors will be the keynote of the meeting and various novel ideas making for increased exploitation facilities for theater owners will be passed upon. The big advertising campaign now being waged will also be taken up with a view of further enhancing its effectiveness in drawing people to the exhibitor of Paramount and Artcraft Pictures.

Among the film men who are in New York taking part in the conference are Harry Asher, in charge of the Boston, Portland and New Haven branches; A. G. Whyte, of the New York offices; W. E. Smith, of Philadelphia and Washington; James Steele, of Pittsburgh, Cincinnati, Detroit and Cleveland; Max Goldstine, of Chicago, Minneapolis and Milwaukee; A. D. Flintom, of Kansas City, St. Louis, Des Moines and Omaha; C. E. Tandy, of Atlanta, New Orleans and Dallas; Louis Marcus, of Salt Lake, Denver and Butte, and Herman Wobber, of San Francisco, Los Angeles, Seattle and Portland, Ore., as well as J. W. Allen and H. H. Buxbaum.

The convention will continue until Saturday. Adolph Zukor, president of the organization, will address the managers, as will Whitman Bennett, who, in the absence of Jesse L. Lasky, will talk on the production activities of the company and its affiliated bodies. With the termination of the conference plans will have been formulated involving the booking of Paramount and Artcraft Pictures in ten thousand theaters throughout the country, it is announced.

Aoki in Hayakawa Picture

TSURU AOKI has one of the important roles in Sessue Hayakawa's initial picture, upon the production of which he is at present engaged with his own independent company. This dainty daughter of Japan, although bearing the screen name of Tsuru Aoki, is the wife of the Japanese star and is no stranger to the camera, having appeared in a large number of photodramas during the past four years and frequently in striking roles in the pictures in which her husband has been starred.

Tsuru Aoki.

Tsuru Aoki, although raised in this country from early childhood by relatives who brought her to Southern California from Japan, retains all the alluring characteristics of the little brown maids of the "land of the rising sun" and her charming personality, reflected on the screen, together with her natural portrayal of the roles in which she has been cast, have made for her hosts of admirers throughout the land. William Worthington, who is directing the Hayakawa Production, says Miss Aoki's part fits her splendidly and is certain to win her new laurels.

Universal Hails a Chaplin in Petticoats

Recalling the Corresponding Garb That Helped to Make Charlie Famous We'll Have to Be Shown.

A Charlie Chaplin in petticoats has been found. So says Universal. The comedienne is busy right now making comedies at Universal City. These are to be released in one and two reels, but none will be presented to the public until several have been finished in order that President Laemmle may be assured that all are equally good and will prove to be box office attractions.

Several months ago Mr. Laemmle started on a still hunt for a woman who would have an equal drawing power with the male comedian. Numerous women among whom were several favorites of the legitimate stage were given an opportunity to show their ability. Not one of them measured up to the standard set by Mr. Laemmle, due largely to the fact that they understood very little regarding the technique of motion pictures.

When it appeared as if the search was to be in vain a young woman who has been working in Universal pictures for several years was discovered by Mr. Laemmle and appears to be in a fair way to become the ideal "Female Charlie Chaplin." She not only is acquainted with the technique of pictures, but she is naturally funny and versatile.

Universal is hiding her identity for the present, but the statement is made that if her first five pictures stand up they will be released after a tremendous advertising campaign.

Hugh Thompson Supports Miss Wehlen

HUGH THOMPSON, who has supported many famous stars of the screen, has been engaged to play opposite Emmy Wehlen in Metro's all-star series picture, "For Revenue Only," which was written by Katharine Kavanaugh and adapted for the screen by John Mathis. In joining Metro Thompson is again playing under the same banner as Francis X. Bushman, with whom he made his picture debut in "On the Dawn Road" at the Essanay studio in Chicago. Thompson played heavy roles in his first few pictures. For two years Miss Wehlen's new leading man played in Essanay pictures.

Hugh Thompson.

Recently Mr. Thompson has been appearing under the Fox banner, having played prominent roles in "The Queen of the Sea," with Annette Kellermann; "The Soul of Buddha," and "Forbidden Paths," with Theda Bara, and "A Daughter of France," with Virginia Pearson. He supported Edna Goodrich in "Queen X" for Empire All-Star.

Mr. Thompson is a great grandson of John Quincy Adams, sixth President of the United States. He gained his theatrical training during eight years in stock in the biggest cities in the country. Four of these years were spent in St. Louis.

Edwin Carewe, who is directing "For Revenue Only," is much pleased with Mr. Thompson's work, and Miss Wehlen declares that he is just the player for the part of Frank Steele, the young attorney.

ANITA LOOS GOES TO LOS ANGELES.

Anita Loos has departed from New York en route to Los Angeles to confer with Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, regarding the stories she and John Emerson are to write for Shirley Mason, the newly enrolled star who will make her appearance under the Paramount banner. Miss Loos carries with her the completed scenario for the first John Emerson and Anita Loos Production, work on which will be commenced in June, and which will be the initial vehicle for Miss Mason.

Old Trio Retire from Paralta

Katz and De Wolf Buy Out Anderson, Brown and Kane and Brunton and Hampton Take Over Studios.

HERMAN KATZ, chairman of the Board of Directors of Paralta Plays, Inc., has been at the west coast studios in Hollywood for some time working on the consummation of the deal which resulted in the financial heads of the Paralta organization represented by Mr. Katz and John E. De Wolf buying out the entire holdings of Carl Anderson, Nat I. Brown and Robert T. Kane in Paralta Plays, Inc., the Paralta studios, and the subsidiary companies controlled by Paralta Plays.

At the completion of this purchase a deal was entered into under the terms of which Robert Brunton, who has been the chief executive at the coast studios since the inception of Paralta Plays, and Jesse Durham Hampton will purchase the Paralta studios in Hollywood, where they will make pictures for Paralta Plays.

In an interview received from Mr. Katz he states: "Following numerous conferences the issues existing between the Paralta interests have been satisfactorily adjusted and our full program of production will be immediately resumed. During the period of this adjustment, however, curtailment of the Paralta program has been necessary.

"Paralta Plays, Inc., and Paralta Studios, Inc., were organized about a year ago by Robert T. Kane and Nat I. Brown, both of whom had had experience with motion picture organizations. Associated with them was Carl Anderson. The financial backing of the organization was represented by John E. De Wolf and myself. Robert Brunton, recognized as a highly competent executive in motion picture productions, was also a partner and officer, being our director of productions. Owing to disagreement over matters of policy and internal details of management, the stockholders divided into two factions. On one side was the financial element represented by Mr. De Wolf and myself, and on the other side stood Mr. Kane, Mr. Brown and Mr. Anderson, identified with the inception and promotion of the companies.

"It was during the settlement of the various issues that our production program was curtailed. Throughout all of this time, however, the financial backing of the Paralta companies was perfectly sound, but until our interests, which had invested more than one million dollars in Paralta, could be assured what element was to control, operations under normal and satisfactory conditions were out of the question. Further uncertainty is now happily at an end.

All Differences Have Been Adjusted.

"The adjustment of all differences has been effected by our purchase of the interests of Mr. Kane, Mr. Brown and Mr. Anderson in the Paralta companies, and these gentlemen are no longer associated with us or Paralta. Mr. Brunton retains his financial holdings and is now in complete charge of the production of Paralta pictures. A further agreement has been effected in the detail and manner of production. The Katz and De Wolf element will limit their activities to financing, owning and distributing pictures under the title of 'Paralta Plays, Inc.,' while Mr. Brunton and Mr. Hampton have arranged the purchase of the new and extensive Paralta studio on Melrose avenue, Hollywood. There they will make pictures for the Paralta Plays, beginning May 9. The name of this plant will be changed to the Brunton Studios. An abundance of new capital to carry out our reorganization plans is in hand, so the resumption of the full Paralta program is now assured without further delay.

"We will maintain the policy of stars, each with their own producing company. Enrolled under the Paralta banner now are Bessie Barriscale, Louise Glaum and J. Warren Kerrigan. While our present program calls for the production of thirty pictures a year, negotiations are under way with several other well-known screen artists to join the ranks of Paralta stars. Their acquisition will materially increase our annual production of screen features.

"Another important part of the Paralta policy will be the reorganization of the Los Angeles and New York offices. Our efforts are to be concentrated in Los Angeles, while New York is to serve chiefly as a distributing center. The latter detail of the Paralta program is being most ably handled by the W. W. Hodkinson Corporation.

GEORGE D. BAKER RECOVERS FROM OPERATION.

George D. Baker, manager of productions at Metro's west coast studios, who was operated on for appendicitis recently, has improved rapidly at the Good Samaritan Hospital in Los Angeles. Mr. Baker's physician and the nurses in attention declare he is a "star patient."

Sheldon Announces Summer Schedules

New President of Mutual Believes in Taking Cognizance of the Slackening in Warm Weather.

THE Mutual Film Corporation announces a contract for the release of a series of five-part productions from the studios of the American Film Company, Inc., one every other week, beginning May 27. A new whirl of activity is sweeping through the Mutual and plans are under way for the release of a series of special productions of the first rank. An announcement of these is shortly to be issued from the offices of James M. Sheldon, president of the Mutual. Mr. Sheldon is dividing his time between the Chicago and New York offices of the Mutual in his negotiations and operations. The Mutual schedule includes:

May 27, Minter, "Social Briars"; June 10, Fisher, "A Square Deal"; June 24, Russell, "Up Romance Road"; July 8, Minter, "Ghost of Rosy Taylor"; July 22, Fisher, "Impossible Susan."

The preliminary arrangements have been made for the production also of a series of feature productions starring Edna Goodrich. Production will start shortly in New York studios. It is planned to give Miss Goodrich more pretentious productions and bigger vehicles than any of those in which she has previously appeared.

The Mutual schedule of short length productions of feature quality, including Billie Rhodes in Strand Comedies and the Screen Telegram, the Mutual news reel, will be maintained. In addition a series of one-reel specialty pictures of a new type and extraordinary quality is shortly to be announced.

"The prospects are exceedingly bright for Mutual," observed President Sheldon. "We have by the contract just announced a consistent sequence of high-class productions featuring Mary Miles Minter, William Russell and Margarita Fisher. We have almost ready to announce a series of special features of the very first magnitude, featuring one of the best-known stars of the screen. We have a well-established and constantly improving news reel, the Screen Telegram. I do not need to make comment on the Strand Comedies. They have set a standard of their own in the trade.

"There may be some question as to why we have adopted an every other week release for the five-part productions on our regular schedule. In the first place it was desirable to make room in our releasing plans for the special productions that are to come. Then also it is wise to take cognizance of the fact that the experience schedules of the last few summers show that there has been a large waste in productions released through the summer period. Too many pictures without adequate drawing power have been crowded into the summer market.

"The picture business has reached a stage of development and maturity where it must from now on take cognizance of the slackening of the theatrical market in the warmer months. We have some lessons to learn from the stage in this game, and one of them is that the public must not be overfed on production in the summer. Do you know that one big group of film producers and organizers recently took under consideration a plan to suspend all releases for six weeks beginning July 1. We are not that radical. There is a good business to be had right through the summer, but observation proves that the best commercial course is to release fewer productions and work them harder. This is better policy both for us and for our customers, the exhibitors. Longer runs are coming in steadily, as evidenced by the reports coming from the Mutual's branches.

"There is a decidedly healthy trend in business among the theaters. Better showmanship is making for the theater prosperity and is having a most favorable reaction on the manufacturers and distributors of pictures.

SHERIFF ENFORCING BLUE LAWS.

Immediately after the Birmingham municipal election which defeated Sunday moving pictures in Birmingham Sheriff T. J. Batson began a war to enforce the antiquated "blue laws." Sunday moving picture houses had been closed two weeks prior to the moving picture election.

On Sunday, May 12, the sheriff and a force of deputies began closing up everything in the way of business houses which attempted to operate. Even the city of Birmingham did not escape the "arm of the law," as the deputies have been called. Hugh W. Hill, manager of East Lake Park, owned and operated by the city, was waited upon by an officer and required to make bond for each concession operated. Free moving pictures are shown at the park and were the object of attack by the authorities.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE presentation at the Strand of a scene from grand opera in silhouette with living figures marked the first appearance of such an offering in any theater. Its novelty attracted wide interest and many inquiries were evidenced as to just how it was done.

Contrary to the general supposition that this offering was staged like the old shadowgraphs, the figures, scenery and

Silhouette of "Romeo and Juliet" as Shown at the Strand.

light were all from the front of the sheet instead of from the back, just reversing the old method. In place of having the white sheet nearest to the audience with the reflections of the figures coming from the back of the stage by means of placing these figures between the light and the sheet, we put the lights directly on the sheet from the front, so that when the house was darkened the only lighted object on the stage was the sheet. Hence when the figures appeared before the sheet it was not their reflections on the sheet that the audience saw, but the actual figures themselves. The lights came from the sides and top of the sheet and were protected from the eyes of the audience by reflectors so that there would be absolutely no shadow on the sheet.

It is perhaps a little difficult to explain the mechanical workings of this presentation without drawings, but I will endeavor to make it plainer by a comparison. Imagine being in a totally dark room, one of the walls of which was then lighted up by means of lights from the sides and top of that wall. The lights were shaded so that they would only illuminate the wall. A figure is then placed a few feet away from the lighted wall, a few yards in front of yourself. Only the outline of that figure would be seen. This is the manner in which our presentation was staged.

Back stage was the white sheet with blue lights illuminating its surface. Then came a regular shadowbox, framing the sheet (four feet deep) in which the figures worked. The scenery was cut from black cardboard and placed in the shadowbox; the house was darkened and the silhouettes against the blue night sky sung "Romeo and Juliet." The entire cost of this outfit was $100, which can always be used for different views, new scenery from cardboard being easily made. The white drop was transparent so that a moon could be effectively used.

The presentation drew enthusiastic comment from such notables of the amusement world as Adolph Bolm, Leon Rotheis, Gulio Setti, Adolph Zukor and Edgar Selwyn, and the idea has resulted in the contemplation of an entire opera in silhouette at the Metropolitan. In the Strand offering Rosa Lind, noted soprano, and Ralph Errolle, accomplished tenor, presented the scene from "Romeo and Juliet." An elaborate accompaniment was accorded the bit by the Strand Orchestra, and on the whole the presentation was one of the most talked-about ever given at this theater. The idea can be worked out on a smaller scale and offers a novelty that is inexpensive and yet highly effective.

Canadian Picture Business Upset

Films Cost 75 Per Cent. More Than a Year Ago—Exchanges Will Have to Reschedule Prices.

THE comment of various Toronto exhibitors with regard to the new taxes on films in Canada, consisting of an increase of 3 cents a foot in duty and a straight tax of 15 cents a reel a day, is both emphatic and interesting. The assertions are made generally that the moving picture business is being assessed out of all proportion to the total revenue derived and that the Canadian Government has an altogether wrong opinion of the business.

"The general impression is that the moving picture industry is making millions because of the crowds that are seen in front of the theaters," declared Mr. Baillie, of the Cumback theater, who is the president of the Moving Picture Exhibitors' Protective Association of Ontario. "It really costs 8 out of every 10 cents to get the crowd in front of a theater," continued Mr. Baillie. "Today the films cost us 75 per cent. more than a year ago, and 150 per cent. more than when the war started in 1914."

Harry Alexander, of the Park theater, declared the additional taxes would mean that the theaters would simply have to charge higher admissions. R. S. Tickler, of the Revue theater, figured that each of the Toronto theaters would have to pay from $300 to $400 a year to the Dominion Government to cover the new tax of 15 cents a reel a day. Mr. Tickler thought the numerous taxes would have the effect of eliminating educational and scenic films. These were just the pictures that the churches wanted to see presented, but the theaters would not be able to use them because of increased taxes.

A number of the Toronto exhibitors have expressed the opinion that the exchanges will now have to arrange a schedule of standard prices for the various runs of releases to enable the theaters to get down to a systematic basis.

After consultation with leaders of the moving picture business in the Dominion, the Canadian authorities have decided to impose a duty of 3 cents a foot on all moving picture films imported from the United States and to collect a war tax of 15 cents a reel a day for every day that a picture is exhibited, it is declared.

The exchanges will be required to pay the 3-cent duty while the exhibitors will be asked to pay the 15 cents per diem charge as their share. The duty first imposed was 5 cents a foot, an increase of 3 cents over the former rate. Exchange members of Montreal and Toronto consulted with Ottawa officials and secured this arrangement.

Essanay to Teach Food Conservation

Lessons Will Be in Form of Six Trailers and Directed by Expert in Foodstuffs.

AT the suggestion of the United States Government as a means of teaching food conservation, the Essanay Film Company has begun the production of six short films on domestic science.

The work will be under the direction of Eleanor Lee Wright, an expert in foodstuffs. She will illustrate the best way to conserve meats and wheat. She will demonstrate personally and also explain in sub-titles how to employ various cuts of meats to the best advantage and make palatable dishes. Also the combination of wheat with various other grains will be illustrated, showing the many kinds of attractive breadstuffs that can be made from the combination and from cereals other than wheat.

These films are being issued without expense to the government and will be attached to Essanay's regular releases. They will be 100 to 200 feet in length, issued as six lessons in domestic science.

They will be got up attractively, so that they will be thoroughly enjoyed by the photoplay public as well as being instructive. It is expected that the first film will be ready for release by June 1 and the others each week thereafter.

FORMER WHARTON EMPLOYES KILLED AT FRONT.

Spencer Alden and Philip Mosser, aviators, who were recently killed while in the service of the United States, were formerly employes of the Wharton studios at Ithaca. During the time they were attending Cornell University they worked in several of the serials and other pictures which were produced at that time.

Howard Cody, known as the nerviest property man in the motion picture business, who did all the heavy work of scenes for "The Eagle's Eye," has enlisted in the medical department following the completion of the serial story.

Executive Offices and Concrete Film Vault.

Studio Buildings Arranged to Resemble a Mining Town.

Diando Enlarges Glendale Studio

Has Leased Sixty Additional Acres and Erected Western Town and Mexican Streets.

PRESIDENT W. A. S. Douglas, of the Diando Film Corporation, is returning to Los Angeles this week after a conference in New York with Paul Brunet, vice president and general manager of Pathe, with which house the Diando is allied.

"We have leased sixty acres adjoining our fifteen-acre studio in Glendale," says Mr. Douglas, "and we are utilizing this space for the new serial, 'The Wolf-Faced Man,' we are now making. We have built a western town street there and a Mexican street. Both will probably be more or less permanent, as they lend themselves to 'shots' from many angles with fine surrounding country.

The Diando studio was one of the three Kalem studios and was bought by Diando about a year ago. Since buying the property Diando has built a new carpenter shop, several business office buildings in the prevalent bungalow style and has increased prop and scene buildings.

There are three outside stages and one big interior stage, 100 by 250 feet. There is a swimming lake in the studio inclosure and modern dressing rooms fully equipped have

Outdoor Stages, Dressing Rooms and Garage.

been added. Just now Diando is building a garage to accommodate twenty cars and a new cafeteria is planned.

The studio is the home of the Baby Marie Osborne feature company as well as "The Wolf-Faced Man" company, and facilities are such that there is room for more producing units. Mr. Douglas plans to keep the studio at full capacity from now on.

James Young to Direct Williams

Prominent Directors Returns to Vitagraph Company After Absence of Several Years.

Albert E. Smith, president of the Vitagraph company, has engaged James Young to direct Earle Williams in his next feature, which probably will be "The Man from Brodneys," a five-part play made from the novel of George Barr McCutcheon of the same name. Tom Mills, who has directed Mr. Williams in his last three features, and is now engaged in completing "The Girl in His House," a Blue Ribbon feature made from the story by Harold MacGrath, in which Mr. Williams will be presented on June 24, will take a rest when he finishes the picture. Mr. Mills suffered an attack of grip during the making of "The Seal of Silence," and he has not fully recovered his health.

President Smith says that Mr. Williams and his company, the members of which have been working at the Vitagraph studio in Hollywood since the first of the year, probably will remain in the west for an indefinite period. Mr. Williams, a native of California, had not been in the Bear State for five years until he went there on his trip and in a letter to the Vitagraph president recently he said that he was so well pleased with conditions out there he would like to remain as long as possible.

Have Sunday Closing, Want Censorship

Birmingham Pastors Move On for New Conquests Against Picture Theaters.

FOLLOWING the defeat of Sunday moving pictures in Birmingham, Ala., by a close vote, the Pastors' Union, enthused over its success in abolishing one of Birmingham's greatest Sunday amusement assets, has started to attack in another direction. The Pastors' Union is trying to establish a radical censor board for the city for the supervision of all pictures shown in Birmingham.

Ministers from many churches are taking the lead, claiming the present method of showing pictures as they come from the manufacturers is not safe enough for those of Birmingham's populace who attend motion picture houses. They are not content with supervision by the National Board of Review.

The matter of creating a radical board for censoring moving pictures will be presented to the Birmingham city commission, made up of local politicians who have been antagonistic to the theater men at practically every turn. The union of preachers will ask that proper ordinances be enacted to provide for the appointment of a censor board with wide powers to act as they may see fit in the censoring of all pictures and clothed with authority to enforce its decisions. The board as proposed would make Birmingham's censor organization one of the most burdensome upon the industry of any city in the South.

A committee has been appointed by the preachers to handle the matter. It is understood the plan will be to ask that penalties be provided in the proposed ordinances, one of which would permit the censor board, through the department of public safety, to close any moving picture house for a determined period if such house or houses do not act strictly in accordance with the board's desires and requirements.

The moving picture men of Birmingham have entered strong protests against this policy, but it seems to have done but little good, judging from the efforts of the theater men in the past to get a square deal from the commission.

SIEGEL BOUGHT CIGARS FOR MILDER.

Max Milder, Select's Philadelphia branch manager, was paying a short visit to the home office in New York during the early part of the week. After conference with President Lewis J. Selznick and General Manager Arthur S. Kane, Milder wandered into the New York Exchange to swap "fillum" tales with Henry Siegel, New York branch manager.

"I suppose," joshed Siegel, "now that the summer weather has set in you will be digging up the old alibi for decreasing business."

"What do you mean—decreasing business?" Milder countered. "That is not the way we do business in Philadelphia. We don't need any alibi. Select's Philadelphia office is looking for an increase. You can quote me to the boss as saying there will be no summer let-up in Select's Philadelphia Exchange."

Siegel bought the cigars.

THEODORE HOLLAND JOINS COLORS.

The entrance of another well-known employe into the army deprives General Film Company of the services of Theodore F. Holland, manager of the Indianapolis branch for some months. Mr. Holland has resigned to enter the army and is now in training in a middle western camp. C. D. Hill has been appointed as acting manager of the Indianapolis branch.

From Scenario to Screen Picture

Oscar Apfel, World Pictures Director, Talks of Things That Help or Hinder a Film Producer in His Work.

By Hanford C. Judson.

IN the early part of the past decade a breeze began to blow across the world of motion pictures. Something new was being found in the camera. The Biograph and Vitagraph companies began to make pictures with that in them that promised a more artistic presentation of life, differing from the methods belonging to the stage.

Though picture-making was a new art, most of the earliest product had an old and almost wrinkled aspect. Pictures were made largely by men who had been stage directors and were burdened by a stagey atmosphere, because they did not know the camera. I believe the first evidences of change came from Southern Europe; but in America a few men, and of these David Wark Griffith was pre-eminent, developed it till its influence was felt by every studio in the country and every director. Some of the latter were young enough in mind and heart to hear and heed the call and they were among the inheritors of the new land of promise.

Director Oscar Apfel, now with World Pictures, was fortunate in coming to the business just when the awakening was beginning to be felt. He had had the advantage of the discipline gained by experience in legitimate stage direction —it is a discipline that must be attained before success can be hoped for in any constructive screen work—and he knew what it was to be hampered in a studio where the call to new freedom had not really been felt. He had the further good fortune to go from there to a studio organized by a man wise enough to follow a good director's leadership in matters of production. It is always the artist and not the business man who can see the new trends in his art. The business man has in the box office the means of checking up the artist; but he cannot originate of himself. J. V. Ritchie, organizer of the Reliance-Majestic studio, who became Oscar Apfel's impresario, trusted him to experiment and found that results paid. This seems to have given him confidence as an artist and enabled him to begin on a series of successes that have marked him out as an especially able director.

Like every good artist, Mr. Apfel has it as one of the items of his creed that he must keep fully abreast of his art, must watch closely all that is going on and must not permit himself to lose touch with the work of other directors. He is a constant watcher of the screen. He dreams of progress, critically analyzes the work of other directors and, if I understand him, tries to imagine how effects could be arrived at in ways that give a richer suggestion or else are more economical of the spectator's attention. The effect on the spectator is his chief interest whether he is directing or viewing. He seems wakeful to discover through the successes, failures and partial successes of himself and others, a way to still greater success in his future work, and his aim is to reach the spectator through his—it may be half-unconscious—feelings rather than to tickle his pre-conceived ideas. Of recent criticism a bit that most pleased him was that he had directed a picture with delightful disregard of how others were working.

To Mr. Apfel the element of weakness in some of the present day film production is lack of teamwork. Taking a script from an author and continuity man, he lets it, if he is satisfied with it, simmer till everything in it is clear and determined. There is then little likelihood of anything unforseen coming up in production. It seems to have become a problem of imaginative construction with many things in it like the engineer's calculated drawing for a new bridge. Finally he has copies made for each of his leading players and goes over it with them till they, too, have the same definite conception. He and they are artists, and each puts something incalculable in the work; but the end and the means to the end are clearly seen by all before the start.

The cameraman is a very important part of the team. The director who lacks knowledge of the richness of the camera's possibilities loses valuable things. The director must work through the camera with the aid of the man who tends it. There are unexplored possibilities here and he must understand all that has been accomplished before he can make new progress and conquer new realms.

Mr. Apfel says sometimes there is a lack of team work in all branches of a producing organization and it is caused by lack of real commercialism.

A penny wise pound foolish kind of commercialism takes the place of a laudable desire of making sales and economies in the studio save at the expense of the sales sheets. It is like the foolish exhibitor who won't pay for pictures that would fill his house. Some of the failures that Mr. Apfel called to my attention are choosing a cheap locality in place of the correct one and spoiling the meaning of the plot, and letting what seems poor "but good enough" in the construction go out to be made into film. Once it is film it is fixed. There is no situation in a good script so poor that mulling for a time won't discover a good and acceptable variant or alternative; but mulling will accomplish nothing after it is on the screen.

Director Apfel's ideal picture is not the big spectacle, but the intimate view of modern life in which the actors are playing characters recognizable by the spectators as relatives, neighbors, friends and enemies. Pictures of business life, factory life, home life and community life, these he finds the most popular kind of pictures.

World Film Suggests Title Clearing House

Would Base It on the Experience It Has Gained in Its Own Protective Department.

A UNIQUE department in connection with World Pictures is the title bureau. The object of this feature of the production organization is not to suggest titles for World Pictures, but to protect the company from any innocent appropriation of titles belonging to features already produced and presented to which prior rights have been obtained.

When we take into consideration that 258,000 plays have been produced on the English-speaking stage and that there are titles for over 900,000 novels and short stories, it is not difficult to realize the tremendous task the title department has to keep from encroaching upon rights of others. Of course, in a number of instances, the copyright laws guarantee the protection of titles and limit the use of a title for only a definite number of years. The copyright law thereby automatically releases a large number of titles each year. It is generally believed that one can copyright a title, but the courts have held that a title cannot be copyrighted, as it is merely a handle to indicate the proprietary rights to certain subject matter. Still the courts go further on the theory of unfair competition and guarantee proprietary rights to a combination of words because these words have something to do with a valuable right made so by usage. The combination of words, such as "Veribest," "Uneeda," "Takhoma," "Tarvia," have been classified as fanciful and such titles have been held to be the property of the creator. Generic words cannot be appropriated.

Immediately upon the production of a picture, the title department of World Pictures searches through its catalogue to learn whether or not some one else possesses a prior right to this title, and if this is found to be so another title is selected.

The suggestion is made by World Film that some day the production end of the film industry will be so well organized that a clearing house will be established to which all titles will be submitted, and if it is found that they are not available through a prior right the clearing house will grant the producers their assent to the use of these titles and will protect them accordingly.

Construction Work Begun by Titan

The President of Spokane's New Company Says Feature Production Will Be Begun This Summer.

CONSTRUCTION work on the large indoor studio of the Titan Feature Photoplay Company of Spokane has been started at Castle Hill, near Fort George Wright, and according to J. Don Alexander, president of the company, feature pictures will be made starting in the summer.

"Our indoor studio will be up to date," said Mr. Alexander, "with a clear floor space of 60 feet by 100 and a 25-foot ceiling. The plans also contemplate an outdoor studio with a floor 50 by 60 feet."

When fire was discovered in the timber near Titan City Sunday, May 5, there were 150 men from Fort Wright rushed to the place to fight the flames which were controlled late in the afternoon. No damage was done to the Titan Company's plant.

TRAVERS VALE BREAKS ARM.

Director Travers Vale has been compelled to suspend activities because of a broken arm which he received while finishing "A Woman of Redemption." He gamely started a new picture called "The Power and the Glory," despite his impediment and went South to film some scenes with June Elvidge, but the pain finally became so acute that he was forced to return to town and rest the injured member.

Rambles 'Round Filmtown

With WALTER K. HILL.

WHILE the Allied Theatrical and Motion Picture Team is making its stupendous "drive" it would seem timely to direct attention to a "one man drive" that has just been organized by James R. Cameron. The Cameron "drive" will last longer and promises to result in a great amount of good to afflicted humanity.

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Working in conjunction with the Red Cross Institute for Crippled and Disabled Men, at No. 311 Fourth avenue, Mr. Cameron is undertaking the training of unfortunates who still are spared limbs which they can use in operating a motion picture machine. These cripples may be civilians, or soldiers crippled in service. The institute operates independent of other Red Cross activities, under direct control from Washington. Cripples will be instructed in useful crafts and arts with a view to making the unfortunates self-supporting.

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Mr. Cameron expresses his obligation to W. C. Smith, of the Nicholas Power Co.; B. F. Porter, of Simplex Machine Co., and to William Fox, as well as to C. W. Johnson, chief electrician of the Fox enterprises. Mr. Smith and Mr. Porter have contributed projecting machines to be used for instruction purposes, and Mr. Fox has promised employment to cripples who become expert under Mr. Cameron's tuition. If the graduates cannot be employed in the Fox theaters Mr. Fox will undertake to find them positions elsewhere.

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The casualty lists are increasing. The deadly breath of the Hell-Hun is marking Americans with increasing regularity. Mr. Cameron is deserving of assistance and co-operation from exhibitors throughout the country. Men crippled while defending the business, lives and prosperity of motion picture showmen here at home are entitled to consideration when they come back with the Hohenzollern mark upon them. Letters will reach Mr. Cameron addressed as noted above.

—w s s—

The Shrinking Violet of Filmdom.

"Since its inception the most modern of the arts, the silent drama, has developed many directors. Some of them have achieved fame, others have not been so successful, but the man who stands out pre-eminently, the "Shakespeare of the Screen," as he has been called, is (Deleted by Censor).

"Not only does he compete with his contemporaries artistically and for commercial success, but every new photo play for which he is responsible comes up to a standard of being a little better than his previous effort, each adding its mite of improvement toward the day of perfect pictures toward which all directors are striving."

—w s s—

Harry Reichenbach, the banner ballyhoo man of picturedom, is entitled to credit for his great marshalling of cloth publicity for the Red Cross Ball at the Astor. Times Square has never presented such an eye-arresting array of effective announcements.

—w s s—

Press agents who fail to issue "statements" on various topics by their boss will now be liable under the new "work or jail" law in Maryland, New Jersey, and New York.

There Is No Santa Claus.

The copy desk remarks, while "marking down" the proof of it:

"Terry Ramsaye is uppercasing now."

—w s s—

Mabel Normand Makes Food Film.—Moving Picture World Headline.

No doubt "they'll eat it up."

—w s s—

An exhibitor in Wisconsin advertised the Fox Kiddies in "Jack and the Beanstalk"—"1,300 children in a Giant 8½ feet tall."

Playing to Capacity.

—w s s—

"Cecilia of the Pink Roses" will appropriately be released in June. Long runs are especially recommended, with advertising "stunts" for brides.

—w s s—

Jane Stannard Johnson, a woman cleverly versed in the business of marketing and exhibiting motion pictures, is associated with the publicity department, Division of Films, in the World's Tower Building.

—w s s—

Start Honeymooning in Twin-Six.

A romance that developed in two days is one of the interesting sidelights of the latest Douglas Fairbanks Artcraft picture, "Say, Young Fellow." Ventura, California, was the scene of the Fairbanks story, and it was there that Director Joseph Henaberry secured permission from Miss Mae Nolan to use the family estate in scenes of the latest Fairbanks film.

"It really was a case of love at first sight" writes Pete Schmid. "Just like it often happens in the 'movies,' but this time it was in the real 'speakies.' Mr. and Mrs. Henaberry are spending their honeymoon touring California in a Twin-six Cylinder Packard, a gift from Fairbanks."

—w s s—

Maas Celebrates Double Event.

Abe Maas, of the Metro studio, is the father of a baby girl, born May 12. Simultaneously with this announcement comes news of Mr. Maas's promotion to the position of reader in the scenario department. The resulting vacancy in the office of June Mathis has been filled by Dorothy Sehres.

—w s s—

The Autocrats of the theatrical box-office, forming the Treasurers' Club, indulged in their annual benefit, on a recent Sunday evening, at the Hudson theater. Personally we should prefer to buy a ticket that would benefit the smilingly pleasant girls who sit behind the ticket windows at moving picture theaters. These young ladies, at least, treat one as though one were one human being.

—w s s—

My! Four Years in Journeying!

Alpharetta Hoffman, head of the costume department at the Lasky studios, in Hollywood, makes four annual journeys to the metropolis to purchase new modes and gain ideas far in advance of the day. This is essential because of the length of time that must elapse before a picture is finished and released for the public. The present assortment of wonderful gowns worn by the most beautiful women that could be engaged for the purpose, are the result of her most recent trip, made this spring, and are the styles which will be seen probably next fall in the most fashionable cafes of New York and other cities.—Pete Schmid.

The Law of Compensation.

In the week that daily newspaperdom lost James Gordon Bennett it gained Joe Brandt.

—w s s—

Actress Founds New Religious Sect.

For two weeks the process of filming a new World Picture had been going on at Fort Lee Kugel, and the director had finally reached the point where he planned to shoot the love scenes Frank Mayo was to have with a young woman in the cast.

"Now you put your arms around his neck and kiss him," said the director to this young lady.

"No, I don't do anything of the sort!" cried the girl, stamping her foot.

"What do you mean—why won't you?" asked the director.

"I don't dare to kiss him," the girl declared. "It is one of the things that is forbidden by our church."

—w s s—

A skating scene at a country fair employs one hundred children, and proves one of the most attractive features of the new Madge Evans production.—World Film Publicity.

The "Skates" Will Be in Harness.

—w s s—

The Sky-Pilot wants to know if Theda Bara was ever "bara" than she was in Cleopatra.—Kent Watson in Reconnaissance, Camp Bowie, Tex.

Saturday Nights in the Goodman Flat.

—w s s—

Julius Stern is again visiting Universal City. When he gets home there will be a new stenographer in his local L-Ko office. Florence Wallach has said "yes" to a certain party in the Bronx, and her name will be changed in June.

—w s s—

Expert Opinion on Kissing.

Emily Stevens, Metro star, says there is a great deal of difference at times between real life and reel life. "The story books tell you," says Miss Stevens, "to kiss and make up. But on the screen if you kiss it spoils your make-up."

—w s s—

Joe Reddy has arrived at Camp Colt, where he has begun service in Uncle Sam's Tank division. Katheryn Hillaker has assumed the responsibilities of editing the copy of press agents who seek to break into print via the Morning Telegraph's film department, a work that Reddy had long and valiantly performed. Dick Watts, also just retired from the same department, is filling in with volunteer publicity work for the Allied Theatrical and Moving Picture Team in the current Red Cross drive.

—w s s—

Culled from Metro's Offering.

Los Angeles, in the words of a local humorist, is a place to which persons from Iowa come with one lung and one dollar and expect to save them both.

—w s s—

Charity Begins As Usual.

Boy: "I want a dime to give a lame man."

Mother: "You shall have it. And who is the lame man, dear?"

Boy: "Oh, he's doorkeeper at the movies."—Reconnaissance, Camp Bowie, Tex.

—w s s—

The more or less well informed M. P. World, sometimes referred to as the exhibitors Baedeker, speaks of West Madison street, Chicago, as "the heart of an immigrant district, where the picture theaters have been presumed to be in the market for only the cheaper grades of films, since the admission prices in this neighborhood are very low and the public is composed of recent arrivals to our shores." Wow! And State and Madison street crossing is known as the busiest in the world.—Exhibitors' Herald.

Madison Runs East Crossing State.

Everything Here but Sausage.

No official ruling having yet been made, exhibiters have their choice of several pronunciations of the first name of the proud Princess of Judea, the notorious daughter of Herodias—Salome, whom Theda Bara has portrayed for the William Fox pictures. No authentic pronunciation has been found, it is said.

The popular western pronunciation is Salome, in two syllables, with the accent on the last, rhyming with home (but not "sweet home"). In Bret Harte's story of "Salomy Jane's Kiss," it was slurred into something like "Slomy." This approximates the European style, which awards a syllable to each vowel, so that it is only a question of which gets the accent.

In Oscar Wilde's play, the title is pronounced in three syllables, with the accent on the first, suggesting almost the character of she who won the head of John the Baptist for her dancing.

In Richard Strauss's opera, the accent is customarily on the middle syllable, since the long O makes an open musical tone, and is to be desired for singing purposes.

Seemingly, there has been a diversity of opinion as to the pronunciation since Biblical times. It is expected that an official edict—official for the film version, at any rate—will soon be forthcoming.

—w s s—

Getting Sherry Out of Pumps.

J. Barney Sherry, being anxious to "ease up" a new pair of pumps before entering into arduous work on his new Triangle production, wore them on a shopping tour to one of Los Angeles' department stores. Leaving the book department he was rushing down the main aisle, when a corpulent woman managed to step none too lightly on the toe of his new shoes.

Sherry looked up, expecting an "Excuse me," but instead, said the lady turning to her companion:

"O, Harriet, that reminds me; we must stop at the shoe department."

—w s s—

The Best Laugh of All.

Of the many letters received by Billy West last week at the Hollywood studio, one especially pleased him. The letter follows:

"On April 24 my bride presented me with a nine-pound son of a gun, and I've been celebrating ever since. The kid is such a 'cut-up,' that we have decided to name him Billy West Fondon. Both my wife and I are your esteemed admirers, and we thought this would be a fitting tribute to you for the innumerable laughs you have given us in the past."—King Bee Publicity.

—w s s—

His Many-Horned Dilemma.

The city of Los Angeles recently adopted an ordinance requiring that all children appearing before the motion picture camera must be accompanied by their mothers. The wording of the law was somewhat obscure in that it suggested that the mothers would also have to appear in the picture.

While other directors were waiting for a ruling, Frank Lloyd, picturing "Riders of the Purple Sage" for William Farnum, took the mothers by the horns, so to speak, and pictured thirty of them together with their progeny at the first "shot." The canny Scotch director did not tell them that they were supposed to be Mormon women and plural wives of the Elders, for the scenes of the Zane Grey story are laid on the borders of Utah in the days when marriages were performed by wholesale.

William Farnum smiled quizzically at Lloyd's ruse to secure a suitable lot of "extras"—then casually hunted up the California statutes prohibiting proselyting or encouraging polygamy under the severest penalties. Accordingly, Lloyd is not bragging about his achievement until legal experts decide whether in obeying one ordinance he did not become liable under another law.

Rambles 'Round Filmtown

Our Film Millionaire at Home.

Continuity of Preceding Episode.—"Billy" Parsons, a millionaire insurance magnate, forsook the cares of business for the greater pleasure of making millions laugh. (Twelve other reasons are pictured elsewhere on these pages.)

Second Reel.

Appropriately enough the home of this lord of laughter is called "Laughter Hall." Shaded by eucalyptus and orange trees, the gardens have a place for every known shrub and flower. Inside the thirteen rooms are apartments of luxury and refinement, each seeming more beautiful than the others.

The bed chambers are furnished each in a different period, ranging all the way from an odd futurist room, to which "Smiling Bill" escorts the guests he particularly wants to amuse, to the medieval bedroom suggesting an apartment in a Norman castle.

There are also a replica of Marie Antoinette's favorite chamber at Versailles; an art nouveau boudoir done after the manner made famous by Alphonso Mucha; an exquisite little room named the Joseph Urban, which recalls a setting for the Midnight Follies executed by that creator of striking stage pictures, and a Washington Square bedroom suggesting New York's Greenwich Village—with modern improvements.

There is also in "Laughter Hall" a honeymoon suite provided by "Smiling Bill" Parsons for his newlywed friends. The color scheme is heliotrope and rose.

(Stick Along for Next Release.)

—w s s—

Director William P. S. Earl possesses a trained angora of wonderful musical accomplishments. Rose Schulsinger, on Mr. Earl's behalf, declares that the cat "improvises as she goes along."

—w s s—

Conscripted.

An Irish sergeant in speaking to his squad said: "If yez saw a lot of Boches comin' fer yez wid drawn baynits, wud yez fight or wud yez run?"

"We wud."

"Yez wud whut?"

"We wud not."

"Good! I tought yez wud."—G. W. Landon.

Wide Awake Though Knappan.

"'The Reason Why' you should book Select Star Series is because 'Magda' and 'Shirley Kaye,' with Clara Kimball Young, are not 'The Marionettes'—they're real characters 'By Right of Purchase' from high royalty plays. After learning 'The Secret of the Storm Country,' 'The Moth' (alias Norma Talmadge), who lived in 'The House of Glass,' quit throwing stones and began to sympathize with 'De Luxe Annie,' who saw 'Ghosts of Yesterday' in 'Her Silent Sacrifice,' wherein her friend, Alice Brady, as 'Woman and Wife,' went under 'The Knife' and was 'At the Mercy of Men' in 'The Ordeal of Rosetta.' This created such a 'Scandal' concerning Constance Talmadge that 'The Studio Girl' said 'Good Night Paul!' and beat it 'Up the Road with Sallie,' that being the end of 'The Honeymoon'."

Thus does H. L. Knappen, manager of the Denver branch of a certain corporation, nameless here, advance the interests of his concern.

—w s s—

A frock made entirely of vegetables; namely, carrots, spinach, onions, beets, radishes, asparagus, green peppers, lettuce, corn and rhubarb, will be worn by Madge Evans in her forthcoming World feature.—World Film Publicity.

Proper Dress for a New England Dinner.

—w s s—

You'll Be Glad to Know That—

Harry Franklin, Metro director, and his bride, who was Mildred Dean of the "Polly with a Past" company, entertained several Metro people at an old-fashioned country dinner at their home at Valley Stream, Long Island, recently. The guests were Mr. and Mrs. Maxwell Karger, Mr. and Mrs. Edwin Carewe and Mr. and Mrs. Fred Warren. The Warrens are related to the Kargers.

—w s s—

Putting the "Co" into Operation.

In anticipation of the forthcoming production the local book stores are well stocked with copies of the book and doubtless the same plan will be pursued by all live newsdealers throughout the country. The picture will enhance the sale of Mrs. Ward's book ("Missing") and the book will intensify the interest in the picture so that it will be a mutual advantage and exhibitors will probably find many opportunities of co-operating with the local book vendors to this end.—Pete Schmid.

Can you guess why "Smiling Billy" Parsons gave up the insurance business?

Shepard Screens Savage Cat-Fish.

Two cats were used in filming "Mickey" to bring out one of the dramatic contrasts in the story. One is the lean, scrawny cat who hustled for his grub in the mountain country where Mickey lived with her foster-father. Among the close-ups of the picture one shows this cat actually fishing for frogs in the mountain stream.

"It will attract attention not only as a picture, but as a nature study" says H. J. Shepard. "If anyone were to write a magazine story about a cat that went fishing, some professor of natural history would cry a nature fake"—but he would have to believe what his eyes saw. The old feline rag-a-muffin sneaks out to the water's edge. A paw suddenly strikes out like a snake at its prey."

They found this cat in the Colorado mountains, where Mack Sennett went to film some of the scenes. The old miner whose cabin they used said that the cat learned to fish when left alone for days at a time in the cabin. He had to hustle for his food or starve. He hustled.

"Some men would probably call this a reversion to type," continues Mr. Shepard. "In their jungle days before they became domesticated, cats undoubtedly were fishers. So natural history will show that this cat did not learn how to fish—it remembered how to fish. It took up the heritage of a savage past."

Afterward the scene is shifted to a luxurious home in the city, where poor little Mickey finds the "going" hard and sorrowful. Here there is another cat—a soft silky Persian aristocrat, pampered like a prima-donna.

—w s s—

Farmers Do No Mary Gardening.

In order to ascertain the kind of pictures the students preferred the Mississippi Agricultural and Mechanical College conducted an investigation, and the following results are announced as replies to the questions propounded:

Who is your favorite actor? Answer: Douglas Fairbanks, 279 votes; all other stars, 88 votes. Wm. S. Hart was third.

Who is your favorite actress? Mary Pickford, 156 votes; all others, 148. Marguerite Clark was second.—Paramount Publicity.

—w s s—

Upper Case for Ardent Publicist.

Manager L. Crume, of the Princess theater, Sault Ste. Marie, ran "THE PRICE OF A GOOD TIME," Jewel Production, featuring Mildred Harris to a lenten record. Mr. Crume is an ardent advertiser and perhaps one phase of his advertising on this feature was responsible for the line-up which stood in the pouring rain. This special point was used as a foot note and read as follows:

"We do not recommend this picture for the small children. For those over sixteen years there has never been a greater or more pointed lesson and we cannot recommended it too highly. But it is not a child's picture."—Jewel Publicity.

—w s s—

Pulchritude Plus Creates Nerve Minus.

More than a score of range riders have turned actors on the screen for the new Pathe serial "The Wolf-Faced Man." Many of them are newcomers in studio life, and their shyness has become a by-word around the Diando plant in Los Angeles. Betty Compson, who is leading woman in the serial, has pulchritude plus; and it is this same pulchritude that is worrying the director.

"These cowmen blush and stammer and stall 'round like a bunch of school girls," he complains. "They don't know what fear is when it comes to riding or mixing up in a free-for-all, but once glance from Betty's starry eyes and the whole works are gummed up for at least an hour, till the temperamental cowmen conquer the giddy fluttering of their pulses."

Rambles 'Round Filmtown

This Suspense Is Terrible.

There is one less shark in the Pacific Ocean because of Bert Lytell's skill with a revolver. The young star who but recently made his debut under the Metro banner shot to death a finny monster that ventured too near the shore at Balboa the other day.

Lytell and members of his supporting company were on location at the beach when Lytell was required to handle a pistol in a fight scene. There was also a "close-up" of a handful of steel-jacketed bullets. In his left hand Lytell was holding the bullets before the camera, and in his right was the pistol. Will S. Davis, directing the picture, was gazing seaward when suddenly he shouted: "Shark ahoy!"

Lytell whirled around and loaded his gun. The shark sped shoreward, intent on catching

(Fade-out with first paragraph.)

—w s s—

Arthur Leslie has retired to his country estate, Board-Walk-on-the-Ocean, Atlantic City, N. J., to think up "stunts" at his leisure. Arthur D. V. Story also breaks Universal training for the purpose of joining the Boy Scouts. The Two Arthurs will work together in future, Story scouting for the opening and Leslie putting on the "stunts."

—w s s—

The Fruits of Press Agenting.

It was in Central Park. Director Oscar C. Apfel, working on "The Mandarin's Gold," had Kitty Gordon in position to "shoot" an exterior. The slate with the name of the picture and the director was placed before the camera.

"I know the name of this picture," said a very bright onlooker.

"And what might it be?" was the raise promptly secured.

"'The Mandarin's Gold Apple'."

Yours truly, Rose Schulsinger.

—w s s—

Chicot stopped at The Rambler's anchorage long enough to remark that photoplays shown at the annual entertainment of the American Society of Architects included "Passing of the Third Floor Back" and "The Floor Below." Because the show was too long, "The House of Cards" was omitted.

—w s s—

"Madge Kennedy gets all the action she wants in 'The Fair Pretender.' In some sections of the country she is being billed as 'the girl Fairbanks'."—Goldwyn Publicity.

Our guess is Douglas, Arizona, and Fairbanks, Alaska.

—w s s—

Betty Lee, concert singer and film star, who is featured as the Goddess of Love in "The Triumph of Venus" now being distributed by General Film Company, sent an invitation card to the pre-release showing at the Strand theater the other day to several friends who were visiting New York from her old home in the South. One of these friends brought along an old Georgia colonel to whom the whole affair was as much a novelty as it was a treat.

The Edwin Bower Hesser mythological spectacle, with its gods and goddesses, nymphs and mortals, all in more or less gauzy raiment, disporting among crags, groves and pools, entertained him highly. The friend reports that after the show he pressed the old gentleman for an opinion of the performance and Miss Lee's part in it, knowing that he would give an unbiased and characteristic verdict.

"Tell us what you think about it, Colonel," was urged.

The Georgia sage replied tersely and with conviction:

"Some fillum, an' some figger!"

Showing a Georgian from Missouri.

The Plaint of a Casting Director.

Some studios may have no trouble with their casting departments, but if there be such we have yet to hear from them. Ours, says Lee Kugel, is improving so rapidly by the aid of expert systematizing that we can now put our fingers on almost any unattached artist in the country.

A clever arrangement of files enables us to keep in close touch with thousands, and what a variety of types these files contain—nearly every conceivable human shape, form or color. Not that we have eliminated trouble entirely, as our casting Director gets an occasional jolt. We quite unintentionally hear dialogues filtering through his office after this fashion:

Casting Director: "Well, Miss, what can I do for you today?"

Applicant: "I am a toe dancer, and am just crazy to be starred in one of your pictures."

On—the dance. Time—30 seconds.

In walks an elderly lady who, if she lived in the time of Peter Stuyvesant, would have been called a witch.

Casting Director: "What can I do for you mother?"

Applicant: "I have such wonderful control of my voice that I can imitate any wild animal in existence."

Casting Director: "Well, Grandma, if you can prove to me that the motion of your mouth on the screen will resemble as much as a squirrel, I will feed you on nuts for the rest of your days."

Exit.

Enter—Elderly man. Make-up—Quaker hair cut, with high hat and frock coat.

Casting Director: "What can I do for you, sir?"

Elderly man: "I am a dramatic actor, my biggest success being the "Music Master."

Rehearsal: "Iff dey dun vont her, I vont her."

Casting Director: "Dry your tears, your grief does not become you."

Etc., etc., ad lib.

—w s s—

Actor Receives $1,000 by Accident.

Similiarity of names had misled friends of Capt. Robert Warwick who have recently read in various publications an item to the effect that "Robert Warwick, former film star, now with the United States Army in France, was awarded $1,000 by the California State Industrial Accident Commission for injuries received in March, 1917, while employed by the Kalem Company."

Captain Warwick is not the Robert Warwick referred to in the item. He was never employed by the Kalem Co. and has never worked in the West. The Robert Warwick alluded to was a stock actor.

—w s s—

Fox Retains Book Title for Picture.—Motion Picture News Headline.

Thus breaking all records and establishing a precedent.

—w s s—

"Little as one may realize it," writes Ed Rosenbaum, Jr., publicist for a certain screen comedian nameless here, "being a funny man is the hardest job in the world. Those who have tried it for any length of time get bald-headed more quickly than theatrical managers."

There was more to this letter, introducing an application blank for membership in the Billywest Hatless Club, but conservation of space and elongation of our streak of modesty prevents our using more than this additional paragraph:

"Wise men say that every rule must have an exception."

—w s s—

And speaking of exceptions: Don't forget that YOU have an exceptional opportunity to sadden the serious business of film merchandising by slipping a "nifty" to

THE RAMBLER.

Manufacturers' Advance Notes

Judge Says His Stories Are Designed for Adult Appeal

AN interesting statement comes from Judge Willis Brown, author of the fascinating stories that depict real, honest-to-goodness boy life on the screen, with the principal roles taken by clever lads in their early teens.

Ten of the Judge Brown stories have already been released by General Film in two-reel form as productions of the Boy City Film Corporation. The popularity of these stories has been reflected in the complete enjoyment of them by audiences of all kinds. The broad appreciation by grown-ups of the subtle juvenile touches worked into every scene by the author is giving these productions an enduring hold all over the country.

"I am not making pictures for children, but of children," Judge Brown explains. "No Judge Brown story is any more a picture for children than 'Peter Pan' or 'Peg o' My Heart' or any play of youth. I am making pictures of youth for adults to see and renew their youthful memories. And it is simply an added feature that in so doing we have pictures which children can enjoy as well as the grown-ups; pictures of a nature which they can witness side by side with their parents and enjoy it just as a circus may appeal with equal interest to both.

"The theater manager unfamiliar with the Judge Brown Stories may assume, because the principal actors are children, the productions are planned for childish eyes and minds. Such is not the case. The enjoyment of them by children is only incidenal to the big purpose, that of entertaining mature people with deep appreciation of the humor and pathos of life and who can enjoy the delicious fun of real existence."

What Triangle Directors Are Pushing These Days

A NEW feature picture of the South and West has been put into production at the Triangle Culver City studios under the working title of "The Heritage." It is being directed by Raymond Wells. Jack Richardson will play the part of the "heavy" lead in this production, while Irene Hunt will appear as his leading woman. In "The Heritage" both Jack Richardson and Miss Hunt play dual roles. Others in the cast include Jack Livingston, Burwell Hamrick and Buster Irving.

Arthur Hoyt, casting director, whose first effort was "High Stakes," a Triangle May release featuring J. Barney Sherry, is completing a feature production under the temporary title, "Station Content." Gloria Swanson, the former comedy beauty, will be featured in this picture. Lee Hill will be seen as Miss Swanson's leading man, and there is a strong supporting cast, including Nellie Allen, a new "heavy" woman; Arthur Millett, Diana Carrillo, William Ellingford, Ward Caulfield, May Walters and Lee Phillips. The story deals with the loves and heartaches of the theatrical profession.

The working title of a new Triangle-Keystone comedy which William Beaudine is directing is "The Poor Fish." Although this temporary title suggests aquatic feats which might prove out of the ordinary, Claire Anderson, one of the featured players, insists that she will not appear as a mermaid in this subject, but only as an ordinary girl at the wheel of a speedy racing car. In the cast are Edwin J. Brady, Gene Corey, Josie Sedgwick, Percy Challenger, Fritzie Ridgeway and Edwin Lewis. This will be Miss Sedgwick's first appearance in comedy.

"The Mossback" has been sent to the cutting department. This production was formerly announced as a Triangle May release. The play was directed by J. W. McLaughlin and features Pauline Starke, William V. Mong and Darrell Foss.

An entire new ranch set, with a big rambling ranch house, huge barns and corrals, has been erected at Indian Flats, on the Triangle Ranch studio, for scenes in the latest Roy Stewart western production, "The Red Haired Cupid." The play is being directed by Cliff Smith, master producer of "horse opera." Indian Flats is described as one of the most picturesque locations which could be chosen for a ranch home.

Belle Bennett, whose last appearance was in April, will shortly be featured in "Iron and Lavendar," a play under the direction of Gilbert P. Hamilton. Joe King will appear as leading man.

Sawmill Thrill for Blue Ridge.

A big sawmill scene, with a new assortment of thrills, is promised in an early Blue Ridge Drama now being filmed at Bat Cave by the Ned Finley company. Ned Finley, Marion Henry, Harry Hamill and Logan Paul will play the leading roles in this new production.

Theda Bara Gets Surprise.

A striking scene in the forthcoming Theda Bara super-production, "Salome," is that in which a bolt of lightning from a clear sky wrecks the God Jove that both Salome and Herod worshipped.

J. Gordon Edwards, who directed the big photodrama, called together the members of the Fox technical department at the Hollywood studios and told them just what was wanted. After much experimentation, an ingenious arrangement was made to give the effect desired. In order that Miss Bara herself might register the same surprise and fear that Salome must have shown, nothing was said to the star about the coming "miracle."

At a signal, when all the lights had been turned off, a great ball of fire descended with a roar from the studio roof and headed straight for the Jove. With a loud report and a flash of flame the bolt struck its objective, shattering the idol. It is said that Miss Bara was dramatically surprised.

Lockwood Finishes "Lend Me Your Name"

WITH the return of the Harold Lockwood Company from the mountains of California, where a number of exterior scenes were photographed, the production of Metro's forthcoming screen version of Francis Perry Elliott's novel, "Lend Me Your Name," starring Harold Lockwood, was completed under the direction of Fred J. Balshofer.

In "Lend Me Your Name," Lockwood makes his reappearance in farce comedy after having been seen in five dramas and comedy-dramas. The last farce in which Lockwood was starred was "The Haunted Pajamas," released by Metro last summer.

"Lend Me Your Name" is a story of traded identities and its resultant perplexing complications. In the supporting cast are Pauline Curley as Rosalind, Bessie Eyton as Sophronia, Bert Starkey as Dr. Dinger, Stanton Heck as Hastings, a real estate agent posing as a nobleman; Harry De Roy as Smithers, and Peggy Prevost as Phyllis.

May 27 has been set by Metro as the release date for the picture.

Scene from "Lend Me Your Name" (Metro).

Universal to Feature Two-Reel Productions

UNIVERSAL, on June 10, will begin to release weekly two-reel western dramas. This is the answer of President Carl Laemmle of Universal to the numerous requests he has received from exhibitors to make two-reel subjects that may be released and advertised in the same manner as five-reel features.

In making his announcement of the coming features Mr. Laemmle, writing from Universal City, where he is at present, to the executives in the New York office said:

"You will kindly issue notice to the trade immediately that we will release some of the best two-reel features possible to make. The first of these will be released on June 10 and we will release one feature weekly thereafter.

"The two-reel features will consist largely of western and railroad dramas. They will contain all the thrills possible, and every one will be based on a regular story. As you know I always have insisted that the 'story is the thing.'

"My decision to make these two-reel features is the result of a study of the entire field with the assistance of numerous exhibitors. The exhibitors with whom I have talked and corresponded have been quick to realize that there are thousands of stories from which good two-reel dramas may be made, but that these same stories are without the groundwork necessary for a five-reel feature. In other words there are not enough situations in the stories to make five thousand feet of entertaining film.

"Henceforth Universal will be on the outlook for stories that will make good two-reel subjects, and we believe we will succeed in turning out regular box-office attractions."

"Wild Women and Tame Lions" (Fox).

What is said to be one of the most remarkable comedies ever produced, because of the great number of animal "stunts" that figure in it, is "Wild Women and Tame Lions," a Sunshine comedy release for June from Fox Film Corporation. According to a statement from the company offices this funmaker has some thrilling scenes, almost without equal, in which lions and crocodiles take part. It is said the picture is even more laughable than "Roaring Lions and Wedding Bells," also made under the supervision of Henry Lehrman.

"Prunella" Comes May 27.

Marguerite Clark's next appearance in a Paramount picture is on May 27 in the title role of "Prunella," a part of great pathos, with intense dramatic situations. It is an adaptation of the play by Granville Barker and Laurence Housman and was directed by Maurice Tourneur.

Scene from "High Stakes" (Triangle).

"Old Loves for New" and "High Stakes" Lead Triangle

A DRAMA of society, "Old Loves for New," featuring Margery Wilson, is the first release on the Triangle May 26 program. The story is by Adela Rogers St. John. Opening amid scenes of luxurious New York society, the plot relates how a shallow and thoughtless debutante is married to the worldly scion of wealth through the tactful efforts of her mother. Later in the environment of the rugged but picturesque West, after many trials and thrilling experiences, their loveless marriage developes into a real romance. Margery Wilson is supported by an unusually strong cast, including Lee Hill and Lee Phelps. Raymond Wells directed the production, while G. E. Peterson photographed.

"High Stakes," the second release of the week, features J. Barney Sherry in the part of a modern Raffles. Jane Miller, a new leading woman, will make her first appearance with Triangle, playing opposite to Sherry. Dick Rosson is also a member of the supporting cast, which is large and adequate.

The environment is that which surrounds the aristocratic side of life in London. "High Stakes" relates the story of a gentleman burglar, who, having once come into contact with the brighter side of life, realizes the happiness that comes from a clean conscience. Accordingly he makes restitution for his misdeeds and through the love for his little son his ambition is stimulated to the development of a life of honor and happiness.

Arthur Soutar wrote the story, which was scenarioized from a magazine story. Arthur Hoyt directed the production. Elgin Leslie was the photographer.

San Francisco Police Spoil Hayakawa Scene

SESSUE HAYAKAWA barely escaped arrest one day recently while making a get-away from one of the mansions in the aristocratic neighborhood of Washington Park, San Francisco.

Hayakawa had made a hurried exit from the house, when Horace Davies, who plays the part of an admiral in Uncle Sam's Navy, stepped out on a side balcony overlooking an extensive lawn and fired several shots at him. Hayakawa fell, quickly regained his feet, and was just resuming his flight from the place when two mounted police officers who were attracted to the scene by the shots "nabbed" him.

Despite his protests, Hayakawa, who very naturally was regarded by the officers as an offender of the law, was dragged back to the house. There the officers discovered that they had marred the finish of an important scene of the first of the Hayakawa Productions, and, after apologizing for their interruption, quickly returned to their station.

It was necessary, of course, to retake part of the scene, as the script provided for Hayakawa's escape, and the police at that time had no place in the picture.

Pathe Active on the Coast.

Bessie Love and Robert Thornby, her director, and the Bessie Love company have returned to Los Angeles from Bear Valley, where they filmed a great forest fire scene for "Carolyn of the Corners."

The month of May is a busy one for Pathe stars in California. Speeding up, Fannie Ward has finished "The Narrow Path," Bryant Washburn has completed "All Wrong," Frank Keenan has put the final touches on "The Sierra Sixties," and Bessie Love is due to complete "Carolyn of the Corners" by Memorial Day. Baby Marie Osborne will write "finis" on "The Record" by that day too.

The first episode of the new serial, "Hands Up," is on the way and the third episode of "The Wolf-Faced Man" is being filmed at this writing.

"The Yellow Ticket" Leads Pathe for Week of June 2

PATHE'S new program, to be released June 2, starts off with the big feature that has been so widely discussed and for which Pathe has planned one of the most elaborate advertising and promotion campaigns this house has yet undertaken, Fannie Ward in "The Yellow Ticket." The first showing in New York will be at the Rialto theater on June 2, and simultaneously Michael Morton's big throbbing play, said to have been improved even by its adaptation to the screen, will be shown in many leading theaters throughout the country. In Fannie Ward's support appear Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Leon Bary, Nicholas Dunaew and Helen Chadwick.

Episode No. 13 of "The House of Hate" is included in this program, and it is said to be just as exciting and with just as many punches in its two reels as the earlier chapters of this mystery serial in which "The Hooded Terror" is the villain. Pearl White and Antonio Moreno lead a raid on a den of German spies in this episode.

Harold Lloyd comedies are rapidly taking their place as big favorites in single-reel releases. In the laughmaker presented on this program Harold plays the lead in "The City Slicker." The plot hinges upon the smart young man who is lured to liven up a little country hotel with highly amusing results attendant upon his activities.

Part IV of "Britain's Bulwarks," the official British war pictures, is released on June 2, the subject being "How England Treats Her Prisoners." This number will probably prove the most interesting of the whole series, since with German cruelty to English, French and Americans in mind, it will be enlightening to see just how humane England cares for the hordes of Hun prisoners now in various camps in the British Isles.

Hearst-Pathe News No. 46 and No. 47 are released on Wednesday, June 5, and Saturday, June 8, respectively.

Scene from "All Woman" (Goldwyn).

Good Support for Marsh in Goldwyn's "All Woman"

IN her latest Goldwyn production, "All Woman," by E. Lloyd Sheldon, Mae Marsh is supported by an exceptionally capable company of screen players. As her leading man Miss Marsh has Jere Austin, long prominent in leads on the speaking stage. Before casting his lot with screen folk Austin was widely known for his work in many Broadway stage productions and for several years was leading man in three road productions. In "All Woman" Austin has the role of Austin Strong.

John Sainpolis, another popular player, has an important role. Sainpolis has been seen in support of the most popular screen stars, and like Austin is making his first appearance in Goldwyn Pictures. He, too, has had stage experience.

Madelyn Klare, as Millie, has a part that suits her talents admirably. Elsie Sothern is another of Mae Marsh's aids whose screen achievements deserve more than passing attention. She has had important parts in several successful serials.

Arthur Housman, prominently known for his juvenile characterizations, has no end of opportunities to display his talents. Three years in stock and two seasons in Broadway productions have given him the required experience to portray the important role intrusted to him in the latest Mae Marsh picture.

Other screen players of prominence assigned worthwhile parts are Jack Dillon, a favorite in many Western screen dramas; Hazel Alden and Lois Alexander.

Hobart Henley, under whose supervision "The Face in the Dark," Mae Marsh's previous success was made, is also director of "All Woman."

Clover Stars Stimulated.

Reports from the National Film Corporation's Denver studio, where "Bud" Duncan and "Dot" Farley are co-starred in Clover Comedies, is to the effect that bringing them together in the same productions has had a remarkably stimulating effect upon both. It has been found that the situations developed between them are more ludicrous than any opportunity would afford if they were working singly. At the same time each is stimulated to especial effort.

The latest releases of the Clover Comedies through General Film include "A Widow's Camouflage" and "Love's Lucky Day." Kewpie Morgan, one of the biggest and most good natured of comedians, is the other member of the trio of comedians featured.

Derby Pictures Shown Day After Races.

Orchestra Hall, Chicago, showed the running of the Kentucky Derby, May 13, forty-eight hours after the historic classic turf event at Churchill Downs. This is one of the features of Screen Telegram No. 23 released by Mutual, May 19. The event shows the spectacular race at every stage. The monster crowd of 40,000 was gathered to witness the forty-fourth running of the oldest turf classic in the world, worth $20,000 to the winner.

Mabel Normand to Aid Thrift Stamp Drive

MABEL NORMAND'S originality combined with her desire to be of genuine service in connection with the present Thrift Stamp drive is responsible for the star's forthcoming appearance in a unique motion picture.

Feeling that she might do more than make speeches in theaters to stimulate buyers of Thrift Stamps, and realizing that after all her silent art is more powerful than her oral arguments, Miss Normand conferred with Samuel Goldfish, president of Goldwyn, and the two hit upon an unusually happy solution of the matter.

She will act in a specially written scenario, a short subject calculated to show a new phase of the benefit to be derived from liberal purchases of Thrift Stamps. In no sense a tract the little play will entertain first of all and incidentally drive home a message in telling fashion.

The photoplay has all the elements of interest, suspense, and surprise, with the star offering a distinctly different characterization. It is the purpose of Goldwyn to show the photoplay in principal Eastern cities, arranging wherever possible to have Mabel Normand appear in conjunction with it.

Fox Studio Activities On Atlantic and Pacific

TWO productions, one a special feature, the other a Standard picture, have been finished at William Fox's western studios. Tom Mix completed "Ace High," under the direction of Lynn Reynolds. This is the story which provides Mix with opportunities to display his horsemanship.

The Standard picture was made under the direction of J. Gordon Edwards and will be a June release, with the title "Under the Yoke."

Progress is also reported from the Coast on "Riders of the Purple Sage," which Frank Lloyd is directing and in which William Farnum is starred.

"The Bird of Prey," in which Gladys Brockwell has stellar honors, will soon be finished at Hollywood by Director Edward J. Le Saint.

In the east five Fox companies are engaged. Jane and Katherine Lee are farther advanced on their vehicle than the others.

June Caprice is doing interiors on "Miss Innocence," the startling adventures of a girl in modern Bohemia. Virginia Pearson is also working on interiors for "Her Price," a dramatic subject that Edmund Lawrence is screening.

George Walsh is well under way on a vehicle with which Burton George will make his directorial debut for Mr. Fox. The picture bears the tentative title of "The Sleepwalker." Peggy Hyland, under Carl Harbaugh's direction for the first time, is busy at Fort Lee on "Other Men's Daughters."

Franklin Praises Miss Talmadge.

Norma Talmadge, the Select star, who recently completed a screen version of "De Luxe Annie," that interesting stage success, is proceeding rapidly with the filming of her succeeding production. It is the story of a music hall dancer who is rescued by her soldier lover from a theater fire and also from falling prey to one of the harpies who infest the dramatic world.

"Sid" Franklin, who is directing Miss Talmadge, is glowing with appreciation of the actress' performance. "Even back in the old times," said Mr. Franklin the other day, "when Norma Talmadge was first being starred and my brother and I were her directors it was easily patent that here was a girl whose future held remarkable promise. After our association was severed my brother and I were always on the lookout for her pictures, and we followed with great interest her career, noting the increased felicity of her performance in each succeeding production."

R. W. Pinkham with Triangle.

Ralph W. Pinkham, who has held the position as assistant manager of the Boston office of the Mutual Film for the past five years, has left to join the sales force of the Triangle exchange in Boston.

"A Dog's Life" Enters Upon Fourth Week at Talley's

ONE of the most interesting evidences of the remarkable pulling power of Charlie Chaplin's first $1,000,000 that has come to light is furnished in a statement from the First National Exhibitors' Circuit to the effect that "A Dog's Life" entered upon the fourth consecutive week of its run at T. L. Talley's Broadway theater in Los Angeles on May 12.

If there were any lingering doubts in the minds of American exhibitors regarding the advisability of increasing the length of runs on pictures of wide popular appeal the publication of this fact should dispose of the argument to the satisfaction of all concerned.

Mr. Talley says that he originally thought of putting on "A Dog's Life" for two weeks, but at the end of the first fortnight he found that box office receipts were steadily increasing as the word-of-mouth advertising of enthusiastic fans began to get in its effect.

So far as known this marks a record in motion picture annals for length of run of any picture that has been produced in less than five reels.

Reports received from F. V. Fisher, manager of the Exhibitors' Film Exchange, Inc., of Seattle, also bear witness to the fact that "A Dog's Life" is proving a veritable box office clean-up in the Northwest.

Marcus Loew Books "Cecilia" For 70 Days

MARION DAVIES' first production for the Marion Davies Film Company an interpretation of Katherine Haviland Taylor's popular novel, "Cecilia of the Pink Roses," is practically finished, and the offices and studio of the concern buzz with activity in the final preparations for releasing the picture. Julius Steger, under whose personal direction the production was created, is putting the finishing touches upon it.

At that time decision will be made whether to exhibit the production for a summer run on Broadway or to confine the activities of the company to the usual limitations of manufacturers and present the picture through the distributing channels ordinarily employed. The Marion Davies management feels confident that it has a big property in "Cecilia of the Pink Roses," with a large clientele awaiting it because of the wide vogue enjoyed by the book. This impression has been strengthened by the action of Marcus Loew in giving the picture a seventy days' booking for all his theaters. This, however, would not conflict with prerelease exhibition at high prices, and the temptation is strong to put it on at a Broadway theater in spite of the natural hesitancy of the producers to embark as exhibitors.

June 3 is fixed as the date when "Cecilia" will be ready for release. The story, which is on the order of a sociological and pyschological sketch depicting the mental and spirited struggles imposed upon a daughter of the tenements by her sudden rise to riches, is rather familiar through the big sale the book achieved.

Julius Steger is as happy over the results achieved by Miss Davies, and has showered her with congratulations.

Patricia Palmer in Wolfville Tales.

Patricia Palmer is the heroine of the series of Wolfville Tales now being distributed by the General Film Company. Miss Palmer has been playing important roles in O. Henry Stories and in features produced at the western studio of the Vitagraph Company. Her first appearance as an Alfred Henry Lewis heroine is "Cynthiana," a current release. She will be seen also as "Faro Nell" and "Tucson Jennie."

Mary Merch in Farnum Support.

After much deliberation over the choice of a leading woman for William Farnum in "Riders of the Purple Sage," Director Frank Lloyd selected Mary Merch for this important role. Miss Merch is a newcomer to the Fox organization, but is well known in the stage and screen world. She will impersonate Jane Withersteen, the young woman who fights against persecution by the Mormons of forty years ago.

Mary Merch was born in Los Angeles and had a long stage career that included

Fay Tincher in "Main 1-2-3" (World).

engagements with May Robson and Zelda Sears. Shortly after she played the lead in the stage version of "Today" she went before the camera on her initial photodrama. Among the others in Mr. Farnum's company are William Scott, Katherine Adams, Murdock McQuarrie, Marc Robbins, Nancy Caswell and J. Holmes.

Madge Kennedy Scraps In "The Fair Pretender"

Madge Kennedy's existence in "The Fair Pretender," her latest Goldwyn production, is just one scrap after another. The Goldwyn star delights in the role, nevertheless, for Madge Kennedy of the screen is no different from Madge Kennedy of the stage.

Miss Kennedy, as Sylvia in "The Fair Pretender," finds herself in hot water right from the start. As a typist in a theatrical office it would seem but natural that she should aspire to become an actress. Often she tries to impress her employer with her histrionic talents. But one day while displaying them the employer's wife happens into the office and finds Sylvia a Juliet in her husband's arms. After a tussle with the enraged woman Sylvia loses her job and has to seek cheaper living quarters. And we just guess that will do for a beginning.

General to Distribute "Zeppelin L-21" Film

AFTER all preparations had been made to distribute "The Last Raid of Zeppelin L-21" on a state right basis, the plans of the Interstate Film Company were changed to secure a wider distribution through General Film Company. The latter company announces that it has undertaken to handle this thriller of actual war events through its thirty exchanges in the United States and Canada. Special one-sheet and three-sheet posters are now being prepared by General Film, and slides and other advertising material will be immediately available.

"The Last Raid of Zeppelin L-21" is a condensed, exciting and connected story of war adventures, the climax of which is the victory of Great Britain's anti-aircraft defenses against the Hun dirigible which had bombed the east coast of England an the environs of London. Presented in two-reel form, the picture necessarily is one of action clear through.

Ebony Completes "Millionaire Piker."

Luther J. Pollard, president and general manager of the Ebony Film Corporation, Chicago, producers of the Ebony Comedies, released on the General Film program, announces the completion of "A Millionaire Piker." Sam Robinson has a part which perhaps offers him great scope as a negro comedian. The genuine negro humor is forcefully brought out in this fifteen minutes of hearty laughs. Supporting is Vyonne Junior, who plays the part of a "prima donna" of a local tough cabaret, while Samuel Jacks handles the heavy end. The production was written for the screen by Ralph R. Weddell, and was directed by Charles N. David. Mattie Edwards, a former leading comedienne with Lubin, is featured in a story now being made.

Thrills in June Caprice Story.

Thrilling situations, in which June Caprice has an opportunity to do some fine acting, are said to be included in "Blue-Eyed Mary," the current special feature release from William Fox's eastern studios. Harry Millarde, who has staged all of June Caprice's recent pictures, is the director of the film, and Frances Crowley wrote the scenario. The cast includes Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean, Florence Ashbrooke and Henry Hallam.

Agnes Ayres Plays "Enchanted Profile."

Agnes Ayres, the leading woman in a number of the most successful O. Henry stories, appears before her friends in an entirely new role shortly in the "Enchanted Profile." Miss Ayres plays the part of the stenographer whose face bears such a striking resemblance to that of Miss Liberty on the dollar that she is adopted by a miserly old woman. Miss Ayres studio associates paid her the compliment of calling her "Miss Liberty" while the filming of the story was under way.

"Under the Yoke." "Wild Women and Tame Lions." "Blue-Eyed May."

Scenes from Three Recent Fox Productions.

Scene from "Tucson Jennie" ("Wolfville Tales," General Film).

General Film Releases Its Initial Wolfville Tale

THE third of the famous Wolfville Tales in two-part form, "Tucson Jennie's Heart," is released this week by General Film Company, and is one of the snappiest of the short stories written by the late Alfred Henry Lewis. Patricia Palmer, who plays the part of "Tucson Jennie," brings this famous heroine to life in one of the ablest characterizations she has done.

The lively Wolfville humor of the original story is retained in the titles, taken direct from the story. It deals with the attempt of Wolfville's leading citizens to settle for Jennie the problem of her heart affairs.

"The Girl and the Graft," a delightful O. Henry story, with Agnes Ayres and Edward Earle, will follow this Wolfville Tale next week as the Broadway Star Features release. Admirers of these quaint tales in picture form are sure to be well entertained.

Marcus Loew Books Beach's "Heart of the Sunset"

THE biggest booking of the spring season was given last week by Marcus Loew to the Goldwyn Distributing Corporation for Rex Beach's greatest Southwestern romantic drama, "Heart of the Sunset," which will usher in the summer season at every Loew theater in the New York metropolitan and suburban zones—covering a period of seventy odd days. That this powerful exhibitor should give this blanket booking to the big Rex Beach special production lays emphasis upon the power and quality of the picture.

The Loew booking was obtained by Alfred Weiss, one of Goldwyn Distrubuting Corporation's vice-presidents, and covers the following Loew houses: Fulton, Greeley Square, Hoboken, Lincoln Square, National, Newark, New Rochelle, New York Theater and Roof, 116th Street, Orpheum, Palace of Brooklyn, Victoria, American, Avenue B, Bijou, Boulevard, Broadway, Circle, DeKalb, Delancey Street, Eighty-sixth Street, Forty-second Street, Warwick and West End.

During the last few days Mr. Weiss also closed a first run contract for Boston with the Boston theater, in the heart of the Washington street downtown district of the Hub.

The showing of Mr. Beach's picture at the Loew houses will cause this famous author to depart from a long-standing rule. At the personal solicitation of Mr. Loew he will appear in person at the various Loew houses, coming face to face with more patrons of the photoplay than he has ever met before.

Lytell Making "No Man's Land."

Bert Lytell appears in several scenes of "No Man's Land," his second picture in the Metro program, in the garb of a convict. The production of "No Man's Land" is well along at Metro's West Coast studios, with Will S. Davis directing.

The picture is from the novel by Louis Joseph Vance, adapted for the screen by Bert Lytell and A. S. Le Vino. "No Man's Land" is the description of an island off the Pacific Coast on which much of the exciting action takes place. To photograph a number of these island scenes, Mr. Lytell and his supporting cast have gone to Catalina. "No Man's Land" is a romance of love and adventure. Anna Q. Nilsson is leading woman. Others in the cast are Eugene Pallette, Charles Arling, Edward Alexander, and Molly McConnell.

Diamond Comedies Ready for Release.

General Film Company is about ready to release the Diamond Comedies, featuring Diana Allen with a trio of capable comedians. "Way Up in Society" is the initial screen vehicle for the former "Follies" star. Nearly a score of pretty girls appear in the production, which has been staged on an elaborate scale for a one-reel comedy. Many of the scenes were taken in historic Audubon Park at New Orleans, and in the mansion of the late W. P. Brown. "His Fatal Fate" is announced as the second of the Diamond comedies.

Nazimova to Be Seen in Kistemaecker Subject

SCREEN CLASSICS, INC., has obtained through the foreign agents of the Belgian dramatist, Henri Kistemaecker, the motion picture rights for that writer's greatest play, "L'Occident," for the use of the celebrated Russian star, Nazimova. This will be the third in her series. Metro, as in the case of Nazimova's other pictures, will distribute this new picture. The title for the screen version will be selected by the star. The only play of Kistemaecker's which has yet received American presentation is "The Spy," in which Edith Wynne Matthison appeared on the speaking stage.

Albert Capellani will direct Mme. Nazimova, and much is expected from this brilliant combination of star and director. Mr. Capellani has long been an admirer of the great Russian's dramatic gifts, and Mme. Nazimova is delighted that the celebrated Frenchman is to be her director. In collaboration with June Mathis, Mr. Capellani is now engaged in making a scenario of the drama.

Complete scenario versions of two great photodramas will be ready for Mme. Nazimova when she finishes her season of Ibsen plays at the Plymouth theater in June and returns to the Metro studio to continue the making of special productions de luxe. The second production, which will follow "L'Occident," will be the star's success of last season on the speaking stage, "'Ception Shoals."

Kerigan Back at Work.

J. Warren Kerrigan has fully recovered from the broken leg which he sustained last August, and is again at work at the Paralta studios in Los Angeles. Settings for his new Paralta Play, "Toby," which will be a visualization of the book of the same name by Crede Harris, were completed about two weeks ago, and Mr. Kerrigan started the filming of the initial scenes last week under the direction of Raymond B. West. The story of the new vehicle is laid in the Kentucky hills. Miss Lois Wilson, who has appeared opposite Mr. Kerrigan in his former Paralta Plays, will again be seen as his leading woman.

Selects Sisters to Play Sister Roles.

Maurice Tourneur is a sticker for realism. His first independent production, the Drury Lane melodrama, "Sporting Life," has two prominent sister roles; in fact, one of the parts is that of the heroine. Mr. Tourneur declined to engage two actresses who remotely looked alike and to cast them for the parts. He insisted upon finding actual sisters to interpret the character. It was a difficult task, since the roles are of the ingenue type yet call for considerable emotional ability, but Mr. Tourneur finally found the Binney sisters. Freddie and Constance, one of whom is now dancing in "Oh, Lady, Lady!"

Fox to Reissue Six Biggest Bara and Farnum Plays

AN announcement from the Fox offices says that the organization is about to release new versions of six of the most popular box office successes that Mr. Fox has made. The pictures, which are now being re-titled and re-edited by Hettie Gray Baker, editor of the Fox productions, will be issued to exhibitors over a period soon to be announced.

The films selected are three Theda Bara subjects and three William Farnum plays.

The Theda Bara subjects are: "A Fool There Was," "The Clemenceau Case" and "The Two Orphans." The Farnum subjects are: "The Bondman," "The Plunderer" and "A Soldier's Oath."

These dramas were chosen following an intensive mail inquiry among exhibitors. The investigation included personal visits to leading exhibitors and a postal-card canvass among thousands. Four thousand replies were received. The sentiment for the six pictures named was surprisingly unanimous.

The first of the group will be released in its new and entirely modernized form sometime in the latter part of June. A decision has not yet been reached as to the exact order in which the six will go forth. New and attractive lithographs new photos and new lobby displays are a part of the subsidiary material provided for exploitation.

All of the Fox exchanges have full details of the plans, and the exhibitors may get complete information from branch managers. The six photoplays are to be marketed separately and independently of any other productions.

Prints of the six productions will soon be available at each of the exchanges for general distribution.

Pathe's Travel Series Will Be Released June 16

FOLLOWING the announcement that forty of the most prominent newspapers in the United States would present a series of fifty-two one-a-week one-reel travel pictures released through the Pathe exchanges, it is learned that the Post Film Company, producers of these pictures, has been working on the proposition for over two years, starting out with the definite plan of taking its own travel pictures and tying up with the most influential newspapers. The company selected Pathe to distribute the films.

Since in each big city the important newspaper presents the Travel Series as its own property, there is no limit to what it may do to boost it and build business for exhibitors playing it. The paper will run a weekly story of the film released each seven days, considerable advertising—one-half page, one-quarter page, etc.—and advertisements each week announcing the theaters at which the travel pictures are shown.

In those few exchange centers where newspapers have not yet been approached in this matter or where negotiations are now being carried on with a view to closing, until such time as definite arrangements are made, the Pathe exchanges will be furnished prints with main titles reading "Post Film Company, Inc., Travel Series." However, every indication points to the Post Film Co. closing each newspaper territory well ahead of release date (June 16), and therefore all exhibitors will have the same advantage in presenting these pictures.

The first release, dealing with "St. Thomas in the Virgin Islands of the United States of America," shows our newly acquired island possession of St. Thomas in the Virgin Islands, recently purchased by the United States from Denmark, for $25,000,000.

Three Stories in Work At the Goldwyn Studios

THREE new and unusually promising productions are in immediate prospect at the Goldwyn studios. A last-minute change in plans makes the Mae Marsh release for June 2 a dramatic photoplay from the original story of E. Lloyd Sheldon called "All Woman." This is to be released in place of the same star's "The Glorious Adventure," which, with the substitution, automatically becomes the subsequent Marsh release, falling probably about the middle of July.

Mabel Normand is at work on "The Venus Model," written by H. R. Durant, of the Goldwyn scenario staff. It is a story of business and a romance built around a bathing frock dubbed the Venus Model. It recalls Mabel Normand's happiest adventures on the screen, and provides many moments of laughter, suspense, and genuine charm.

Madge Kennedy is busy at Fort Lee on "The Service Star," written for her by Charles A. Logue. Despite the title this is not a war story. The only part the great world conflict plays in the drama is to serve as a sketchy background for a thrilling, intensely modern story enacted right here at home. Charles Miller, who directed Miss Kennedy in "The Fair Pretender," is supervising the new production.

Billie Rhodes Plays Rustic Maid.

Saucy Billie Rhodes gives the simple rustic maid some pointers on flirting in "Her Rustic Romeo," a Strand comedy. The litle flapper vamp is a pastmaster in the art of ensnaring the gilded youth, so when she takes a hand in a bucolic romance and instructs the unsophisticated country maid in the wiles what chance has the poor rube philanderer? It's marry the girl or come across with the heart-balm coin, and the rustic swain decides on orange blossoms.

This comedy is released by Mutual, May 28.

Scene from "The Lesson" (Select).

Unusual Double Exposure in "The Ordeal of Rosetta"

ALICE BRADY'S Select picture for May, "The Ordeal of Rosetta," is marked by all-round production. One of the most interesting features is the unique trick photography devised by Director Emile Chautard and his cameraman, Jacques Bizuel.

There is an especially fine instance of double exposure in the scene where Professor Gelardi, played by Henri Leone, puts his arms around both of his twin daughters, Rosetta and Lola, both of whom are portrayed by Alice Brady, despite their entire difference in looks, temperament and disposition. The star appears on both sides of her father at the same time, of course, but there is no break in the center of the film.

Throughout the entire story, which was written by Edmund Goulding, the scenarioist now doing his bit with the A. E. F. in France. Alice Brady plays both roles herself; no double is employed at any time. There are many scenes in which one sister sees the other, either in life or in vision, and while these are not very unusual, they are exquisitely done and contribute largely to the convincingness of the photoplay.

Miss Brady's leading man in this production was Crauford Kent. Ormi Hawley has the female lead. The rest of the cast includes Maud Turner Gordon, Ed Burns, Hazel Washburn and George Henry.

"Under the Yoke" Is a Tale of the Philippines

THEDA BARA'S super-production, "Under the Yoke," described as a fighting drama of the Philippines, which William Fox will release in June, has just been completed at Hollywood. It tells a story of an incident in the early days of American occupation of the Islands. Miss Bara portrays a character which is said to combine all the salient qualities of Carmen and Cigarette.

The Fox star again appears in a sympathetic role, this time depicting the romance of a Spanish girl who is in love with an American army captain. The picture is based on a story by George Scarborough, and was scenarioized by Adrian Johnson. The direction was by J. Gordon Edwards, this being the twenty-sixth picture he has directed for Fox.

The story is being described in advertising and publicity matter, including lithographs, as the "picture of the fight for love of a woman of no regrets." In love with an American army officer, Maria, the daughter of a wealthy Spanish grandee, rejects the suit of the overseer of her father's plantation. The rejected suitor foments a revolt, captures the girl and her sweetheart, and is about to put them to death when they are rescued by a force of American troops.

Innovations are said to have been introduced in the photography of the production, which, besides depicting the beauty of the tropics, contains many stirring battle scenes between American troops and forces of insurrectos.

Educationals at New York Houses.

The preleases of the Educational Films Corporation at the New York Rivoli, May 12, is the Katzenjammer cartoon, "Fisherman's Luck," and the one at tht Strand is "Night Animals," by Professor Ditmars. These same pictures are on the regular releases of the Educational for the week beginning Sunday, May 19. Gregory La Cava manufactured the nightmare contraptions in "Fisherman's Luck," but it is a question whether they are any more wonderful than the actual animal oddities unearthed by Raymond L. Ditmars in the regular natural history film.

The professor shows the 'possum in his natural habitat; also his extremely goggle-eyed cousin of the South African jungles; also the ant-eating sloth, with a tongue half as long as his body that enables him to get his rations without stirring from a sitting posture.

Like the other Katzenjammers, this is an International Film Service cartoon, and is released exclusively through the Educational.

Good Support for Bushman and Bayne.

In their comedy-drama, "The Scheme," Francis X. Bushman and Beverly Bayne are supported by a cast of popular players of the stage and screen. This Metro All-Star Series picture was written by Katharine Kavanaugh, adapted by June Mathis, and directed by Charles J. Brabin. William Dunn, recently a star in Vitagraph pictures, plays the role of Jim, a crook. Leslie Stowe is cast as Dudley, the father of Jim and Molly. Mabel Frenyear has the role of Molly, the crook girl. Rolinda Bainbridge is cast as Mrs. Ames.

Lila Blow portrays the part of Mrs. Byrd Cutting. Elise MacLeod plays the comedy role of Miss Nobody Home. Jack B. Hollis impersonates an eccentric Englishman. Armorel McDowell is seen as the human bullet in the Liberty Loan gun scenes.

"The Scheme" will be released by Metro on June 24.

Browne Writes Page For Goldwyn Play

In furtherance of its specially-devised advertising campaign for Mabel Normand's newest Goldwyn Picture, "Joan of Plattsburg," Goldwyn has arranged for the publication in more than 200 American and Canadian newspapers of a full page fiction version of Porter Emerson Browne's story, illustrated with stills from the production. Mr. Browne himself has written the story and Goldwyn has had it prepared for newspaper use in seven and eight column page matrices, which are being sent to all newspapers requesting them.

Goldwyn has directed its branch managers and salesmen to make every effort to tie up the publication of the "Joan of Plattsburg" story with the showing of the film play in towns and cities throughout the country. It plans in this way to derive the maximum publicity benefits from the scheme. Theater owners also will work through newspapers with which they advertise.

Good Reports on "O'Garry."

Reports from the field received by Generaly Film Company indicate that the Blue Ridge Dramas, in which Ned Finley and Marion Henry are featured, are scoring a hit. Two "O'Garry" stories and two southern mountaineer dramas in this series, produced at Bat Cave by the Ned Finley Films, Inc., have so far been released. Especially have "The Return of O'Garry" and "O'Garry Rides Alone" shown that the public demands the romantic adventure type of northwest stories.

Ned Finley in Blue Ridge Drama.

An "O'Garry" story forms every third or fourth release in the Blue Ridge Series. Among the mountain dramas, "The Man from Nowhere," one of the strongest stories in which Ned Finley has ever appeared, will be released this week by General Film.

"Blue Bird" Shown to Teachers.

A special matinee was given to the teachers of Greater Boston, Saturday morning, May 18, at the Fenway theater by Stanley Sumner, manager. The show was under the direction of Miss Mabel Anderson, chairman of the Publicity Committee of the Massachusetts Teachers' Federation, and Miss Bessie Barnes, chairman of the Hygiene Committee.

The special feature of the show was the Artcraft production, "The Blue Bird," which was presented by the Famous Players-Lasky Corporation. This was followed by a Burton Holmes Travelogue and a comedy.

Clothes and Clothes in Million Dollar Dollies

A REAL fashion show of the screen will be presented by the Dolly Sisters in their exquisite Screen Classics production, "The Million Dollar Dollies." Roszika and Yancsi Dolly appear in forty-eight changes of costume in this five-act picture, which was written and directed by Leonce Perret. The sisters in their up-to-date garb are involuntarily contrasted with beauties of the harem in flowing robes, and will prove once and for all to the satisfaction of the western hemisphere at least that the modish outlines of nowadays are more pleasing to the eye than the formless costumes of the Orient.

Every conceivable sort of apparel in which young girls are ever seen is shown in "The Million Dollar Dollies," and all are of the loveliest. Outside its clever story and brisk action the picture provides an ocular feast in its gowns and stage settings. The picture opens with Roszika and Yancsi just awakening from sleep, wearing the most exquisite night apparel.

The plot of "The Milion Dollar Dollies" requires Roszika to impersonate a wonderful new kind of fish. She is wound in lengths of black gauze on which gold spangles are used to simulate scales. Both girls swim in the Rajah's private pool, wearing satin bathing suits of black and white vertical stripes, one shoulder of each costume being uncovered.

Clothes have their part to play in giving the right atmosphere of richness and charm to this elaborate production starring the Dolly Sisters.

Petrova's Fourth Released in June.

"Tempered Steel," Madame Olga Petrova's fourth picture made by the Petrova Picture Company, will be released by the First National Exhibitors' Circuit during the first week of June. This screen drama, which is said to be an unusual example of the art of working up suspense, is the first of the Polish actress' pictures to be directed by Ralph Ince. George Middleton, well known as the author of several successful legitimate plays, wrote the original story, which has been cleverly scenarioized by Mrs. L. Case Russell.

Second Glaum Subject Completed.

The final scenes of Louise Glaum's second Paralta Play, "Shackled," have been completed, and the production is now in the laboratories of the Paralta studios in Los Angeles, where it is being assembled for release.

The play is taken from an original story by Lawrence McCloskey, which deals with the life of Lola Dexter, a young girl alone in the world, whose life is apparently wrecked through her love for Walter Cosgrove, a man with the veneer of a gentleman, but through whose nature there runs an undercurrent of debaseness.

Colored Filmers Draw Crowds.

Advices from the executive offices of the Ebony Film Corporation in Chicago indicate that the populace of the Windy City has discovered something new under the sun, and that the studio where the Ebony comedies are being filmed is the center constantly of unusual curiosity.

The newest Ebony comedies to be scheduled for release by General Film are "The Bully" and "The Janitor." Both are the most original sort of slap-stick interpreted characteristically by colored funmakers.

William Fox to Make Gouverneur Morris Story

YOU Can't Get Away With It," one of the most famous stories of Gouverneur Morris, short-story writer, novelist and war correspondent, is about to be filmed by William Fox. Jewel Carmen, "the girl with the Champagne eyes," will be the star.

The story, which will be remembered by magazine readers as having created considerable of a sensation at the time it was published, is that of a girl, once wealthy, who enters into a domestic arrangement with a man because she is unable to stand up under grinding poverty. She accepts the man's proposal in the face of his honest warning that "she can't get away with it," and the consequences which she pays form an absorbing drama of a great problem.

Jewel Carmen.

In announcing the acquisition of this Gouverneur Morris story, the company calls attention to the fact that Morris is only one of several famous writers whose works are now being filmed for Fox releases. Among these authors is Guy de Maupassant, upon whose story, "The Crucible," is based "The Bird of Prey," in which Gladys Brockwell is working. George Scarborough, author of "At Bay," part author of "The Heart of Wetona," and other stage successes, and author of "Under the Yoke," which J. Gordon Edwards has just completed, is another writer for Fox. A fourth is Zane Grey, whose "Riders of the Purple Sage" is being made by William Farnum for release next month.

Three Veterans Support Miss Storey.

Three veterans of the "palmy days" of the spoken drama are in the cast supporting Edith Storey in "As the Sun Went Down." They are George W. Berrell, Alfred Hollingsworth, and F. E. Spooner. The picture is a screen adaptation by George D. Baker, manager of productions at Metro's West Coast studios, of his own play written some fifteen years ago.

Of these three actors the dean is Mr. Berrell, who played in the support of Booth, Barrett, McCullough, and Mary Anderson. Mr. Hollingsworth played with Mr. Baker when the Metro executive was a player and in his companies when he was a manager.

Tourneur's "Sporting Life" In Work at Fort Lee Studio

UNUSUAL interest centers in Maurice Tourneur's first independent production, "Sporting Life," in course of filming at the Tourneur studios at Fort Lee. This is due to Mr. Tourneur's phenomenal success with another Drury Lane melodrama, "The Whip." Mr. Tourneur produced a wide variety of photodramatic offerings for Paramount and the World Film, including "The Blue Bird," "Prunella," and the Elsie Ferguson vehicles, but as a box office attraction his production of "The Whip" is looked upon as one of his greatest efforts.

There are many interesting things attached to the history of "Sporting Life," which was written by Cecil Raleigh and Seymour Hicks, and which enjoyed a phenomenal run at the Drury Lane in 1897. It duplicated its London hit in New York in September, 1898, and had one of the longest runs in the history of the metropolitan stage. As a touring attraction it created box office records wherever it played.

Robert Hilliard created the leading role of Lord Woodstock. Elita Proctor Otis was the fascinating villainess. It is interesting to note that Marie Cahill, then unknown, played a tiny role, while John Ince had another slender part.

Maurice Tourneur has selected an excellent cast to interpret the roles in the screen adaptation of "Sporting Life." Willette Kershaw will play the villainess.

"The Unbeliever" in Canada.

Arrangements have been made for the Canadian distribution of "The Unbeliever," the big patriotic feature from the Edison studio, which has met with such remarkable success in the United States. The exchanges which will handle this subject in Canada are those of General Film Company, from which it is expected that the success of the production in this country will be duplicated in Canada. The United States distribution is conducted by the George Kleine System through its own exchanges. In Canada the Kleine System is routing the picture through the General Film exchanges as a result of the recent service co-operation entered into between the companies in that territory.

Scene from "Slippery Slim and the Claim Agent" (Essanay).

Essanay Lists Subjects in Second Block of Snakevilles

ESSANAY'S Snakeville comedies have proved so popular with the public that exhibitors all over have been asking for more. Essanay announces that they will issue a second block of ten comedies as soon as all of the first ten are released.

The last release of the first set is May 25, and the first of the second ten will be issued June 1, the remainder following through June and July one week apart. The General Film Company, which is releasing these comedies, announces that they are in such demand that they usually are taken by the entire block, the exhibitor fixing one night each week for the showing.

The films feature the well known comedians, Slippery Slim, Sophie Clutts, and Mustang Pete. They are Western slapstick comedies, and full of life and action.

The new set of ten is as follows: "Slipper Slim's Inheritance," "Sophie's Legacy," "Sophie Gets Stung," "Slippery Slim, Diplomat," "Slippery Slim and the Claim Agent," 'Slippery Slim's Strategy," "A Hot Time in Snakeville," "Snakeville's New Sheriff," "A Snakeville Epidemic," and "Sophie's Birthday Party."

Doris Kenyon Begins Work on Original Vance Story

DORIS KENYON'S second photoplay feature, produced by her own company, De Luxe Pictures, Inc., will be from an original story written for her by Louis Joseph Vance, famous author and playwright. The story is entitled "The Inn of the Blue Moon," and is startling in its origintality, being a typical Louis Joseph Vance story.

For the first time in motion pictures an original story will be presented on the screen prior to its publication as a serial story in magazine and book form. "The Inn of the Blue Moon" is such a remarkable story that from its synopsis Mr. Vance has already sold the serial publication rights to one of the foremost magazines. He has also disposed of the book rights, and the story will be published in book form as soon as its publication is completed in the magazines.

Recently it has been the custom of film producers to make their pictures from stories that have been great success in magazines and as books. Such a story was "The Street of Seven Stars," by Mary Roberts Rinehart, which appeared in a magazine and attained a book sale of 250,000 copies. It was the first of Miss Kenyon's productions at the head of her own company, and will be released within a few weeks.

In "The Inn of the Blue Moon" Theodore C. Deitrich, president of the De Luxe Pictures, Inc., will give motion picture patrons the first knowledge of a great story by a great author prior to its publication in magazine and book form. When Mr. Deitrich commissioned Mr. Vance to write this story for Miss Kenyon a large sum of money was turned over to the author. Mr. Vance spent many days studying the previous screen work and the personality of Miss Kenyon and has written a story for her that will bring out all of her winsomeness and charm as well as her dramatic ability.

Like all of Mr. Vance's stories, is is chock full of action and unexpected situations. In the story Miss Kenyon will appear in two decidedly opposite roles. She will impersonate twin sisters whose parents have separated in their infancy. The daughter taken by the mother is brought up in penury in the narrow confines of a country home and is a veritable wild girl. The other daughter, reared by her father, belongs to the fast social set of New York.

Miss Kenyon has started work on the subject.

"The Man Hunt" Coming June 17.

Ethel Clayton's next appearance on the World Program is announced for June 17, when "The Man Hunt" is scheduled for release. Rockcliffe Fellows, who hitherto has been seen supporting Kitty Gordon in World Pictures, is associated with Miss Clayton in the principal role. The remainder of the cast is composed of Jack Drumier, Harry Warwick, Herbert Barrington, Albert Hart, John Dungan, and John Adrizonia. Director Travers Vale directed the production.

Metro Names June's Quartet of Releases

THREE of Metro's four June releases were staged at Hollywood, Cal., and the other one was made in New York. The stars represented in this list of forthcoming Metro All-Star Series pictures are Edith Storey, Viola Dana, Bert Lytell, and Francis X. Bushman and Beverly Bayne in the order named.

"The Demon," starring Edith Storey, is the release for June 3. This is a picturization of the novel of the same name written by C. N. and A. M. Williamson. George D. Baker, western production manager, both adapted and directed the story.

"The Only Road," with Viola Dana as the star, will be the release for June 10. George D. Baker and Albert Sehlby Le Vino are responsible for the story and scenario of Miss Dana's new picture, and Frank Reicher did the directing. The star is presented in the role of Nita, a sweet American girl brought up in the squalid atmosphere of a Mexican peon's adobe cabin.

Bert Lytell makes his second appearance as a Metro star in "No Man's Land," which will be released on June 17. The star himself, with A. S. Le Vino, adapted this story from Louis Joseph Vance's novel of the same name. Will S. Davis directed the production. Mr. Lytell plays Garret Cope, the hero, who is seen in prison garb in many scenes of thrilling action.

"The Scheme," presenting Francis X. Bushman and Beverly Bayne, is the final June release, being offered exhibitors on the 24th. Katharine Kavanaugh, of the Metro Eastern scenario staff, wrote the script, and June Mathis prepared the continuity. Charles J. Brabin directed the co-stars. Mr. Bushman plays Hugh Dexter, a young man who believes he is a woman-hater, with particular dislike for society butterflies. Miss Bayne is seen as Phyllis Lane, a "butterfly," who wagers that she can change his ideas.

State Rights Department

Conducted by C. S. SEWELL

Sherry Issues Statement Regarding Keeney Pictures

First Production, "A Romance of the Underworld," Starring Catherine Calvert, Will be Released in About a Month.

WILLIAM L. SHERRY, former vice-president of the Paramount Picture Corporation and now head of the Sherry Service, announces that the first of the Frank A. Keeney pictures, "A Romance of the Underworld," will be released in about a month. Mr. Sherry recently entered into an agreement whereby he will be sole distributor of the Keeney pictures in the United States and Canada. The second picture, "Marriage," by Guy Bolton, was run off last week for the first time in the projection room of the Keeney studio, at Park avenue and 134th street, and it is said that those who saw it consider it an exceptional picture, and one which will make a hit, commenting upon its artistic quality, dramatic power and tense interest. It will be released shortly after the first picture. Catherine Calvert stars in both.

"'A Romance of the Underworld' is superior to the average underworld picture," says Mr. Sherry, "because it is handled in such a manner as to show nothing offensive, and at the same time drives home forcibly a great moral lesson. I believe it is the kind of picture everyone ought to see and will be glad to see. It deals with the drug and opium traffic in Greater New York. It is not merely a 'crusading' picture. It tells an appealing human story, with plenty of thrills and dramatic incident. Furthermore, it is highly instructive, as it shows Greater New York scenes and landmarks such as Blackwell's Island, the Bowery, Chinatown, the East Side, Little Italy, the Tombs and Criminal Courts Building, with the familiar Bridge of Sighs, etc. There is no camouflage about it. The scenes are really there. A reviewer has characterized the picture as 'the best of its kind,' and I am not inclined to disagree with him. No expense has been spared to make the Keeney picture what pictures really ought to be, and I know the results will show as soon as they get before the public."

Binney Off to the Beach

Producer Begins Another Comedy at Pablo Beach, Florida—Company Enjoys the "Water Stuff."

HAROLD J. BINNEY, producer of "Josh Binney Comedies," has returned to his studio in Jacksonville, Florida, and started work on another comedy entitled "Fatty's Fast Flivver," which is the fourth of this popular series. Mr. Binney promises that this picture will be one of the best that he has ever made and says that it is an unusual and remarkable comedy in many ways. Most of the scenes will be made around the beach and the company is sure to have a grand time of it during the making as the weather in Florida is now somewhat warm and the "water-stuff" will be put over with so much enthusiasm that the result should be a picture full of action and pep from start to finish.

Mr. Binney has taken his entire company of twenty-two, including fourteen pretty girls, to Pablo Beach, Fla., for the making of this picture. He has engaged an entire floor of the Atlantic Hotel at Pablo for accommodation of the cast, and will remain there for at least two weeks, making exteriors. He will then return to Jacksonville to finish the interiors.

Laura De Cardi is playing the feminine lead and indications are that she is going to fulfill Mr. Binney's predictions that she will prove enormously popular on the screen. "Funny Fatty Filbert" continues as the featured comedian and advises that his present picture gives him the best opportunity that he has had to get big laughs.

Many Sales Made by Arrow

Announces Contracts Covering Several Productions—W. E. Shallenberger Says Conditions Are Excellent.

DESPITE the war, motion picture conditions are excellent throughout this country and Canada, according to the officials of the Arrow Film Corporation, who for the past two years have been making a study of the making and selling of pictures in all parts of the world.

The above statment is based on two things, according to W. E. Shallenberger, President of the Arrow organization—the optimistic reports from exhibitors throughout the country, and the tremendous increase in sales made by the state rights department of the Arrow Film Corporation. "These sales, and especially those of the past week, give one an excellent idea of the healthy condition of business throughout the country," said Mr. Shallenberger, "and, in addition, show what distributors in different territories selected as their 'best bet' from among the pictures we control."

These sales were as follows: "The Woman's Law," with Florence Reed, to Eastern Feature Film Company, Boston, for New England; to Unity Photoplay Company, Chicago, for Illinois; to Variety Pictures Company, Baltimore, for Maryland, Delaware, District of Columbia. "The Struggle Everlasting," with Florence Reed, and "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, to the Keystone Distributing Corporation, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; to V. H. Hodupp, Inc., Indianapolis, for Indiana. "The Sunset Princess," with Marjorie Daw, to Hodupp-Towne Photoplay Company, St. Louis, for Missouri; to V. H. Hodupp, Inc., Indianapolis, for Indiana; to Unity Photoplays Co., Chicago, for Illinois. "The Million Dollar Mystery," revised edition, to Special Features Co., Knoxville, for the six Southern States. "Raffles," with John Barrymore, to Keystone Distributing Corporation, Philadelphia, for Eastern Pennsylvania and Southern New Jersey. "The Other Side of the Door," "The End of the Trail," "Life's Blind Alley," and "The Buzzard's Shadow," Allison-Lockwood reissues, to United Film Service, Boston, for New York and the New England States. "Right Off the Bat," with Mike Donlin, to Unity Photoplays Co., Chicago, for Illinois.

"Straight and Narrow" New King-Bee.

On June 1st, the King-Bee Films Corp. will release a new two-reel Billy West comedy entitled "Straight and Narrow." The scenes of this comedy are laid in a prison. Billy West plays a convict, with a mania for dancing. Babe Hardy and Leo White portray two safe breakers, who are always getting Billy into trouble.

"Straight and Narrow" is the twenty-third comedy made by the King-Bee Films Corp. with Billy West in the star role.

Scene from "The Crucible of Life" (U. S. Exhibitors).

Distributors of "News" and "Graphic" Announced

Gaumont Company Furnishes Names of Buyers Who Will Distribute its News Reels.

THE Gaumont Company states that arrangements have been perfected for the handling of the Gaumont News and the Gaumont Graphic, in practically every portion of the United States, and it is expected that the remaining territory will be closed within the next few days.

The Gaumont News and Graphic are independent news-reels, and are backed by the Gaumont Company, which has branches and cameramen in every civilized section of the globe, and closely associated with the Gaumont Actualities, of Paris, and the Gaumont Graphic, of London, the broad claim is made that these are "news reels of real news" and are surpassed by none.

The Gaumont Company announces that territorial rights have been disposed of as follows: To R. M. Savini Films, Inc., Atlanta, for North and South Carolina, Georgia, Florida, Alabama and Tennessee. To All Star Feature Distributors, Inc., San Francisco, and Los Angeles, for California, Arizona and Nevada. To V. H. Hodupp, Inc., Indianapolis, for Indiana. To Hodupp-Towne Photoplay Co., St. Louis, and Kansas City, Mo., for Missouri and Kansas. To Central Film Co., Chicago, for Illinois. To Associated Theaters, Inc., Minneapolis, for North and South Dakota, Minnesota, Iowa and Wisconsin. To Globe Feature Film Co., Boston, for New England States. To First National Exhibitors' Circuit, Denver, and Salt Lake City, for Colorado, New Mexico, Utah, Wyoming and Southern Idaho. To Josiah Pearce & Sons, New Orleans, for Mississippi, Louisiana, Southern Alabama, and Western Florida. To Northwestern Consolidated Film Corporation, temporary address care Joe Deitch, Calhoun Hotel, Seattle, for Washington, Oregon and Northern Idaho. To Fontenelle Film Co., Omaha, for Nebraska. To Madison Film Exchange, Detroit, for Michigan. To First National Exhibitors' Exchange, Pittsburgh, for West Virginia and Western Pennsylvania (from 77th Parallel). To Peerless Feature Film Exchange, Philadelphia, for Eastern Pennsylvania (to 77th Parallel), and Southern New Jersey. To Super-Film Attractions, Inc., Washington, D. C., for Delaware, Maryland, Virginia and District of Columbia. To Gaumont Co., Flushing, N. Y., for New York State.

Although Gaumont News and Graphic have been released through state right exchanges only two months, the number of prints have been more than doubled.

Symphony to Open with "The Unchastened Woman"

Rialto-De Luxe Production, Starring Grace Valentine, Chosen as Initial Offering for Broadway's Newest Photoplay House.

OLIVER MOROSCO'S dramatic success, "The Unchastened Woman," by Louis K. Anspacher, starring Grace Valentine, is the production which has been chosen by the Symphony theater, Broadway and Ninety-fifth street, New York, for the opening week. The decision of Aubrey Kennedy, president of Kennedy Theaters, Inc., to open this temple of the silent drama with this production speaks well for the picture, as it was chosen from a large number of productions. The producers of the picture quote the following from the theater management:

"I am glad to say your production is one that fitly exemplifies the dignified policy of the Symphony theater to give its patrons the very best of things. It is the very quality of picture that the Symphony wishes continually to offer."

The picture is heralded as a departure from the usual photoplay. The story, as mentioned in previous reviews, is not merely a type, true to type, but "strikes a new note and compels interest." However, although said to be new to the screen the theme of the picture has already been before the public, and the title of "The Unchastened Woman" will be greeted by many as one of familiar interest, as the story is well known both in book form and later by presentation on the stage.

It is announced that the Metropolitan Opera House orchestra has been engaged by the Symphony theater for the season and will remain until the opera opens again next autumn. A special overture, expressly composed for "The Unchastened Woman," will be played before each performance. To quote the conductor of the orchestra, "As the production lends itself to most exquisite musical selections, that part of the programme shall prove an unusual drawing power."

Educational Value in Fourth Petrova Picture

MADAME PETROVA possesses decided views as to the educational value of the motion picture, and in selecting her latest vehicle, "Tempered Steel," she had in mind the lesson to be learned through the enactment of a powerful melodrama of this type.

The story unfolded in the production deals with the inborn desire of all women to be self dependent. In order to teach the lesson of self-earned success and to impress the womanhood of the nation with the temptations and struggles facing them in the working out of a "career," Madame Petrova caused to be written in many additional scenes which are said to bring out these points forcibly.

The narrative has been embellished with "punch" and the whole thing done in the approved style of modern melodrama. "Tempered Steel" is said to bring home vividly the lesson which Madame Petrova has endeavored to point out, while in entertainment value ranking above anything in which she has appeared. George Middleton, the author, is said to consider "Tempered Steel" one of the most exciting dramas of his creation.

This, the first Petrova production directed by Ralph Ince, has now been finally edited and titled and is in the hands of the Rothacker laboratory. It will be released through the First National Exhibitors' Circuit during June.

New Graphic Picture Teaches Moral Lesson

IVAN ABRAMSON, director general of the Graphic Film Corporation, in his latest production, "When May Betrays," has chosen for his theme a factor in life responsible for a large part of humanity's suffering—the betrayal of the marriage vow. The story is said to be powerfully dramatic, and while telling the truth of the evil as it exists, to be handled in a manner that does not offend. The author shows that such transgressions are self-punishing and that no man can injure a good woman without afflicting injury upon himself, and that the sacrifice of his honor for passion's sake and the concealing of a crime under the mantle of hypocrisy and deceit is the seed that breeds other crimes that will react upon himself.

The stellar role will be interpreted by Gail Kane, and account of the manner in which she handled the part which includes several very strong emotional scenes, it is announced that she has been engaged as the star in another picture which Mr. Abramson will produce.

Wharton to Make a "War Chest" Film

To Help Monroe County, New York, Meet Its Quota for War Organizations and Charities.

LEOPOLD and Theodore Wharton and the entire cast which has been producing "The Eagle's Eye," are in Rochester working on a special one-reel production to be used in connection with the War Chest drive of Monroe County. The War Chest is a fund which has been founded for the purpose of meeting the county's quota in all future drives for contributions to war organizations and charities.

The picture will show what could happen if any of the organizations working for the welfare or comfort of "the boys over there" should have to cease activities through lack of funds. The fate of wounded soldiers in case the Red Cross was handicapped, diversions the soldiers would have to seek if denied the Y. M. C. A., the discomforts which would follow the withdrawal of the Salvation Army from the war field, and other activities dependent upon the generosity of Americans for their support are shown. King Baggot and Marguerite Snow and Mrs. Leopold Wharton will have the principal roles in the War Chest picture.

The picture is being made in response to a request from the committee of Rochester interested in the War Chest Fund. A picture which was made by The Whartons for the Red Cross drive last fall is given credit for a great part of the $1,000,000 total raised in Rochester.

Scene from "Straight and Narrow" (King-Bee).

Scene from "The Man from the Dead" (Gaumont)

Gaumont Company Announces a Twenty-Reel Serial

"The Man from the Dead," Modern Story of Monte Cristo Type, Will Be Released in Ten Two-Reel Episodes.

RECOGNIZING the demand for a short serial which will hold the interest in every episode, the Gaumont Company will soon have ready for state rights buyers what they claim to be an amazing serial in ten two-reel episodes. It is an up-to-date story of the Monte Cristo type, featuring a man who returns "from the dead" to avenge his wrongs, and, incidentally, to aid others who have been oppressed.

There is said to be not only compelling interest in every episode, but action and suspense, also that it is sensational and replete with surprises, thrilling dangers, and ingenious escapes. "The Man from the Dead," who captures the sympathy of the spectators from his first appearance, is pursued by his enemies, and it is claimed his sensational escapes have never been excelled.

Gaumont announces that this serial has many claims to the close consideration of the discerning exhibitor; that the photography is of the best, and there is logical interpretation of plot by splendid actors, also that there is beautiful scenery, elaborate settings, a wealth of idea, and perfection of detail.

Apart from this "The Man from the Dead" is said to be essentially different in many respects from any other serial.

"The Man from the Dead" has been produced with the independent exhibitor in view, and has been trimmed to twenty reels, said to be crowded with action. There is something doing all the time. It is claimed that this serial will interest any spectator who enjoys the thrills of adventurous melodrama.

The Gaumont Company plans to have the entire ten episodes complete in the near future, at which time trade showings will be arranged for buyers and exhibitors.

Vernon Steele Appears in Fifth Petrova Picture

VERNON STEELE, who enacts the role of Beverly Peale, one of the principal characters in "Patience Sparhawk," is a young English actor who appeared with Madame Petrova on the stage when she starred in "Panthea," and it is announced that he will probably also appear in subsequent Petrova productions.

Mr. Steele has met with considerable success on both the stage and screen in Great Britain and in this country. He has played "Romeo" to the "Juliet" of Phyliss Neilson Terry, has appeared in the title role of "Raffles" and has toured both this country and England in repertoire with Sir J. Forbes Robertson.

In "Hearts in Exile," Mr. Steele's first picture, he played the gentle lover to Clara Kimball Young. Then Famous Players recognized in him a suitable hero for a Marguerite Clark picture. Later, he became leading man for Mae Marsh in her first Goldwyn release, "Polly of the Circus."

Mr. Steele has played a number of character roles during his screen career. In "Patience Sparhawk" with Madame Petrova, he is given an opportunity to consistently develop the role of a degenerate, "Beverly Peale," Patience's invalid husband.

Singer Closes Unusual Contract.

A large and unusual contract has just been made by Julius Singer, manager of New York Bee-Hive exchange with the Crescent theater, Brooklyn, under the terms of which this house will show Billy West King Bee comedies for eighty-four consecutive days, one comedy a week, starting with "The Handy Man."

Another contract of interest, secured by Mr. Singer for this popular brand of comedies, is for the new Brevoort theater in Brooklyn, a twenty-two hundred-seat house, which will show King Bee's two days each, starting with "The Handy Man."

"The Black Mit" a Katzenjammer Comedy.

"Wrestling" with the intricacies of an income tax report is not ordinarily the occasion for much mirth, but in a current release of the Educational Films Corporation of America of an International Film Service black and white cartoon comedy, featuring the Katzenjammer Kids laughter from audiences is greeting Captain Katzenjammer's efforts to figure how much he owes Uncle Sam and the manner in which the Kids "help" him.

"The Black Mit" is the name of the comedy and in it these famous little comedians, through the aid of divers animals, black hands and bombs, succeed in putting the captain through some very lively paces and end, as usual, by securing their just reward.

On this same reel is another page from Raymond L. Ditmar's "Living Book of Nature" entitled "Adaptation." It shows how the screech owl and the secretary bird adapt themselves to the dangers they have to meet, the owl catching mice and the bird killing and eating snakes. The secretary bird in the country it inhabits has the protection of the government because of its usefulness in ridding the land of snakes.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

THE following sales are announced by Atlantic Distributing Corporation, on "Nine-tenths of the Law"; To S. A. Lynch Enterprises for North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi, Tennessee, Louisiana, Arkansas, Oklahoma and Texas; to Charles F. Schwerin for Ohio; to Civilization Film Corporation for New Jersey; to Grand Central Film Company for Missouri.

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M. S. Epstein announces the sale of the following rights on "Depths of the Sea": To Globe Feature Film Company, Boston, for New England States; to General Film Company for New York State; to Celebrated Players Film Company, Chicago, for Illinois and Indiana; to Tom Moore, Washington, for Delaware, Maryland and District of Columbia; to Peerless Feature Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey.

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Gaumont Company announces the sale of distribution rights covering their news reels "News" and "Graphic" for greater portion of territory of the United States. Full details published in article in another column of this issue.

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Arrow Film Corporation announces several sales of territory on "The Woman's Law," "The Struggle Everlasting," "The Accidental Honeymoon," "The Sunset Princess," "The Million Dollar Mystery," "Raffles," "The Other Side of the Door," "The End of the Trail," "Life's Blind Alley," "The Buzzard's Shadow" and "Rights Off the Bat." Full details are published in another article in this issue.

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Ivan Film Productions announce the sale of rights on the following productions: "A Mother's Confession," "Immortal Flame," "Should a Woman Divorce," "Sins of the Parents," "Unwelcome Wife," "His Wives," "Her Surrender," "Concealed Truth," "City of Illusion," "Faded Flower," "Two Men and a Woman," "Girl Who Did Not Care," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Sins of Ambition" and "Life or Honor?" to Foursquare Pictures for Washington, Oregon, Idaho, Montana, Colorado, Utah, Wyoming and New Mexico.

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Pioneer Film Corporation announces the sale of the following territory on "The Still Alarm." To Sol Lesser, San Francisco, Cal., for California, Arizona, and Nevada, and to Hatch Film Co., with offices in Cleveland and Pittsburgh, for Ohio, Kentucky, West Virginia, and western Pennsylvania.

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Week's Booking for King-Bee Comedy.

To Guy Empey and Billy West goes the honor of being the first features considered to play a whole week at the Keystone theater, Broadway and 100th street.

This combination is the attraction at the "Keystone," week of May 20, and it is said to be the first time in the history of any uptown New York theater where the same bill has been booked for a week. Billy West in "The Handy Man" is to be featured along with Guy Empey in "Over the Top."

Burstein Arrives in New York.

Louis Burstein, president of the King Bee Films Corporation, has arrived in New York from Hollywood, bringing with him the negatives of the latest Billy West comedies, "Bright and Early" and "Straight and Narrow."

SECOND RED CROSS DRIVE

THINK A MINUTE

GIVE THE LIMIT

Interesting Items in Gaumont News Reels

GAUMONT "Graphic" No. 8 is filled with interesting subjects, among which are the following: "Ellingboe" winning the southeastern sweepstakes at opening of Atlanta track; General Gorgas, the man who is responsible for the health of the American Army; conservation of wearing apparel shown in two ways, by the Arizona ranchmen increasing their efforts to increase the wool supply, and by Southern California children deciding to go barefooted all summer and save shoe leather; a four thousand-acre ranch operated entirely by women is also shown. How a twenty-five cent W. S. S. drops a real bullet into a shrapnel to be fired at the Hun, the visit of the Blue Devils to Camp Upton; France's traveling circus of rapid firing gun squads; record breaking run of ninety motor trucks from Detroit to the sea, yacht races at San Francisco and May Day exercises at Wellesley College are also pictured.

In Number Eight of Gaumont News is shown the annual New York police parade including the big squad of police women; the reception accorded Pershing's veterans in Washington; trial trip of first concrete ship "Faith"; inspection of Marines at Mare Island; visit of Queen Alexandra to English munition factory; war garden in which clams are planted; the $10,000 food poster designed by F. Luis Mora, work of the Red Cross in France in rehabilitating wounded and crippled soldiers are among the subjects of interest.

Mrs. L. Wharton Returns to Screen.

Mrs. Leopold Wharton, who is remembered for her work in former serials produced by The Whartons, and also in "The Great White Trail," is back on the screen, appearing in "The Eagle's Eye," the serial story of the German Government's spies and plots in America. The fifteenth episode of the serial, "The Campaign Against Cotton," marks her return.

She portrays a character who is said to have really existed, but whose name is not disclosed in the picture because of the nature of her services to the Government. She is identified as Mrs. Blank, the wife of an unscrupulous broker, who was forced by her husband to accept unwelcome attentions from Count von Bernstorff. It was through this bit of domestic intrigue that some of the stock market leaks, based upon German activity against industries, is alleged to have happened.

Jerome Abrams Promoted.

Jerome Abrams, who has been district manager of the Foursquare exchanges for the South ever since their inception, has been appointed special representative and called to New York to prepare for special duties that will commence next week.

Plans of a large nature formulated by Foursquare Pictures will require the services of Mr. Abrams in various sections of the United States. And it might be added that these plans will be to the advantage of exhibitors.

Mr. Abrams will stop at the various Foursquare exchanges on his way West, his trip calling for his presence in every territory between Ohio and the Pacific Coast. Several matters of advantage to Foursquare managers will be arranged by Mr. Abrams, among them unusual methods of exploitation of the new subjects which Foursquare has recently acquired.

Foursquare Makes Deal with Standard.

Foursquare Pictures has just signed a contract with the Standard Film Corporation for the exclusive distribution of the Foursquare product in the Kansas City and St. Louis territories. The arrangement is along lines similar to those entered into with the Southwestern Film Corporation, of Dallas, details of which were announced in an earlier issue and gives Foursquare an organization of splendid strength in the carrying out of a policy to the advantage of its exhibitor-patrons.

W. H. Reports Good Business with Chaplin Reissues

Says Result Surpasses Expectations and That Exchanges Are Ordering Additional Prints—First Four Subjects Already Released.

AN avalanche of business is the way the W. H. Productions Company describes the output of the twenty-six Charlie Chaplin reissues. The results surpass expectation, and exchanges already having contracted for these subjects are said to have been obliged to order additional prints to take care of the business pouring into their offices.

Since inaugurating in last week's trade papers a campaign direct to the exhibitor, for the benefit of the exchangemen, W. H. Productions Company states it has received complimentary letters from every one of the exchanges for this method of advertising the product for them. This is part of W. H. service for exchanges, and these advertisements are so constructed that with a new name plate they are serving as circulars or advertisements for local campaigns launched by the exchangemen in the various territories. The first four of the series have already been released, from every report are doing a good business and are backed with a distinctive advertising display. An official of the W. H. Production Company in discussing the exploitation of the various reissues which the company is offering on the State Right market, said:

"In the first place, in going over the market conditions last November, we came to the conclusion that it would be possible to reissue some of the best motion pictures released several years ago and which had as a foundation. prominent stars, virile stories and good direction.

"To satisfy the public was the most essential factor. We then chose productions that made stars famous, re-edited, reconstructed and retitled each production, and before giving them our final approval invited people from different stations in life to our projection room to view these productions, and were guided by their criticism, thus being enabled to make pictures that would appeal to the masses throughout the country.

"We then laid out a complete advertising campaign, so that it would be possible for exhibitors to exploit them properly.

"The answer is that our Hart features, our twenty-eight Mack Sennett Keystones, our Bessie Barriscale features, our series of Shorty Hamilton comedies, and Charlie Chaplin comedies, are being booked successfully by the exchangemen in some of the most representative theaters in the country."

Madame Petrova Aids In Red Cross Drive

MADAME PETROVA made a special trip Thursday, May 16, to Philadelphia, at the invitation of Harry Schwalbe, secretary and treasurer of the First National Exhibitors' Circuit, and delivered an interesting talk at the Stanley theater on behalf of the Red Cross Fund. This was the first time that she had made a personal appearance at any picture house in Philadelphia and the audience was so enthusiastic she was recalled again and again.

In addition to speaking for the Red Cross, Madame Petrova recited some of her own poems and sang one of her own songs. Philadelphia will be visited again by Madame Petrova when she starts out on her trip to the Coast in the interest of the United States Thrift Stamps.

Foursquare to Handle "The Natural Law"

THE NATURAL LAW," produced by the France Films, Incorporated, is to be distributed in all parts of the United States, excepting New York State, by Foursquare Pictures. Contracts were signed this week, and the subject will be released immediately.

"Here is a photoplay," said P. V. R. Key, sales manager for Foursquare, "which possesses the quality of entertainment to an unusual degree.

"Marguerite Courtot has the leading feminine role, while Howard Hall and George Larkin appear in the two parts of first importance written for men. Those who saw the play (which Howard Hall wrote) during its eight months' run at the Republic theater in New York a year ago will recall that it was a drama of vital elements, with gripping situations, and a climax achieved with constructive skill.

"One reviewer, in his criticism, said: 'Starting at proper pace, "The Natural Law" gathers speed as it advances, the interest steadily increasing and the atmosphere of suspense being maintained up to the final reel, which closes with a forceful climax.'

"Foursquare feels," said Mr. Key, "that in 'The Natural Law' it has a feature that will serve a useful purpose in every house that desires material of substance and quality."

Key Speaks About His Recent Journey

ACCORDING to an analysis of motion picture conditions in all parts of the country by Foursquare Pictures, Inc., there is a gradual betterment being effected with respect to the overproduction of product which has existed for the last year.

P. V. R. Key, of Foursquare, who has just returned to New York after visiting the exchanges of the Middle West and those of Superfeatures, Ltd., Foursquare's affiliated organization in Canada, states that there is a visible improvement in the absorbing of quality photoplays.

"Exceptional film merchandise is still in active demand," said Mr. Key. "There is keen competition, yet the quality picture continues to command a just price for the distributor.

"There can be no evading the fact that there is an abundance of photoplay product, and perhaps more than enough of quality pictures to meet the demand. Nevertheless, the picture which has those elements that appeal to the public in a more than average degree finds ready bookings, and at good prices.

"It is the belief of exhibitors with whom I have talked," said Mr. Key, "that it requires only a reasonable reduction in the making of motion pictures to bring the volume to a mark which will enable a higher standard to be attained. And strange though it may at first appear they are all eager to see a reduction of output because it will mean finer picture quality and a greater degree of satisfaction among exhibitors who are willing to pay an increase in rentals if the product justifies."

John O'Toole Joins Foursquare.

John O'Toole, who will be remembered by motion picture men of the northwest as an energetic business getter and executive, has been engaged as manager of the Minneapolis exchange of Foursquare Pictures. Mr. O'Toole will work in conjunction with Frank J. Flaherty, of Chicago, who is financially interested with Foursquare in both the Chicago and Minneapolis exchanges. Mr. O'Toole has started with a rush, and states that with the material he has he will be able to serve his patrons in a manner insuring their permanent satisfaction.

Bee-Hive Expands.

The Bee-Hive Exchange, of which Milton L. Cohen and Julius Singer are manager, are now settled in new quarters in the Godfrey Building.

Their new suite is located on the sixth floor and includes seven offices.

"High Spots" of Plot Stand Out in "Mickey"

AN official of the Western Import Company in speaking of "Mickey," its forthcoming production, says: "One of the biggest problems in the motion picture field today, evidenced to the greatest extent in the advertising and publicity end of the motion pictures, which is, in other words, the mouthpiece of the industry, is whether the star or the picture itself should be boosted. The public, of course, wants a good star in a good story. But the fact remains that they are complaining of a fly in the ointment—the 'punk' story.

"It is a known fact that one of the largest producing companies in the country has tried and is trying in all its advertising to adopt the policy of trade-mark and story first, and then the star. That is a very sound 'theory' policy, but in most cases and under present conditions it is falling down.

"The point is that the story—the plot, construction, appeal, etc.—must be strong enough to outshine the star, which is a very rare occurrence. The plot, to support a production, must be a masterpiece—everything the public wants—heart interest interwoven with humor, pathos and adventure, so that they may lose themselves in the charm and appeal of the story.

"Mack Sennett sets out to do this in 'Mickey.' At a private screening recently for some of the greatest showmen in the country their unhesitating praise, when set down and analyzed, proved that Mack Sennett in 'Mickey' had accomplished what he set out to do—produce a masterpiece whose appeal would be universal, whose charm will be its very own, whether it is seen in an Esquimau movie show hut or in some cocoanut grove in the Fiji Islands where they don't know Mabel Normand from a barber pole."

PICTURE THEATERS PROJECTED.

WINSLOW, ARIZ.—Electric theater has been purchased by J. D. Lathrope.

EL CENTRO, CAL.—William Snell has purchased L. & S. theater.

LOS ANGELES, CAL.—Majestic theater on Broadway, near 9th street, has been leased by Hippodrome circuit, controlled by Ackerman & Harris.

SACRAMENTO, CAL.—Siller Brothers have contract to make alterations to T. & D. theater, to cost $12,000.

SAN PEDRO, CAL.—Auditorium theater has been leased and reopened by H. L. Leavitt.

WILMINGTON, DEL.—Nemo Theater Company has been incorporated with $10,000 capital.

KELLOGG, IDAHO.—Liberty theater has been opened under management of F. F. Moe and W. A. Simons. House has seating capacity for 650.

CHICAGO, ILL.—A Bernstein, 140 North Dearborn street, plans to erect moving picture theater.

CHICAGO, ILL.—H. L. Newhouse, 4630 Prairie avenue, is preparing plans for a two-story addition to Willard theater and office building.

KANKAKEE, ILL.—Opening of theater in Huling building on Court street is planned by H. A. Sylvester.

LA SALLE, ILL.—Majestic theater has reopened.

QUINCY, ILL.—Bijou theater has been remodeled and reopened.

ROCKFORD, ILL.—Schoenstadt & Son, of Chicago, plans to erect moving picture theater on west side.

CAYUGA, IND.—Rivoli theater has been opened by Richardson Brothers.

NEWBURGH, IND.—Roscoe Dennison has sold his interest in Princess theater to E. G. and H. Sargeant.

ANAMOSA, IA.—E. J. Kratosha has sold Crystal theater to W. E. Corwin and Dick Stanaway.

CONRAD, IA.—Strand theater will be opened by Dan O'Connor.

DES MOINES, IA.—R. B. McGregor, care Lamport & Kirpatrick, Kraft building, has plans by H. L. Newhouse, 4630 Prairie avenue, Chicago, Ill., for theater, office and store building.

DYSART, IA.—Mr. and Mrs. C. B. White have taken over Earl Vaubel's interest in Lyric theater.

FORT DODGE, IA.—John Julius, care Strand theater, 51 Central avenue, has plans by Damon & O'Meara, 901 Central avenue, for two-story moving picture theater, 70 by 115, to cost $50,000.

MARSHALLTOWN, IA.—Wilbur D. Ingledue has assumed control of Casino theater. Jack Burdette is manager.

CAMPBELLVILLE, KY.—Management of Alhambra theater has been taken over by Rowland Clark.

WINCHESTER, KY.—N. A. Powell has contract to remodel moving picture theater on N. Main street for Mrs. Charles R. West. Lessee, Auditorium Theater Co.

NEW BEDFORD, MASS.—Thomas J. Charrette, manager of Casino and Royal theaters, has purchased Orpheum theater from H. R. Lifebure.

PITTSFIELD, MASS.—Majestic theater will be enlarged. When improvements are completed house will have seating capacity for 2,000.

CHARLEVOIX, MICH.—Mrs. Martha Ayers has plans by Charles H. Hanson, Bockers block, Petoskey, Mich., for one-story moving picture theater, 46 by 150 feet, to cost $10,000.

Picture Stars Shine to Aid Stamp Sales

Jules E. Mastbaum, of the Stanley Company of Philadelphia, Brings Several Noted Players to Help Get Pledges for War Thrift Stamps.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Through the efforts of Jules E. Mastbaum, managing director of the Stanley Company several notable stars were brought to Philadelphia to aid the Open Pledge Week in behalf of the big drive for war stamps. An attractive program was arranged and staged at the City Hall Plaza on Thursday, May 16, and it was attended by one of the biggest crowds ever assembled in front of the public buildings. A big ovation was tendered to the stars Mme. Olga Petrova, Mabel Normand, Tom Moore, Peggy Worth, and Tsen Mei, the celebrated Chinese actress, who is now appearing in a new production at the Lubin studios. The combined orchestras of the Stanley and Victoria theaters furnished the music, which included most of the patriotic airs that more than pleased the people. The film celebrities received thousands of signed pledges for war stamps, which made the affair a big success. The committee in charge of the arrangements included Jules E. Mastbaum, chairman; A. L. Einstein, publicity director of the Stanley Co.; L. R. Beggs, and Frank W. Buhler, of the Central Market Street Amusement Company, and A. R. Boyd, of the Arcadia, Family, and Great Northern. The stars were afterwards escorted to several neighborhood theaters, where hundreds of more pledges were secured.

Manager Gill Adds to Business.

J. F. Gill, manager of the Mutual exchange in Philadelphia, claims 25 per cent. increase in business as a result of an

John F. Gill.

intensified campaign made in booking the new Chaplin comedy prints. Mr. Gill's excellent ability and knowledge of the film business started January 19, 1912, in the offices of the General Film, from which period he has remained closely in touch with the most improved methods of conducting an exchange. Mr. Gill anticipates big business for the Mutual due to the fact that word has been received that the continuation of the present program will be maintained with the addition of superfeatures to be included in the very near future.

Rex and Ridge Theaters Brighten.

The Rex and the Ridge motion picture theaters were reopened Wednesday, May 8, after having remained dark for a long period. Both theaters will be under the control of the Liberty Amusement Company. The Rex, which is located at Ridge avenue and Oxford street, will be devoted exclusively for the entertainment of the colored population in this vicinity, while the Ridge will give the usual picture show for the caucasian photoplay enthusiasts. The price of admission will be 10 cents at both houses, which have been thoroughly overhauled and artistically redecorated. The Rex will be managed by a colored gentleman, while all of the help and the musicians will be of the same race also.

Window Display for Gerard Film.

A. L. Einstein, publicity director of the Stanley Company, put over a wonderful display advance on "My Four Years in Germany" by using the three large bulk windows of the recently vacated Earle store, which is situated on one of the most central thoroughfares of Philadelphia. Ambassador Gerard, the Kaiser, and members of the German embassy were shown in life sized cut-outs apparently in conversation and surrounded with suitable scenery. "My Four Years in Germany" opened at the Forrest theater, Monday, May 13, for an indefinite period to one of the largest attendances that ever crowded in this show house.

Manager Dembow Recognizes Merit.

Leon J. Behal, the star salesman of the Fox exchange, who recently won the first prize for bringing in the largest number of contracts during the past month, has been fully rewarded by a substantial increase in his salary, while William Smith ,who ran second, took second prize, and was given a gold locket by George Dembow, the manager.

Rivoli Gives Two Days' Receipts.

The Hatch Adams Amusement Company, who operate the Rivoli theater at 52d and Sansom streets, Philadelphia, will contribute the entire receipts of Wednesday and Thursday, May 22 and 23, to the Red Cross. Permission to make this donation was received from the Local Chapter of the Red Cross by Manager Burley, who negotiated for the arrangements. The idea which was originally proposed as a one day affair was allowed for the extra day through the patriotic spirit of the members of the firm.

Trade News Brevities

Will Decide on "War Brides" for Maryland

Censor Recalls Permit Issued to Pacifist Picture Before the War and Selznick Corporation Takes Matter to the Court.

By J. M. Shellman, 1902 Mt. Royal Terrace, Balitmore, Md.

BALTIMORE, MD.—What promises to be an interesting case will come up in the City Court of Baltimore shortly to decide whether "War Brides" can be shown in Maryland. This picture was last year passed by the Censor Board of Maryland and shown at Ford's Opera House. But that was before the United States entered the war. This permission has been recalled by the censor board, and the Lewis J. Selznick Film Corporation has appealed from this decision.

According to Mrs. Marguerite E. Harrison, the secretary of the censor board, the recall of the film has not been done because there is anything immoral in the picture, but because it would have a very depressing effect on the women who are giving their sons, brothers, and sweethearts to the country for war service at the present time.

Attorney General Albert C. Ritchie will probably represent the state in the case, and a well known attorney has been engaged by the film corporation.

Trench Mortar Battery Benefit.

On Sunday afternoon, May 5, at the Parkway theater, 3-9 West North avenue, Bernard Depkin, Jr., manager, a fine patriotic rally was held by the Ladies' Auxillary of the Welfare Association of the 117th Trench Mortar Battery (Baltimore's own). The audience contributed $1,500 for comforts for the boys.

Harford County Tax Rate.

Belair, Md.—On May 3, the tax rate for Harford county was fixed by the county commissioners for the year 1918 at 95 cents on the $100, this rate being 10 cents lower than the 1917 rate.

Loew's Ambulance Fund Benefit.

On Sunday night, May 5, at Loew's Hippodrome, Baltimore, George A. McDermitt, the resident manager, arranged a fine benefit performance to raise money for the Lowe Theater Employees' Ambulance Fund. Music was furnished by an orchestra of 30 pieces. Mr. McDermitt made a patriotic speech to the audience, and an offering was collected.

Shubert Features at Auditorium.

F. C. Schanberger, manager of the Maryland and Auditorium theaters, announces that a five-year booking agreement has been arranged with the Messrs. Schubert, whereby the Auditorium theater will play and control all the Schubert bookings exclusively in Baltimore. Mr. Schanberger will personally operate the theater, and Leonard B. McLaughlin will be the business manager.

W. H. Film Company, a New Exchange.

Wallace High, the Baltimore representative for Sidney B. Lust, and who for nine months represented K-E-S-E in this territory, will shortly open an exchange here to be known as the W. H. Film Co., at 210 North Calvert street. Mr. High states that it is the purpose of the new company to handle state rights features, and that he has now obtained the Chaplin comedies.

Operator Examiners Appointed.

On Wednesday, May 1, Governor Emerson C. Harrington, of Maryland, gave out as his appointments for the Board of Examiners of Moving Picture Machine Operators, Eugene Gamble and Upton S. Whittier. These are reappointments by the Governor, and it is understood that a vacancy still exists on the board which requires filling.

Flag Airdome May Soon Open.

Along about this time of the year J. T. Langville, manager of the Hull theater, Hull street near Fort avenue, usually brightens up the Flag Airdome, which is just two blocks away from the Hull on Fort avenue.

George Collins Representing K-E-S-E.

George Collins is now representing the K-E-S-E productions in the Baltimore territory. Mr. Collins, it is understood, is a newcomer to the Monumental City and he hails from the South. All the boys along Film Row have welcomed him with a glad hand.

Comforts at the Fox Exchange.

Field Carmichael, Fox manager in Detroit, has had sanction from the home office to make a number of important changes. One is the installation of a fireproof projection booth, which means that Field can hereafter screen all Fox pictures in his own exchange. Another improvement—the best of all—is an exhibitors' club room, which will have a new hardwood floor—comfortable chairs, davenports, reading tables, etc., so that exhibitors can rest themselves or confer with each other in privacy. Field expects to have all improvements completed in another week or so, and then will announce "an afternoon party." Be on the lookout for it.

Third Anniversary at Bridge Theater.

During the week of May 13 the Bridge theater, Edmonson avenue and Pulaski street, celebrated its third anniversary. Louis Schlichter, the president of the Edmonson Amusement Company, operating this pretty playhouse, also acts as manager, and much of the theater's success can be attributed to his fine treatment of his patrons and the courteous corps of employes in the theater. An especially arranged program of big features was booked for the week, including such stars as Mary Pickford, Theda Bara, Olga Petrova, Harold Lockwood and Annette Kellermann, and on Monday, Tuesday and Saturday nights special musical selections were rendered by local talent. Just recently the theater has been entirely redecorated and a fine new ventilating system installed.

Roy Fernandez at McHenry Hospital.

Roy Fernandez, who for six years previous to his enlistment as an ambulance driver, June 21, 1917, at Culver City, Cal., with several other actors, was engaged in acting for the screen with the Star, Biograph, Universal, Metro and Triangle Film companies, is now a patient at the United States General Hospital No. 2, at Fort McHenry in this city. He came to this hospital on April 20 and has been studying telegraphy in one of the classes. He is a native of Fairfield, Conn.

Seligman Will Distribute Passes.

A. B. Seligman, manager of Nixon's Victoria theater, 415 East Baltimore street, is now making arrangements to follow out the wishes of Fred G. Nixon-Nirdlinger, of Philadelphia, who is the general manager of the Victoria, in issuing the notice that season passes for June, July and August, will be presented to the children in the public and parochial schools of Baltimore who are successful in their coming early summer examinations.

Patriotic Benefits in Baltimore.

On Sunday night, May 12, the Rialto theater held a patriotic meeting to aid in raising the fund of $125,000 for the Women's Oversea Hospital, U. S. A., in France.

Frederick C. Schanberger, manager of the Maryland theater, at the request of the local chapter of the D. A. R., allowed them the use of this theater on Sunday night, May 12, for a benefit performance, the proceeds of which were to buy comforts for the soldiers stationed at Fort McHenry.

On Sunday night, May 12, the Parkway theater, under the management of Bernard Depkin, Jr., and the Garden theater, under that of L. A. DeHoff, were loaned to the Women's Committee of the War Savings Stamps campaign in Baltimore for two meetings in the interest of the War Savings Stamps drive. At the Parkway the estimated subscription was $5,000, while at the Garden an amount not so large was subscribed.

Pictures at Academy of Music.

Harry A. Henkel, manager of the Academy of Music, has now placed moving pictures in this theater, but whether this house will be kept open during the whole summer with pictures has not been ascertained. During the week of May 13 the attraction was "The Lure of Alaska," the natural color pictures of Dr. Leonard S. Sudden. This ran for the full week with the exception of Tuesday, when the all-star performance of "Out There" was given, with the result of obtaining $28,952 for the Red Cross. During the week of May 27, "My Four Years in Germany" will be the attraction.

Rochester Trade Letter

By L. B. Skeffington, 61 Main Street, Rochester, N. Y.

J. H. Finn Heads Theater "War Chest."

ROCHESTER, N. Y.—J. H. "Mickey" Finn, manager of the Temple theater, has been appointed to look after the theaters in the drive for the Rochester War Chest, a central organization of all war-time funds and relief agencies. Jack Farren, of the Victoria; A. N. Wolff, of the Rialto, and William A. Calihan, of the Regent, are captains of teams.

George A. Simpson Arrives in France.

George E. Simpson, of the Regent, Gordon, and Picadilly theaters, has received word of the safe arrival of his son, George A., in France with a supply column.

Mid-New York Personal Notes.

Paul Fennyvessey, of the Strand theater, has applied to the Seventh Division Draft Board for assignment to the special course at New York University.

George Eastman announces the opening of a special branch plant of the Eastman Kodak Company at Paris to provide for the United States Signal Corps men in France.

C. A. "Buck" Taylor, western New York manager for Pathe, was in town the other day, and reported that Pathe is booming in fine style in this territory.

Week's Trade News Letter from Detroit

Notes About Exhibitors and Exchange Men—Death of A. I. Shapiro in Denver—Various Items of the Trade and Personal Jottings.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Two Film Men Win Commissions.

DETROIT, MICH.—A. J. Kleist, Jr., of Pontiac, owner of the Howland and Eagle theaters, passed the examinations at the last course in the officers' training school at Camp Custer, and will be made a first or second lieutenant.

Sid Mills, formerly with Universal, also passed the examinations, and will receive his commission shortly.

George Ranshaw Enlists in Navy.

George A. Ranshaw, assistant manager of the Fox exchange in Detroit, enlisted in the United States Navy and was accepted.

Harold Bolster in Detroit.

Harold Bolster, one of the special representatives for Goldwyn, spent last week in Detroit principally to meet exhibitors and to discuss their problems.

"My Own United States" Liked.

W. S. McLaren, of the Majestic, Jackson, recently played Metro's "My Own United States" for three days to good business. Jackson was the first city in the country to play it outside of New York.

Bert Williams Made General Manager.

Bert Williams, managing director for Frank Farrington, of the Colonial theater, Woodward and Sibley streets, Detroit, has been appointed general manager of the Woodward Theater Co., controlling five theaters. Mr. Williams will continue at the Colonial in addition to looking after the Woodward houses.

Mr. Williams deserves the greatest credit for having put over the Colonial, because it is now on the road to success, with business getting better each day.

"The Kaiser" Breaks Another Record.

George Olson, of the Opera House, Grayling, recently played "The Kaiser" to the biggest business in the history of the house. Prices were 35 cents for children and 50 cents for adults. Business remarkable for town of only 2,000 people.

Garfield Did Well with "Over There."

Recently Charles Garfield, of the Orpheum at Flint, played the Select's patriotic war film, "Over There." In connection with the engagment Charlie used a big British tank built over a motor car, and had it constantly parading the streets and standing in front of his house.

R. H. Ramsay Makes Good.

R. H. Ramsay is proving a "star" film salesman for the General in Michigan. Mr. Ramsay formerly was manager of a clothing and men's furnishing goods store in Detroit. He is doing phenomenally for the General, sending in some business from every town he visits.

S. W. Hatch Heads Detroit Metro.

George Montgomery has resigned as Metro manager in Detroit, and is succeeded by Stanley W. Hatch, formerly with the Vitagraph and Kleine exchanges in Cincinnati.

Simplex Machines in Great Demand.

Bert Weddige, of the Michigan Motion Picture Supply Co., who is now selling Simplex machines and Simplex parts, says that if business continues to grow he will have to secure more space. "We have more than doubled our business in the past sixty days," said Bert.

Steele Buys Bay City Theater Stock.

James Steele, division manager for Paramount, has purchased the interests of Dick Leahy in the Wenonah Theater Co., operating the Wenonah and Washington theaters, Bay City. Mr. Watson is already managing the houses and doing the booking. Mr. Steele has a chain of theaters, one that will shortly open in Detroit, seating 2,000; one in Findlay, Ohio; one in Indiana, and several in Pittsburgh. However, these are his own theaters and not Paramount's.

United Theater Equipment Corp. Notes.

L. J. Gardiner, Detroit manager for the Gardiner Theater Equipment Corp., contracted to equip the Opera House at Hicksville with complete theater outfit, including Power's machine, Hallberg economizer, and Velvet Gold Fibre Screen.

The Gardiner Screen is being sold in every state in the country, and agencies have also been established in other countries. Shipments to South America and Porto Rico were made recently from the Detroit factory. The new million-dollar theater being erected in Havana, Cuba, will have one of Gardiner's screens.

A. I. Shapiro Dies in Denver.

A. I. Shapiro, better known as "Shap," passed away Sunday, May 12, at 4:15 p. m., Oakes Sanitarium, Denver, Colo.

Words fail utterly to express the great sorrow that this news brings to "Shap's" many friends in Michigan both in and out of the film business.

"Shap" came originally to Michigan as manager of the Fox exchange. He was transferred to New York as special representative, and returned to Detroit as manager of the Triangle exchange. Then he went to Buffalo to manage an exchange for Lewis J. Selznick. In the spring of 1917 he again returned to Detroit as manager of the Goldwyn exchange.

A. I. Shapiro.

"Shap" was in the draft, being 31 years old last July. He resigned his position with Goldwyn in February expecting to enlist in New York City, his home. At the time he had a severe cold on his lungs, for which he had been doctoring all winter. Lung specialists were consulted in New York, who pronounced his trouble as pulmonary tuberculosis, and advised him to immediately go to Denver. He arrived at the Oakes Sanitarium about four weeks ago, and instead of improving he got worse. Late Sunday, May 12, his sister, who was at his bedside, wired to the writer: "Abraham Shapiro passed away today at 4:15 p. m. Body will be in New York Thursday." Burial will be from the residence of his family, 1157 Longfellow avenue.

IN DETROIT.

Three Prints of "Unbeliever" Working.

Three prints in Michigan are working solid on "The Unbeliever." The Lincoln theater, Owosso, played the picture two days to such big business that Mrs. Fred Patterson booked a return engagement. The Fuller, Kalamazoo, played it five days to immense business; Bob Peltier, Mt. Clemens, cleaned up with it for two days; the Regent, Bay City, had a splendid business for three days, and the same thing can be said of the Regent, Ionia, for two days. J. R. Denniston played it at Monroe for two days. The Strand, Flint, has booked a return engagement for two days; the Family, Jackson, for three days; the Family, Port Huron, for three days, and the Lincoln, Owosso, for two days.

G. L. Allmart in Ordnance Department.

G. L. Allmart, former office manager for Paramount in Detroit, is now a private in the ordnance supply department stationed at Camp Hancock, Ga. For the past week George has been chopping wood, digging trenches, and doing guard duty. In about ten days he will start a regular school training.

Opera House to Pictures for Summer.

Pictures start at the Detroit opera house on May 19 with prices 25 and 50 cents, two shows daily. The opening attraction is a war film direct from Europe called "Pershing's Crusaders." Pictures will continue at the opera house until September 1, when the building will be torn down.

George Rowell with Famous Players.

George Rowell, for the past three months with the Kleine exchange in Detroit, started out Monday morning as road representative in Michigan for Artcraft and Paramount pictures. George is now attending strictly to business these days, and as a result is getting exhibitors to put their signatures on the dotted line.

Will Stay a Fifth Week.

From the way business has started out the fourth week of its engagement, "My Four Years in Germany" at the Washington theater, Detroit, is sure to stay a fifth week, and if it does the event will be a noteworthy one, because Ambassador Gerard, himself, is expected to be in Detroit for two days as guest of the Board of Commerce.

Louisville Trade Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Many Bonds Sold at Mary Anderson.

LOUISVILLE, KY.—Carl F. Rettick, manager of the Louisville Keith theaters, was much pleased with the excellent showing made by the Mary Anderson theater, which sold approximately $200,000 worth of Liberty Bonds during the recent Keith selling campaign.

Crystal at Hickman Aids Loan.

Hickman, Ky.—Mrs. John Wright, operator of the Crystal theater, Hickman, Ky., during the Liberty Loan campaign announced that every dollar taken in at the theater during the last week of the campaign would be invested in Liberty Bonds. This led several other merchants in the same direction, with the result that sales were increased considerably.

Not the Exchange This Time.

Through the failure of an exhibitor in Fulton, Ky., to regard instructions from the exhange the Grand theater in Owensboro did not receive the first chapter of "The Eagle's Eye" recently, and thereby disappointed its patrons, as the serial had been heavily advertised for the opening. These things happen frequently when the theater man is left to forward films to another house, as it seems they just will not heed instructions properly.

Boston News Letter

By Robert N. Howe, 80 Summer St., Boston, Mass.

Edward E. Shindler Joins Navy.

BOSTON, MASS.—Edward E. Shindler, for many years in the motion picture business in New England, has been called for active service in the Naval Reserve. He will be classified as an expert electrician, having had many years experience in several Boston theaters.

Mr. Shindler was chief operator at the Olympic theater of this city, for four years, also holding the same position in

Edward E. Schindler.

many suburban houses. He was a member of the Liberty Lodge, F. and A. M., and the Knights of Pythias. He was well known and very popular.

Pine Tree State Trade Letter

By John P. Flanagan, Park View Ave., Bangor, Me.

Curran Enlists in Sanitary Corps.

BANGOR, ME.—John H. Curran, who has represented World Pictures in Maine and New Hampshire for some time, resigned his position recently to enlist in the medical department of the United States Army, and has reported at Camp Devens, Ayer, Mass. Mr. Curran was a highly successful film salesman, and anticipates a return to that industry after he has finished with his part of the task of doing up the Kaiser. He has been succeeded by his brother, Ray Curran, formerly with the General office in Bangor.

M. St. Leger Has Much to Be Proud of.

Skowhegan, Me.—M. St. Leger, of the City opera house, Skowhegan, has one of the prettiest theaters in Maine. He started in the motion picture game nine years ago, when he built the Star, then selling out to Myron Smith. Afterwards, Mr. St. Leger opened the Bijou at Skowhegan. By unanimous vote at a town meeting, Smith and St. Leger, who had combined interests, were given a license to run the City opera house, and the friendly sentiment toward them is evidenced by the fact that at a town meeting called to vote on a license for another theater not one was cast in its favor. The opera house has 1,000 seats. Mr. St. Leger has a son, Corporal Harry St. Leger, in France with the American Expeditionary Forces. He has been on numerous raiding parties across "No Man's Land," and it is said that he is a chip of the old block.

Operators in Capital Demand a New Scale

Men in the Booths Feel the Burden of Living Costs—Some Are Leaving the Business—Several Exhibitors Have Granted the Increase.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Motion picture exhibitors of Washington have received a notice from the local operators' union stating that since putting present contracts into effect on April 9, 1917, conditions have changed to such a great extent as to force the union to submit a new contract and wage scale. The notice, signed by Motion Picture Machine Operators' Protective Union, Local No. 224, states that "On and after May 20, 1918, giving you one week's notice as per agreement, the present contract between you and our organization dating from April 9, 1917, shall be considered null and void, and the new contract shall be considered in full force and effect.

"We hardly think it necessary for us to go into lengthy detail in order to convince you of the increased cost of living in Washington since April, 1917, when our present contracts were signed. The effect has been felt very much by members of our organization, and lots of us have some difficulty in making both ends meet.

"Some of our men have had to go to other trades and accept positions paying more money; several have gone into the Government service at better pay, and this is one condition that we wish to overcome. We always like to feel that we can furnish a competent man when called upon for one by an exhibitor. This we cannot do if we allow them to leave for other trades because they cannot make sufficient to live on at operating.

"We also wish to bring to your attention the fact that the following managements have already granted their operators an increase over existing scale. They are as follows: Masonic Auditorium, Elite, Loew's Columbia, Tom Moore, and the Crandall Circuit.

"We appreciate the friendly relations existing in the past between the exhibitors of Washington and our organization, and regret that conditions have forced us to put a new scale of wages into effect so soon."

The schedule provides that eight hours of operating for any one man shall constitute a day's maximum of work. One operator on any regular evening's run of five hours or less is to be paid not less than $20 per week, Sunday matinees included if run. Extra matinee operating is to be paid for at the rate of 60 cents per hour. On Sunday or other matinee one hour of relief is to be furnished the operator at the expense of the manager. If operator has to work without supper relief he is to be paid an additional 60 cents.

All work in houses running eight hours or more per day is to be paid for at a flat rate of 60 cents per hour. All single performances outside regular moving picture theaters are to be charged for at not less than $7 per performance, or $10 where two shows are given on the same day. Road operators are to be paid at the rate of $45 per week. This same rate is to be paid operators at other than a moving picture theater running matinee and evening performances of pictures, $70 being paid when there are two operators. Operators working vaudeville or burlesque houses, matinee and evening performances with motion pictures as added attractions, are to be paid $30 per week.

The charge for screening a picture for managers is to be 90 cents an hour; for exchanges, a flat rate of 50 cents a reel must be paid.

The schedule provides that all theaters with a seating capacity of 500 or more and running eight hours or more per day must employ three journeymen operators. Any operator who is required to work more than eight hours in any one day is to receive time and a half (90 cents per hour) for every hour of overtime.

It is further provided that operators on an evening's run at open air parks shall be paid not less than $15 per week, rainy days not deducted, this section not to apply when a manager takes an operator from a theater to work in a park under the same management.

Popular Doorman Back at Post.

Charles Lehman, one of the best known and best liked theater attaches in Washington, D. C., is back at his post on the door of the Savoy theater after an absence of about fourteen weeks. Mr. Lehman had the misfortune to be struck by an automobile truck while crossing Pennsylvania avenue, near the Post Office Department building. He was knocked down and sustained a broken foot, which even now prevents his walking any great distance or standing for any length of time.

It is said of Mr. Lehman that he knows by name more senators, representatives, foreign diplomats, officials high in our Government service, officers of the army and navy, and other notables than any other man holding a similar position in Washington. They always stop for a word with him, and upon his return to duty for the better part of the first week he held nightly receptions in the Savoy lobby greeting these folks and receiving their congratulations upon his recovery.

Crandall House Has New Fans.

The Crandall Amusement Company, Washington, D. C., has just completed the installation of two large typhoon fans at the Ninth and E street houses, and is undertaking similar work at the Savoy and Avenue Grand.

John Payette in Navy Blue.

John Payette, one of the best known young film men traveling in Washington, D. C., territory, has resigned his position as salesman with Goldwyn to don the blue uniform of the navy.

Newark Trade Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

F. H. Gilman Announces New Features.

NEWARK, N. J.—Frank H. Gilman, manager of the Civilization Film Corporation, 120 Market street, Newark, N. J., announces that his firm has just obtained the New Jersey state rights to "Nine-tenths of the Law," featuring Mitchell Lewis, and also "The Devil's Playground," starring Beatriz Michelena.

George R. Carter with Vitagraph.

George R. Carter, until recently with the Bluebird Films, is now connected with the Vitagraph concern as New Jersey representative. He informed the Moving Picture World correspondent that the Vitagraph production "Over the Top," featuring Guy Empey, was booked for two weeks beginning May 13 at the Goodwin theater, 863 Broad street, Newark.

Gerard's Picture Popular.

So insistent was the demand to see Ambassador Gerard's "My Four Years in Germany," that Manager Kridell prolonged the showing another week, making a two weeks' run at his Goodwin theater.

"Cleopatra" on Loew Program.

Theda Bara in "Cleopatra" was an added feature at Loew's Newark theater, 99 Springfield avenue, May 9, 10 and 11. Eugene Meyers is resident manager of the showhouse.

Jerome Kraker Listed for Service.

Jerome Kraker, for several years in the srvice of the Universal Film Corporation, has been examined by his local board and found physically fit for service.

Buffalo Shows No Weariness in Well Doing

Theaters that Helped Liberty Bond Sales Now Putting Shoulder to the Wheel of Red Cross and Thrift Stamp Drives.

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Now that the Third Liberty loan campaign, in which Buffalo theaters figured prominently, has passed into history, these houses are generously giving their services to the Red Cross and War Saving Stamp drives. All the theaters are showing a two-reel drama, "The Spirit of the Red Cross." On Tuesday, May 14, the following houses had four-minute men speak on Red Cross work: Palace, Shea's Hippodrome, Jubilee, Sheldon, Colonial, Eastern Star, Olympic, Allendale, Lilly, Tri-It, Orpheum, Elmwood, Sylvia, Como, Oakdale, Lovejoy Palace, Casino, Fillmore and Cozy Corner. All the other theaters will have speakers later. W. A. V. Mack of the Mutual, head of the local picture theater publicity for the Red Cross, is supplying slides, posters and other advertising matter.

"Licked by a Stamp" is a title of a film produced in Buffalo, which has been shown at Shea's Hippodrome and Strand theaters. The picture is used as part of the publicity for promoting the Thrift Stamp sale. The scenario was written by Arthur C. Willats, an employe of the Buffalo Evening News. The cast is made up of Buffalonians and the scenes were taken in Buffalo. The picture was filmed by E. C. Winegar of this city.

G. Ferguson Assisting at the Kleine.

George Ferguson has been appointed assistant to Louis Greene, Buffalo manager of the George Kleine System.

New Bill Hits Lobby Adornments.

Men who have been accustomed to loaf around the lobbies of Buffalo theaters and get in the way of or annoy patrons will have their pleasure turned into a hardship as a result of the Robinson anti-loafing bill, which has been signed by Governor Whitman. The new law will be rigidly enforced in Buffalo.

Three "Sunshine" Prints in Buffalo.

"In this office we had previously used two prints on each of our Special and Standard pictures as well as the Sunshine Comedies," said C. P. Sheehan, special representative of the Fox Film Corporation, whose Buffalo exchange was recently opened. "Now the home office has found it necessary to furnish this exchange with a third additional print. This will enable the Buffalo office to allow more time between shipments and also to have each and every print in such a condition as if it just came 'out of the can.'

"Principal Babst of the South Park high school, Buffalo, was so impressed with the production of 'Jack and the Beanstalk, recently played at the Strand theater, Buffalo," continued Mr. Sheehan, "that he immediately secured this subject for a two-day presentation to the students and friends of the school. Three thousand tickets were sold. The assembly hall of the school was so crowded at the performances that Dr. Bapst has requested the Fox office to reserve repeat booking dates for him."

"Manager Franklin of Shea's Hippodrome, this city, has contracted for the entire output of our Mutt and Jeff comedies, starting with 'The Superintendent' and following with 'Back to the Balkans,'" Mr. Sheehan added. "The Victoria theater, this city, has had great success with the Victor Hugo classic, 'Les Miserables,' featuring William Farnum."

Philip Gentille Likes His New Job.

"I formerly worked for the Mutual Film, Buffalo, under Manager Mack, as his chief shipping clerk. Now I am working for Uncle Sam."

This was one of the statements contained in a letter which the Buffalo correspondent of the Moving Picture World has just received from Philip Gentille.

"I enlisted in the Navy as a seaman, second class, and after two months of hard drilling and study, I have been promoted to storekeeper, third class, and I am allowed subsistence money to live in Norfolk, Va.," said Mr. Gentille. "Mention in the Moving Picture World that I am in fine health and that I would like to hear from all my friends."

Mr. Gentille's varied experiences included his being assistant manager of the Regent moving picture theater, Buffalo, under Mr. Schlesinger. He says that at the Academy theater, this city, he also worked with Louis Greene, now Buffalo manager of the George Kleine System. Mr. Gentille's address is Navy Y. M. C. A., Norfolk, Va.

Minor Using Diversified Subjects.

Frank Minor has taken over the Victor moving picture theater at 1584 Greene street, Buffalo. He has just installed a new organ, an American Photoplayer. He has also built six-sheet billboards on each side of his house and a twenty-four-sheet board on top of the theater. The admission for grownups at the Victor was formerly five and ten cents, but Mr. Minor is now using the uniform price of ten cents. His house is on the East Side.

"My people don't like too much 'blood and thunder,'" said Mr. Minor. "They like variety, so two and three-reel pictures are popular. Two-reelers give me a chance to introduce comedy, drama and educational pictures. They don't like an all-evening show on one subject."

Mr. Minor formerly conducted the Majestic and Cozy Corner moving picture theaters in this city.

Buffalo Select Wins Honors.

C. R. Rogers, manager of the Select exchange, Buffalo, has been informed that this office heads the honor roll for April rentals of Select pictures. All Select branches throughout the United States figured in the contest. Sharing in this honor are Mr. Rogers' two salesmen, Sherman S. Webster and A. W. Moses. The honor roll was sent out by the main office. These salesmen use machines to cover their territories.

"They are visiting not only the big places," said Mr. Rogers, "but every little town and cross roads and are placing our pictures right and left. To stimulate them in their good work this exchange has started a friendly contest in which Messrs. Webster and Moses are working at high speed to win a prize. This creates interest for the contestants and their friends, the exhibitors. We have every town in our territory, from 5,000 and up, showing our pictures and we haven't one dissatisfied account in our exchange."

The Select's "Over There" is being used successfully in connection with the Red Cross and Junior Red Cross drives in this territory. Arthur S. Kane, general manager of the Select, has complimented Mr. Rogers on "the immaculate appearance of the Buffalo exchange." The place is homelike and as clean as the proverbial pin. The recreation and waiting room of the exchange is appreciated by the exhibitors. The bulletin board on which is posted live hints as to the best way to "put over" the Select pictures is a pleasing attraction. This material is changed frequently.

Buffalo Business Brevities.

Al Becker, proprietor of Becker's Film Supply Co., Buffalo, is on a buying trip to New York. W. H. Johnson is manager of the office. Mr. Becker has been busy supplying moving picture machines, operators and booths in connection with recruiting conducted by the Canadian and British officers in this city. He also was busy in the Liberty Loan and Red Cross campaigns. He handles the latest Simplex and Motiograph machines.

W. P. Tanney, manager of the Buffalo branch of the Rudolph Wurlitzer Co., has installed in the Olympic theater, Buffalo, a Wurtlitzer motion picture orchestra, Style O. This will be used to supplement and relieve the Olympic musicians. Bruce Fowler is manager of the Olympic.

While a young woman of Tonawanda, N. Y., was attending a moving picture theater in that city recently about three inches of her hair braid was cut off. The theater manager investigated and the hair that was removed was found on the floor back of where the girl sat. Knife marks on the seat showed that the hair had been cut off by being held against the seat. The police accuse two youths of the act.

The First National Exchange, Inc., Buffalo, expects to begin booking "The Passing of the Third Floor Back" in June.

Cleveland Company Will Build Theaters

Mall Company Secures Land and Will Build Three Motion Picture Houses—One Will Seat More Than 2,000 Persons.

By M. A. Malaney, 607 Belmont Bldg., Cleveland, O.

CLEVELAND, O.—By a tripled real estate deal brought to a successful close May 7, Cleveland is to have three more high class theaters within two years, one of them being a house to seat more than 2,000 downtown.

The Mall Company, owners of the Mall double-deck theater in the downtown section, have taken over properties at East 63rd street and Euclid avenue and at Auburndale avenue and Euclid avenue, East Cleveland, and motion picture theaters will be erected on those sites.

Joseph Laronge, treasurer of the Mall Company, also announced that arrangements are being made by the Mall Company to erect another theater having a seating capacity between 2,000 and 3,000 near Euclid avenue and East 9th street in the downtown section.

Mr. Laronge and his associates now have the lease on property and a three-story building on East Ninth street, corner of Walnut, where the new downtown theater probably will be built.

Strand and Reel Look Much Better.

Two downtown houses in Cleveland have just given their fronts and lobbies a thorough overhauling, and the improvements have made them look 100 per cent. better. These are the Strand and the Reel.

The Reel has installed handsome new poster frames, and the front has been entirely redecorated, while the Strand entrance on Prospect avenue has not only been redecorated, but Manager Adler has had an elegant markee built, which gives the entrance a wonderfully improved appearance.

American Amusement Company to Build.

A new theater to seat 1,500 persons is to be built on the south side at Fulton road, N. W., and Bush avenue, S. W., Cleveland. The house is being promoted by the American Amusement Co., which operates the American, Lakeview, and other houses. The building will cost about $80,000 to build.

Ryder Will Guide the Gordon Square.

George Ryder, well-known Cleveland theater manager, has been appointed manager of the Gordon Square theater, a big vaudeville and picture house on the west side. He succeeds Harry DuRocher, whose contract expired, according to the owners of the house.

Mr. Ryder recently resigned as manager of the Cedar theater to accept the new position. Previously to that he was in charge of the Reel, a downtown house.

Lima, O. Notes.

G. O. Dupius, owner of the Royal, Strand, and Dreamland theaters, has rented the Orpheum, the Gus Sun vaudeville house, and will show pictures there during the summer months. He opened

it with "The Kaiser" the week of May 5.

The South Side Lyric, of Lima, formerly the Roma, has been closed by Manager Powell, of the Lyric.

Floyd C. Focht has just installed a new musical instrument in the Empire, Lima, and is much pleased with the results.

Cincinnati Trade Letter

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati.

Probable Passing of the Victoria

CINCINNATI, O.—A lease of the Victoria moving picture theater on McMillan avenue in Walnut Hills just across the street from the Orpheum has been taken by W. M. Duane, although so far no definite announcement of the purpose for which the building will be used has been made. The theater has been vacant, for the most part, for the past two years, as it was proved by the sad experience of several lessees that it could not be operated profitably in competition with the big house across the street.

Features at the Lyric for the Summer.

The Lyric theater, Cincinnati, which has been running a season of performances by a stock company since the regular season closed, is now beginning its summer season of moving picture attractions, a lease of the house having been given by Manager Heuck to a group of Cincinnati business men who propose to run feature attractions there until the next regular season begins. The first feature scheduled was "The Kaiser, the Beast of Berlin," which has been doing a large business in other Ohio cities, but has not yet been seen in Cincinnati. The opening, set for May 19, coincides with the opening of the Red Cross campaign, and due attention has been given to that fact.

"Nation" Film Back for Third Showing.

The return of "The Birth of a Nation" to the Grand opera house, Cincinnati, for a third engagement brought unusual interest recently, as the big drama made a record of nearly two months on its original engagement at the highest prices ever received in Cincinnati for a moving picture production, and then came back for a month the following season last year doing equally well. Its engagement on this occasion was for a week only, and at reduced prices, 25 and 50 cents; but the crowds which attended the two daily performances proved that the picture has lost nothing of its drawing power in spite of the fact that many thousands of people in Cincinnati have already seen it.

Cincinnati Trade Brevities.

The official British war pictures showing not only the activities of the British Army in the field, but the part played by the workers at home in England are drawing interested audiences at the Family theater, Cincinnati, where one of the series is being shown on release by the Pathe exchange the latter half of each week. The series will run 12 weeks.

Manager Libson, of the Family, is preparing for hot weather, having let a contract for a complete new cooling and ventilating system in that house to the Ohio Building and Construction Co.

Ned Hastings, the popular manager of the Cincinnati B. F. Keith theater, has been named as head of the Red Ticket of the Cincinnati Advertisers' Club for the annual election to be held on June 5, and a warm campaign is on.

Youngstown, O.—The prospective visit of the film production of Ambassador Gerard's "My Four Years in Germany," engaged for a week's run at the Park theater, had added interest to Youngstown people by reason of the fact that the film was produced by Harry and Abe Warner, Youngstown boys.

Piqua, O.—Manager Kress, of May's opera house, has been told that he aided materially in helping Piqua "over the top" in the Third Liberty Loan campaign by showing "The Beast of Berlin" during the last week of the campaign.

Makes Theater a Bower of Summer Flowers

At the Grand Opera House in London, Ontario, They Believe in Spending Money to Make House Attractive to Patrons and Grow Popular.

By W. M. Gladish, 33 Wineva Avenue, Toronto.

TORONTO, ONT.—A wonderful transformation has been made in the Grand opera house, London, Ont., in order to obtain a summer garden effect for the coming season. The whole interior has been made into a bower of flowers, with entirely new lighting arrangements. A carload of floral decorations were imported from the States, while seven hundred yards of new draperies were bought in Toronto. The theater's electrician was sent on a tour of American theaters to get ideas, and the suggestions of theater decorators of several cities were obtained.

The whole theater was repainted and redecorated by a staff of twenty men in less than forty-eight hours, and during this time the changes effected included the installation of a new stage setting, remodeling of the ladies' room, installation of many lighting fixtures, special decoration of the orchestra pit, overhauling of the ventilating system, hanging of new box and lobby draperies, and the renovation of the entrance. New carpets were laid, and wicker furniture and flower baskets were placed in various parts of the theater.

A. J. Small, owner, and J. R. Minhinnick, manager, have also closed contracts for a new film service. The policy of the theater will be to present first runs of Goldwyn and Metro features, and the comedies will include first runs of Charlie Chaplin and Lonesome Luke subjects. Programs will be changed twice each week, with matinees each afternoon and two shows at night. Special attention is being paid to musical accompaniment, the orchestra being under the direction of Mr. Maurice Poure, an able leader. Manager Minhinnick has also arranged for the presentation of one high class vaudeville act on each bill.

Canadian Universal Notes.

Phil Hazza, formerly manager of the Winnipeg branch of the Canadian Universal, has been appointed manager of the Montreal branch of the company. Ed. Wilson, late manager of the Bijou theater, Winnipeg, has taken charge of the Winnipeg Universal office in succession to Mr. Hazza.

A. Rondeau is now attached to the sales staff of the Universal's Montreal office. Rondeau was formerly with Pathe, and has also been connected with several local theaters.

S. Dunlop, a new man in the moving picture business, has been appointed assistant manager of the St. Denis theater, Montreal.

Announcement has been made by Manager Mills, of Loew's theater, Montreal, that a large concert organ will be installed immediately.

An indication of railway transportation difficulties is the fact that the St. Denis theater, Montreal, has had a new stage setting on the way from New York City for many months. A makeshift setting has been in use for a number of weeks, and it is probable that the new set will not be installed now until the opening of the fall season next September.

Film in Montreal Vaudeville Houses.

An interesting feature of the Montreal situation is the decision of the dramatic and vaudeville houses to adopt picture attractions. His Majesty's has booked several special pictures for presentation at an early date. The Orpheum theater has been showing pictures for several weeks, and the Princess theater, the new, large vaudeville house, has also arranged for feature pictures for the summer season, which starts immediately.

Winnipeg Theater Brightens.

The Imperial theater, Winnipeg, which has been a dark house for several weeks, has been remodeled and redecorated. Announcement is made that it will be reopened under entirely new management.

Gives Postal Cards and Postage.

The Allen theater, Toronto, has been making a specialty of various advertising stunts.

One of the plans inaugurated was the distribution of picture post cards with views of the exterior and interior of the new theater. The cards are given freely to patrons with the suggestion that they write to their friends, the theater paying the postage. Almost every day from thirty to forty of the cards are handed to ushers or ticket sellers for mailing. Of course it is not a difficult matter to read the messages on the cards, and in almost every instance the note bears reference to some feature of the theater which is appreciated. In the opinion of the management this form of advertising is not costly, yet it forms valuable boosting.

The cards and other advertising literature are always to be found on a small table just inside the entrance to the theater. The other literature consists of the Allen News, a weekly house organ containing details of coming attractions and references to various house features, musical request lists and small calendars for the current month. The lists of musical selections are changed each month, and with these the orchestra is able to provide music that the patrons desire. Requested selections of a special nature are played on Tuesday and Thursday of each week.

Small Fires in Two Toronto Houses.

Toronto moving picture theaters have been visited by small fires on two different occasions recently. Fire of unknown origin caused $100 damage to His Majesty's theater, Yonge street, at three o'clock one morning, while the projection room of the Empress theater, 317 Yonge street, was slightly damaged during a matinee performance when a reel of film in the projection machine caught fire. There was no excitement in either instance.

W. G. Mitchell Goes to the States.

The announcement, important to moving picture men throughout Canada, was made on May 14 that William Griffith Mitchell, manager of the Regent theater, Toronto, had been appointed manager of the Strand theater, White Plains, N. Y. Mr. Mitchell was formerly assistant manager of the Strand theater, Toronto.

The new manager of the Regent theater will be Roland Roberts, manager of the St. Denis theater, Montreal, since last August. Mr. Roberts was formerly the manager of the Toronto Regent.

TRADE NOTES FROM UTICA.

By Clifford A. Caroll, Utica Observer.

Majestic Theater Center of Stirring Patriotic Demonstration.

UTICA, N. Y.—Marine Week, which is being observed all over the country this week, was opened in a splendid manner in this city May 12. A parade was held earlier in the evening, and later the celebration was concluded at the Majestic theater. A squad of Marines now in training at the Savage Arms Training School in this city took part. The Boy Scouts of the city, members of the Red Cross Society here, the state guard and similar organizations were in line. The feature of the celebration at the theater was the showing of the "Unbeliever," the great story of the Marine Corps "over there." Members of the Marine Corps here appeared in an appropriate tableaux with a young lady attired as Liberty. Patriotic songs were sung by a Utica singing chorus.

St. Louis Airdomes to Start Cautiously

Open Air Exhibitors Feel that Daylight Saving Hours Will Make Success a Problem and Many May Not Venture This Year.

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

ST. LOUIS, MO.—Too much daylight threatens to keep the airdomes dark in St. Louis this summer. Joseph Mogler, president of the Moving Picture Exhibitors' League, predicts that as a result of the advance made on the clock dial 20 to 25 motion picture airdomes which operated in St. Louis last year will be forced to suspend business this year.

Five so-called combination picture plants which have roofed theaters and adjoining airdomes will attempt to operate on a half-time basis, Mogler announces, but this is purely experimental. With the clock set forward an hour it will not be possible this summer to start a picture show until 9 p. m. in the open. This late start would make it impossible to give two performances. Mogler declares that with the low prices of admission prevailing in St. Louis the one performance would be unremunerative to owners or managers.

"Our league has held a number of meetings," said Mogler to a World correspondent, "on the new problem presented by daylight saving. Most of the airdome men have reached the conclusion that it will not pay them to remain open on the new schedule. In former years we found that the attendance was largest at the first show. Working people who have to rise early do not want to sit out until 11 p. m. at an airdome. There have always been a certain percentage who did care to stay up, and the second show caught them and made the airdome pay. We could depend only on this class if we tried to operate on the new schedule.

"Only a few of the houses are considering opening. I think most of these will give it up."

A few of the larger airdomes like the Lyric Skydome and the Hamilton are going to try the experiment of starting musical entertainment about 7:30, ending up this sort of a show at dark. This is of course also but an experiment. These two giant airdomes are already equipped for opening, and the experimental outlay will not be great in dollars and cents.

The West End Lyric, the Pageant, and the New Grand Central have cooling devices. They will attempt to run throughout the summer.

At the West End Lyric, two blocks from the Lyric Skydome, a plan is being formulated by which one show—the first—will be given at the inside theater, and the second show in the airdome two blocks away.

The downtown theaters, the Lyric, Strand, Central, and Royal, will operate all summer through cooling devices.

With St Louis Exchange Managers.

George McKean has severed his connections with the Paramount office in St. Louis, and is said to have received a flattering offer from the Lee Ochs, United Picture Theaters Co. Manager Reith is now in charge of the St. Louis office.

Eddie Dustin, formerly manager of the Select offices here, is now installed as manager of Pathe. He went to the General offices for a time after it was rumored that Manager Herbert Elder would leave the General.

Manager Elder, of the General, however, did not sign up with the Ochs people as planned and held on at the General headquarters. This left Dustin without a place, and he was quickly grabbed up by Pathe, who had just lost D. K. Evans as manager.

Cecil Mayberry, who has been in charge of the Foursquare office in St. Louis, has entered military service, and leaves this week for camp.

Barney Fegan, formerly manager of a small office on the third floor of the Empress building for the Standard Film Company, recently moved to the ground floor to share offices with the King-Bee agency. A few days later he took over the Foursquare branch here, and uniting his interests became a stockholder in the merged enterprise.

Skouras Bros. Play S. R. O. at Pageant.

Skouras Bros., who successfully operated the Olympia and Lafayette theaters, have accomplished the impossible with the Pageant. A year and a half ago, at the time these boys took over the house, it was in a state of innocuousness bordering on coma. It looked like a sure nough jinx, and the betting was eight to five it would never again take in money enough to pay the ushers.

For a time when the Skouras boys first took hold there was no marked change, but gradually they got the place to paying expenses, with a little bit over. Slowly the business grew, and the house took on the appearance of a live one; with a popular program and a real orchestra, it came into its own, until now at the start of its second year under the Skouras regime the Pageant is standing 'em up and turning 'em away at every performance.

Indiana Trade Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis.

H. C. Knox Injured by Fall.

ANDERSON, IND.—H. C. Knox, who was here recently as manager of "My Four Years in Germany," presented at the Starland theater, injured himself as a result of a fall as he was entering the alley door of the theater on Friday, May 3. He was hurrying out with a reel of film, when he slipped and fell, spraining his knee. He was taken to the office of a physician, where the injury was dressed.

Throngs of persons crowded Meridian street in the vicinity of the theater where the Gerard film was being shown, and many were turned away each night. Practically the entire student body of the Markleville high school was in Anderson on Thursday night to see the picture, and many of them weer unable to get into the theater until the last show.

Charles Westrick Will Rebuild.

Charles Westrick, of Fort Wayne, Ind., the owner of the Grade theater at Bluffton, which was damaged badly as a result of a fire a few weeks ago, has been adjusting insurance matters and making preparations for rebuilding the theater at once.

While the repairs are going on several improvements will be made which will put the building in much better shape than ever before. New seats will be purchased for the balcony, all of which will be entirely reconstructed. An absolutely fireproof and modern operating booth will be installed, and the lower part of the house will be redecorated.

Blue Veil Censorship in South Bend.

A volunteer censorship committee appointed at the request of Mayor Carson, of South Bend, Ind., put their official "O. K." on the photoplay, "Cleopatra," which was shown last week at the Oliver theater. The objections to the picture were registered by Father Burke, of Notre Dame University, and the appointment of the censorship committee was the result.

The three scenes in the picture which were deemed indecent were screened with a heavy blue so that the thread of the picture could be followed, but the details of some of Theda's costumes were lost in the coloring. The identity of the members of the censorship committee were not revealed by the mayor.

After the special showing of the picture was over members of the committee, in discussing censorship and morals in general, criticised some of the films which Charles Chaplin is appearing in. They said school children constitute the biggest majority of Chaplin fans, and the pictures in which he appears almost invariably show degrading surroundings. The concensus of opinion of some of the members was that if there is to be censorship it should be on some of the Chaplin pictures.

New Amusement Company Starts.

Articles of incorporation were filed with the country recorder by the Jeffersonville Amusement Company, of Jeffersonville, Ind., a newly organized concern, for the purpose of conducting motion picture shows and other amusements. The capital stock is announced as $50,000, and the incorporators are Micheal Switow, John Gienger, and George Kopp.

Minneapolis Trade Letter.

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

R. H. Evans Is New Manager at General.

MINNEAPOLIS, MINN.—Another exchange manager was ushered into Minneapolis film circles during convention time—and quite unexpectedly too. R. H. Evans, formerly of the Pathe exchange at St. Louis, succeeded Charles Chapman Knapp at the General exchange the day before the convention opened. Few knew of the change until Mr. Knapp was inquired for and found to be "out." Mr. Knapp, we are informed, is to go on the road shortly with a "Hearts of the World" company.

Strand Keeps on Doing Good Business.

The rumor bee is busy
Here in our little bower
But the trouble with his rumors is
That most of them are sour.

At press time the flapping ear of Moving Picture World correspondent picked up the soft strains of three reports that the Minneapolis Strand had been sold. One report had it that Ruben and Finkelstein had added it to their string, another had it that the Hamm Brewing Co. of St. Paul had taken it over, and a third was to the effect that Eastern capitalists had purchased it. Upon query John and William Saxe, part owners of the theater, confessed no knowledge of such a transaction, as did also Manager Charles G. Branham. Meanwhile the Strand is apparently doing splendid business with "The Doctor and the Woman," and the rumors go madly on.

Stirring Opening for "Over the Top."

"Over the Top," boasting of its having cost a record sum to present locally, opened a week's run at the New Garrick theater, Minneapolis, Sunday, May 12, to a splendid business. Manager Julius Johnson put the big Empey feature over splendidly, ably assisted by a lavish billboard and newspaper advertising campaign and several attractive window displays of the book. Mr. Johnson is presenting the feature with special musical accompaniment and a beautiful special stage setting with light effects. A moon rising over the smoldering battlefields and a bugle call by a soldier trumpeter, while a British, a Scottish, an American sailor and a marine salute, and it makes a splendid opening for the big picture. The opening was greeted with marked enthusiasm by each audience during the showing.

T. L. Hays Has Fine Set for "Tarzan."

Manager Theodore L. Hays of the New Garrick, St. Paul, stole first honors in presenting "Tarzan of the Apes" to the people of this territory the week of May 5. Preceded by a special overture arranged and for the most part composed by William Warvelle Nelson, Garrick orchestra director, "Tarzan" was thrown on a screen surrounded by typical tropical trees, vines and effects, and the attractiveness of the stage display made the feature doubly enjoyable. St. Paulites are still talking about the presentation.

Pittsburgh News Letter

By Edward J. McGurty, 455 Union Arcade, Pittsburgh, Pa.

Columbia Theatre, Erie, Burns.

PITTSBURGH, PA.—The Columbia theater in Erie, Pa., is reported to have burned down on May 14, sustaining a loss of about $75,000. The Columbia is one of the best houses in Erie, having been devoted to pictures exclusively for some years. The building was owned by A. P. Wechsler, who owns the Keith house in Erie, the Colonial. The theater was leased by the Columbia Theater Co., which controls the Majestic (a vaudeville house) and the Columbia in Erie, as well as the Columbia in Warren, Pa., also devoted to pictures. O. A. Potter, the directing manager of the theaters, made his headquarters at the Columbia in Erie. The theater, seating 1,300 people, showed Paramount-Artcraft pictures at 25 cents.

George Burry Building Theater.

The new theater spirit is hitting Pittsburgh hard of late probably because of the new Government ordnance plant costing $70,000,000 which has been definitely arranged for on Neville Island, Pittsburgh. The latest addition to the new theaters building at the present time in Pittsburgh proper is the site of the old Variety and Comique theaters on Beaver avenue, north side. The new theater is being built by George Burry, one of the old exhibitors in the district, having had the B. & B. theater for years. The B. & B. has been taken over by Mr. Michaels, of the United Business Association, and will be remodeled and called the "Variety." The new theater will have a seating capacity of about 1,200.

Theater Opens in Juniata.

The moving picture theater at Juniata, a suburb of Altoona, was opened Saturday, May 11, under the management of R. H. Detiviler, of Altoona. This theater was formerly controled by Silverman Bros., who have the Strand at Altoona. The new manager has made arrangements to remodel and decorate and make necessary installation changes.

Pittsburgh Trade Jottings.

Fred Herrington left Monday, May 13, for Indianapolis and St. Louis, and will return to Pittsburgh probably the end of the week.

Practically all of the local exchange managers have joined the local Chamber of Commerce, and one or two of the exhibitors in the city have done so.

The district manager for Pathe, Tom North, was in Pittsburgh, and while here spent considerable time looking over the situation with Manager Fuller.

M. H. Berman, of the New York Jewel office, together with Dan Lederman, assistant to General Manager Brandt, were here in the interests of Universal. They are making a tour of the exchanges, and Berman left shortly after arrival for Cincinnati. Mr. Berman is a Pittsburgh man, having been connected here in his first film capacity as salesman for the World Film in the old days.

Express Deliveries Are Still Slow.

Despite the improvement of the weather for transportation purposes the retrenchment in the railroad field, together with the unusually heavy war work, still keeps express and parcel post deliveries about 50 per cent. efficient for exhibitors and exchanges. The special delivery stamp on parcel post shipments seems to aid but little in improving the situation, as deliveries in small towns are not expedited to any extent by this extra cost. The messenger service in use locally is the one source of relief for the congestion, and it is the desire, if not the expectation, of exhibitors and exchangemen that the service be extended to cover much more territory if at all possible.

Minneapolis Convention Summarized

Recent Annual Meeting of the Motion Picture Exhibitors' Corporation of the Northwest Reviewed—Things Done, Things Attempted.

By J. L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—It's all over, and the smoke has cleared away. We mean the seventh annual convention of the Motion Picture Exhibitors' Corp., of the Northwest. Nothing remains of the convention save memories and a little history. A little. The convention, as a business session, was what one might justly term (er) light. The exhibitors met, talked, shouted, demanded, and left things just about as they were. As a get-to-gether, get-acquainted proposition the last convention is head and shoulders above anything that has passed before. It is doubtful if so many exhibitors ever got so intimately acquainted with one another as at the last convention, and it is only fair to say that the exchangemen more than did their share in getting every exhibitor in closer touch with his neighbor.

The fact that the mind and the heart do not always work along the same lanes was very evident at the last convention and entertainments. With all due respect for the right and for some exhibitors' determination to make things right it must be said that a Missourian would likely grow impatient and gray awaiting developments of what was resolved on the convention floor. The exhibitors voted that the exchanges should buy Liberty Bonds with advance deposit moneys of their's; they voted that local exchange managers be given broader authority in the matter of accepting and rejecting contracts, and they did all sorts of planning for the exchanges (and we admit it might work out well, too), but we feel pretty safe in saying that it will likely be a cold day in Havana before the exchanges adopt the methods decided upon by the convention.

Judging from the convention proceedings the Northwest body has all of the ear marks of becoming a power in this territory if, after several years of internal uprisings, peace has finally been restored. The Northwest organization's members have proved that they have some splendid ideas, but not until the body is one strong unit instead of a collection of arguing factions are those good ideas going to be carried out.

Rumors that flew thick and fast previous to the convention gave one good reason to believe the convention would develop into a good verbal war, and, although it did, the issue so much discussed previous to convention time did not loom up strong on the convention floor. It was expected that the Northwest body would withdraw from the national league at the convention, but it did not, and did not voice any desire to do so. The election brought about a verbal storm, but not along the lines anticipated. The question of changing the by-laws won premier honors for debate and friction, and the less that is said of the results perhaps the better.

For a time it looked very much as though certain factions within the organization would bolt, but the "opposition," though disappointed in the election, remained loyal to the organization, and must be given credit for being good losers.

James G. Gilosky, president of the organization for three years, refused to accept any office whatsoever, thus giving the opposition a chance to run its ticket against unknown strength. The constitutionality of the election was questioned several times, but as the proceedings were carried on similarly to those heretofore the opposition let it go at that, and did not grumble about the outcome. The convention elected a board of directors from the "white ticket," with but one exception, Ralph Parker really being a "blue," because William Abrahamson, a "blue," refused to be nominated, and chose Mr. Parker as his nominee.

The elected board of directors and the number of votes received by each nominee follows: Ralph E. Parker, Duluth, 62; Billy B. Watson, Minneapolis, 46; Clyde H. Hitchcock, Minneapolis, 45; Joseph Friedman, St. Paul, 45; W. H. Deeth, Minneapolis, 44; D. W. Chamberlain, Mankato, Minn., 43; Fred H. Upham, Minneapolis, 42, and Daniel Eselin, Minneapolis, and Ellsworth Cameron, St. Paul, 40 each. Runners-up were Oliver Rowe, St. Paul, 38; J. R. Martin, H. H. Green, and Ed. F. Hinz with 30 each; W. A. Steffes with 31, and George Heesen with 32. Acting according to the original by-laws, which legal advice informed the convention could not be changed unless the charter in the possession of the secretary of the state was also changed, the board of directors met after the convention closed and selected William H. Deeth, American theater, Minneapolis, president; Ralph E. Parker, Sunbeam theater, Duluth, Minn., vice-president; re-elected Clyde H. Hitchcock, Princess theater, Minneapolis, secretary, and chose Daniel Eselin, formerly of the University theater, Minneapolis, treasurer.

The new officers have seemingly met with the approval of all interested in the organization. Mr. Deeth previously served as treasurer of the organization, and is well known because of his activities within the organization. Mr. Deeth is aggressive and a good parliamentarian. The same may be said of the other three officials. The Northwest body plans on sending a strong delegation to the Boston convention, and "under new management" promises to stir things up a bit.

A list of early arrivals to the convention was published in the World last week. A few of the later arrivals follows: George J. Ehlers, Worthington, Minn.; J. J. Isaacs, Grand Forks, N. D.; S. K. Leen, Jamestown, N. D.; J. R. Brown, Minneapolis; Roy E. Ramsell, Huron, S. D.; J. E. Sherwood, Madison, Wis.; Anton Gilles, Breckenridge, Minn.; J. M. Bergstrom, Jr., Minneapolis; G. M. Heesen, Osseo, Minn.; F. H. Smith, Menomonia, Wis.; M. A. Brown, Riceville, Iowa; H. B. Smooths, Little Falls, Minn.; J. G. Shonka, Hopkins, Minn.; F. V. Peterson, International Falls, Minn.; Charles G. Branham, Minneapolis; H. G. Billings, Minneapolis; J. A. Keough, Minneapolis; Mrs. M. E. Brinkman, Bemidji, Minn.; Oliver Whaley, Bemidji, Minn.; T. E. Hansing, Minneapolis; F. H. Dillon, Minneapolis; L. A. Haglund, Sewal City, Iowa; Mrs. Henrietta B. Starkey, Le Sueur, Minn.; C. G. Gates, Aberdeen, S. D.; E. G. Anderson, Aberdeen, S. D.; Joe Ryan, Madison, S. D.; L. C. Howden, St. Paul, Minn., and L. J. Roesner, Winona, Minn.

This year's convention brought more exhibitors from distant points than any ever held previously, representatives being present from several Iowa, South Dakota, Wisconsin, Michigan, Indiana, Illinois, and New York points.

Extra Notes from Des Moines.

Madame Nazimova in the Metro, "Revelation," broke all attendance records on its opening at the Palace theater here. The picture played to big business during its week's run, and was pronounced one of the finest subjects of the season.

L. A. Sheridan, of Pathe, is making surrounding towns via automobile these fine spring days. He asserts that his experience proves that a manager should be able to be a good roadman when occasion demands.

Ezra Skirboll, of San Francisco, brother of Manager Billy Skirboll, of the local Metro office, was a Des Moines visitor a few days last week en route to the Coast.

Texas Airdomes Will Be Few This Season

Some Exhibitors Are Planning to Show Under the Sky Roof, but the Wise Ones Say "Lay Off"—Other Notes of Interest.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Rising temperatures and falling attendances as a prospective result, are engaging the attentions of Texas moving picture exhibitors at the moment. The fellow who runs a house where the cool breezes don't blow is wondering how an "airdome" in the great out-of-doors might work. But the experienced man in the Texas picture game would probably tell the fellow with such a thought to "lay off." It's a strange proposition, but the "airdome" idea doesn't work well in Texas. They are few and far between. What's the answer? The vagaries of Texas weather and the psychology—or rather the "morale" as a very clever Mutual Film advertisement in the World recently has it—of the moving picture patron, is the answer. The vagaries of the weather send up a threatening storm cloud along about show time some four evenings a week. The rain rarely comes, but the psychology of crowds works to the extent that people will not go to an open-air place in threatening weather. And there you are.

Some of the fellows may be thinking airdome, but the wise ones say "don't do it," and salesmen declare that the combination above referred to is making itself felt on their efforts. Outside of that, however, everything's all right, and the man with a place where there's fane and ice water—about all you can get in Texas now—is still doing business at the old stand.

Up-To-Date Idea in Peach Town.

Lindale is over in the heart of the peach country of East Texas. J. F. Jarman is an up-to-date resident thereof who has joined the ranks of exhibitors, and he doesn't care a rap about the storm clouds or rising temperatures. Regardless of the fact that his town hasn't an electric plant, he has electric fans and electric lights in the new Jarman theater, just opened. Mr. Jarman has installed a Power's 6-B and a Delco lighting system.

A Buy-Out and a Kick-Back.

"Bill" Lytle, of Lytle and Eppstein, San Antonio, purchased the interests of his partner, Mr. Eppstein, in the Princess theater, San Antonio; the Royal, San Antonio, and the Strand, at Laredo, for a price said to be a hundred-thousand, but the deal hasn't been closed—that is, it's all tied up. Mr. Lytle was interested in the Empire theater, San Antonio, with some other parties who, San Antonio reports declare, have applied for a receivership, and thus started litigation which may result in the bigger deal failing to go through. The thing at this writing is still in its primary stages, with moving picture people who know about it watching interestedly for final results.

W. S. Wessling Visits Dallas.

W. S. Wessling, Pathe district manager, with headquarters at Cincinnati, and Hoyt Ricketts, auditor, were visitors at the Dallas branch during the second week in May. With Local Manager H. W. Talbot there has been a general rearrangement of things, with a view to more general activities in the Texas territory. Mr. Talbot declares he's becoming acclimated to the "normal" Texas temperatures now prevailing, in good fashion.

J. J. Daugherty Answers Draft Call.

J. J. Daugherty, only recently put on the road for Vitagraph—and who "made good," by the way—has responded to the draft call and gone to Camp Travis, San Antonio.

Patriotic Pictures Go Big in Dallas.

"My Four Years in Germany," at the Hippodrome, Dallas, proved about the biggest thing Dallas has seen during its first week's run ending May 11. It continued for another week. It did two thousand on May 11, and indications were for even better business during the subsequent run. Big publicity was secured through an essay competition on "Why America is in the war" among school pupils, who flocked to the theater before the results were announced.

The Vitagraph's "Over the Top" opened at the Jefferson on May 12 for a two weeks' run, with every indications for big business, notwithstanding the patriotic competition.

Arthur Lucas Back in Harness.

Arthur Lucas, district manager for Goldwyn, is back "on the job" after being laid up for a few days at Hot Springs.

J. E. Huey Loses His Wife.

The sympathy of every man on Dallas' row goes out to J. E. Huey, chief booking clerk with Vitagraph, Dallas, in the loss of his wife, who died May 9, after a brief illness.

Trade Notes from the Southwest.

Tulsa, Okla.—The new Majestic theater here, under construction for the last several months for McCarthy and Rothstein, is due to open during the first week in June. The theater is one of the handsomest in the state, if not really the handsomest, and is declared to have cost considerably more than the original estimate of $135,000. It will open with a new Goldwyn release.

Harry Hearne, for the last several months connected with the Hulsey managements at Dallas, is no longer with the well known Texas film man's endeavors. Mr. Hearne, who came here from Baltimore as manager for the Old Mill, has resigned. No announcement of a new connection has been made.

N. Lewis, manager Electric Palace, Tyler, Texas, passed through Dallas recently returning home from Mineral Wells. Mr. Lewis declares his health much benefited from his visit.

M. L. Levine, of the Grand, Corsicana, Texas, called on Dallas exchange people recently, and reported the outlook somewhat brighter. Mr. Levine's new house is adapted for summer shows, with a roof garden fully equipped against summer showers.

New Orleans Trade Letter

By N. E. Thatcher, 2801 Canal St., New Orleans, La.

Diamond Theater Brightens.

NEW ORLEANS, LA.—The Diamond theater was reopened on May 12 with motion pictures consisting of a feature, a comedy made by the Diamond Film Company, and vaudeville acts. The theater has been entirely rejuvenated and put in excellent shape for the summer business, and it will make a bid for a division of the patronage of the Palace and Loew's Crescent, both of which have been doing capacity business at popular prices.

Liberty Theater Ready to Begin.

The Liberty theater, New Orleans, has been undergoing a rush toward completion, and the tentative date of May 28 has been fixed as the time for the formal opening. The program for this event is the most elaborate one ever arranged for a motion picture theater in the South. The initial feature production is Guy Empey's "Over the Top," and it is to have a most distinctive showing.

J. W. Pope, Jr., Heads Triangle Branch.

"Jack" Stewart, who has been the manager of the Triangle exchange in New Orleans for several months, has received notice of his transfer to another city—perhaps Cincinnati or Pittsburgh—and J. W. Pope, Jr., who has been with the Paramount in Detroit, has been placed in charge of the Triangle exchange here. Manager Pope has a wide acquaintance with film men in this territory, and he will no doubt keep the office up to the high standard maintained by Manager Stewart.

Fox "Cleopatra" Makes Record Run.

"Cleopatra," the William Fox superfeature, with Theda Bara as the star, has completed a two weeks' run at the Tulane theater, New Orleans, which is considered a remarkable accomplishment in this city. New Orleans is distinctively a short-run motion picture city. The people frankly denote their displeasure with mediocre pictures by staying away from them. Manager Tom Campbell, however, by strong newspaper advertising and by keeping the exhibition of "Cleopatra" out of the bally-ho running, was able to fill his theater at every showing of the picture at dollar prices, and the production closed stronger at the end of the run than when it commenced. And the print has gone begging at the regular motion picture theaters of New Orleans ever since its release.

Ernst Boehringer Back at Desk.

Ernst Boehringer, manager of the Boehringer Amusement Company, has recently undergone an operation which proved to be rather serious in its after effects, due probably to his too early exposure while looking over the work at the new Liberty theater. The report was current at one time that he was in a dangerous condition, but proved to be unfounded. He is now at his home and completely out of danger, and will by this printing be able to resume his activities.

Des Moines Trade Letter

By J. L. Shipley, 615 Locust St., Des Moines, Ia.

Patriotic Pictures Take First Place.

DES MOINES, IA.—Patriotic pictures held full sway last week with Des Moines' audiences. At the Berchel the Gerard picture, "My Four Years in Germany," played to big houses at 25 cents to $1.00, having been billed heavily and used large newspaper space. At the Royal the Vitagraph picture, Guy Empey's "Over the Top," attracted liberal patronage at 25 cents admission, while the new Rialto did well with the Kleine special, "The Unbeliever."

Louis Rosenfield to Have New House.

Louis Rosenfield, manager of the Temple Grand, at Creston, Ia., was a Des Moines visitor, and told of plans for a new theater under his management in Creston. He is to have a new house on the principal street of the town, and with 800 seats. Mr. Rosenfield will continue to operate the Temple Grand for road shows and big picture features at advanced admission, using the new house for program and other service.

Frank Hurst Gets Advance Job.

Frank Hurst, former manager of "The Birth of a Nation" during its long tour of Iowa, has been appointed advance representative of Co. B. of "My Four Years in Germany," which opens its season at Burlington, Ia. Harry Mitchnick, treasurer of the local Orpheum, will be back with this company.

Des Moines Rialto in Summer Dress.

E. Metzger, manager of the Rialto, is enjoying a two weeks' vacation, and Billy O'Hare, manager of the Majestic, is doing double duty at both houses during the time. Mr. O'Hare is getting eool summer atmosphere at the Majestic, covering the seats with tan slip-ons, replacing valour tapestries with khaki hangings, and attiring his girl ushers in attractive gray silk-mohair uniforms with soft white collars. The Majestic also has a new sign, which is one of the biggest in Des Moines. It has a clever arrangement which gives the effect of two reels of film running continuously. The center panel lifts out and

permits the placing of the name and painting of the star of the current attraction. On each side of the sign a color wheel reflects and causes a constant shifting of lights on the advertising surface. The front of the house has been repainted entirely and new lobby fixtures put in place.

L. A. Crawford Assists at the Laemmle.

Manager Friedman, of the Laemmle office, announces the appointment of L. A. Crawford as assistant manager. Mr. Crawford has been with Universal for some time past as special road representative, and his long experience in the business should make him invaluable to Mr. Friedman as his right hand man.

Lorber and McIntyre Visit Des Moines.

Messrs. Herman Lorber and Robert McIntyre, traveling representatives of the Famous Players-Lasky offices, New York, spent several days last week with Manager R. C. Li Beau, of the Des Moines office. Mr. Lorber was suddenly called to New York to answer to the draft board, Mr. McIntyre remaining for a few days to work out the details of the new booking and accounting systems which are being installed in the Paramount offices.

Exhibitors Registered at Des Moines.

Visitors at local exchanges during the week included George Vanteicher, of the Royal theater, Carroll; Ed. Awe, of the Strand, Fort Dodge; J. Jolly Jones, of the Strand, Marshalltown; John Kock, of the Orpheum, Oskaloosa; J. A. Price, of the Empress, Indianola; Harry DeBaggio, of the Star, Colfax, and Pete Lemen, of the Rialto, Newton.

Notes of Interest From Des Moines.

Norman Samish, manager of the A-Muse-U and Family theater at Clinton, announces that both houses will be redecorated during the summer and reseated throughout. Mr. Samish is planning several innovations, which will include a new ventilating system at the Family.

Jesse J. Goldburg stopped in Des Moines one day recently for a conference with A. H. Blank. Mr. Goldburg was two days behind his schedule on a tour to the Pacific Coast.

Nashville Trade Letter

B. J. L. Ray, care Nashville Banner, Nashville, Tenn.

Manager Arrested for Running Sunday Show.

NASHVILLE, TENN.—W. H. Wassman, manager of the Nashville Knickerbocker, was arrested a few days ago for operating his moving picture house on Sunday. Although no admission was charged, it was alleged that ushers were instructed to tell the people who entered that contributions could be made, if desired, and that such action was a violation of the Sunday closing laws in Nashville. Wassman gave bond and asked postponement of the trial, which was granted.

Interesting developments are expected when the case is tried, for the feeling in Nashville is high in favor of Sunday moving pictures, and it seems that this is one town where the pictures would be permitted if submitted to a vote of the people.

Nothing But Pictures in Nashville.

The week of May 12 in Nashville marked an "all-picture week" in local showhouses. Every playhouse in town in the uptown district with the exception of the Orpheum was open, and every house, both legitimate and picture, showed moving pictures. At the Vendome, the largest house showing road shows, Arthur Guy Empey's "Over the Top" held the boards the entire week at prices of 30 cents for any seat, including war tax.

At the Knickerbocker Ambassador Gerard's "My Four Years in Germany" played to splendid houses during the week, with full orchestral accompaniment, prices running from 25 cents to $1.

With other houses all in full blast, it was truly a gala week in picturedom.

Kansas City Film Corporation Grows Bigger

By a $12,000 Deal It Takes over the Foursquare Branch and Also the Business of United States Exhibitors Booking—May Get More.

By Kansas City News Service, 115 Rail-way Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Within the last few days a twelve thousand dollar deal has been negotiated whereby the Standard Film Corporation, of Kansas City, has taken over the Kansas City Hoffman Foursquare office and the Kansas City office of the United States Exhibitors' Booking Corporation. The transaction was handled by Jerry Abrams, of the New York Foursquare office; Phil Ryan, general manager, and F. J. Warren, treasurer of the Standard. This brings the pictures, "The Eagle's Eye," "The Belgian," "The Zeppelin's Last Raid," "Those Who Pay," and many others to be released by the Kansas City Standard office. There are also a number of travel pictures involved in the deal. The Standard Film Corporation is also negotiating for the transfer of several other offices in this territory. The local Standard office is in the Boley building on the fourth floor, sharing that floor with the Vitagraph Company. It is now undoubtedly the largest independent exchange in the city.

Bell Engages a Secretary.

Miss Berenice Brown has been made secretary to W. H. Bell, head of the newly organized Camp Bell Company. She had formerly held a similar position with the Kansas City Hoffman Foursquare office.

A. A. Bourg Joins Universal.

A. A. Bourg, formerly a salesman for the Kansas City Vitagraph office, has been added to the sales force of the Kansas City office of the Universal Film and Supply Company.

L. E. Trainer Gets New Territory.

L. E. Trainer has been given a territory in western Missouri and in eastern Kansas with the Camp Bell Company. He was lately with the Kansas City Hoffman office. On his first trip over his territory he will concentrate on Billy West comedies.

Celluloid Pushers Meet.

The Kansas City Celluloid Pushers, an organization of Kansas City film salesmen, held their first meeting since the organization of the body at the Kupper Hotel, Kansas City, the evening of May 11, at which meeting there were about twenty present. This meeting was attended by several of the managers of the local exchanges, as well as by several others interested in local exchanges although not directly engaged in selling pictures. There was a banquet following the meeting.

Sloan Wilson Will Now Go to Sea.

Sloan Wilson, formerly shipping clerk for the Kansas City Kleine office, has enlisted in the navy. He had held this position for over a year and a half. He is succeeded by Harry Cameron, who was formerly shipping clerk at the Kansas City Feature Film Company.

Miss Locy with Mutual Office.

Miss Freddie Locy, formerly billing clerk at the Local Keine office, is now occupying a similar position with the Kansas City Mutual office.

Robertson May Soon Have New Job.

Howard Robertson, Goldwyn salesman, is another of the Kansas City film men to be called to the colors. However, it is not likely that he will have to leave the city before fall, although for a while it was thought that he would have to report May 26 at Camp Funston, Kansas. He has been with the local Goldwyn office since its opening, coming here from the Pacific Coast. Before going West he was a salesman for the Kansas City World Film Corporation office. It is certain that when he does get into service the new National Army will become very familiar with the attractiveness of Madge Kennedy, Mae Marsh, Mary Garden, Mabel Normand, and other Goldwyn stars, for Mr. Robertson lives as well as sells Goldwyn pictures.

Among Kansas Exhibitors.

Yates Center, Kan.—The Star theater, of this city, is now under the management of A. W. Crosby.

Coffeyville, Kan.—A new theater, the Tackett, is being erected at the corner of Eighth and Maple streets.

Parsons, Kan.—After being closed for some time while repairing and remodeling was being done the Elks theater is to be opened to the public in the near future. The owner of the building, S. D. Newton, has leased the opera house to Manager Bray, of the Blub theater at Joplin.

Tipton, Kan.—John Ritter has opened his picture show in the New theater.

Fort Scott, Kan.—Thomas M. Henneberry and J. R. Everett, of Paola, who recently bought the Pictureland, will make some improvements in the theater.

Newton, Kan.—Mr. Harson, of Wichita, has purchased the Pearl theater. It will be enlarged so as to seat 400 people.

Concordia, Kan.—F. F. Davis & Co., owners of the White Way theater, have purchased the Iris theater from Geo. Beach.

Girard, Kan.—The Bluebird theater has been sold to Howard C. Collins, of Salina, Kansas, who has taken charge.

Abilene, Kan.—The Gem theater, recently damaged by fire, will be reopened as soon as the new equipment can be secured.

Concordia, Kan.—F. F. Davis & Company have taken over the Iris. This is the same company which operates the White Way.

Eldorado, Kan.—Parton & Everton will erect a theater here with two stories and basement of brick and stone to cost $10,000.

Theater Notes from Oklahoma.

Billings, Okla.—S. C. Crail has purchased lots a block north of Main street, and will construct a large theater building.

Duncan, Okla.—The new airdome will be opened immediately.

Sulphur, Okla.—The new Ramona theater is ready to be opened to the public. This was formerly the Palace.

Duncan, Okla.—Frank Miller, theater manager at Marlow, has closed a deal with the Pastime theater, and will begin remodeling at once.

Duncan, Okla.—Burns & McDaniel, proprietors of the Bungalow theater, will erect a commodious airdome on West Main street.

Pawnee, Okla.—Geo. Toler, of the Toler & Clark Dairy, are here looking for a location for putting in a picture show in connection with the Dairy.

Scattered Theater Notes.

Kirksville, Mo.—The Gem theater has installed two new machines, and are again open for business.

Jackson, Mo.—The present manager of the Gem theater will move to Charleston, and Joe Williams, of this city, will conduct the Gem until other arrangements can be made.

Sheffield, Ia.—A. C. Finch has leased the Star theater to Henry and Edwin Timmerman.

Hermleigh, Texas.—A picture show was destroyed in the big fire here May 1.

Snyder, Tex.—The Cozy theater under the new management has leased the building they now occupy for two years.

Rockport, Texas.—The new managers of the Opera House have added a new picture machine to their equipment.

Beaumont, Tex.—A new airdome theater of brick, tile and concrete will be erected on Front street.

Patriotic Films Enjoying Extended Runs

Many of the New National Interest Features Come for Definite Times and Stay Longer with Continued Popularity—Some Splendid Records.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Moving pictures of a patriotic order are much in demand at the present time and some of those now being offered are meeting with phenomenal success. "My Four Years in Germany," recently shown at the Tivoli theater for one week, doubling former records for receipts, has been brought back for a two-week run and has been booked for the entire T. & D. circuit at the highest prices ever charged by this concern. The T. & D. theater at Sacramento is closed for repairs, but the owners of this house have rented the Strand and the film will be shown there for a full week, under the direction of A. M. Bowles.

Great success is being met with in booking "The Kaiser, the Beast of Berlin," and the success attained at the Strand in this city is being duplicated in the smaller communities. M. E. Cory, of the Jewel productions, recently completed a fourteen-day trip by automobile through the Coast territory, the Sacramento Valley field, the mining district of the Sierras and the San Joaquin valley, booking this feature into every town visited, with the exception of three.

"The Unbeliever" has also been going over with a bang wherever shown, and its success as a money geter is illustrated by the manner in which engagements have been extended. The original booking for one week in San Francisco was changed to a two-week run; the four-day booking for Oakland developed into an eleven-day run; the Berkeley booking was for three days, but the film was shown for two days more; the showing at Alameda was extended from two days to four, while the houses at Fresno, Sacramento, Stockton and San Jose, which booked it for four days, finally wound up with a full week each.

The Government films, booked through the film division of the State Council of Defense, are also in big demand and are proving to be distinct drawing cards, the anonuncement that they are official Government productions appealing to many. The six-reel feature, "The Re-making of a Nation," which was recently shown with so much success at the Casino theater of this city, is booking well out of town and Government officials express a desire that it be as widely distributed as possible. Special slides and advertising matter have been prepared for this production to assist in its drawing powers.

Louis S. Levin Visits City.

Louis S. Levin, an executive of the Fox Film Corporation, was a recent visitor in San Francisco from New York, this being his first visit to the Pacific Coast exchanges. He stated that he found the branches in this territory in excellent shape, with business conditions satisfactory. Local moving picture theaters compare with the best in the United States, he declared, and he found exhibitors using the most advanced business methods. The local Fox exchange, which occupies an entire building built to meet its special requirements, came in for much favorable comment. After a short stay here Mr. Levin resumed his tour of inspection, going to Los Angeles.

Universal Representative Visits.

Arthur S. Dowd, general sales representative of the Universal, spent several days recently at the San Francisco office of the California Film Exchange introducing new ideas in salesmanship and incidently getting some new ideas to be passed on to other exchanges. One of the most interesting of the new departures inaugurated by him has been the installation of a publicity department designed to assist exhibitors in making the most of the Universal releases booked by them. This department has been placed in charge of Edward Lansing Cowles, formerly associate editor of Photoplay Art, Los Angeles, and is to be a permanent institution. Mr. Dowd will return shortly to Los Angeles, but will visit San Francisco again on his way to the Northwest.

Peerless Buys Many Chaplins.

The Peerless Film Service, 100 Golden Gate avenue, San Francisco, has bought twenty-five sigle-reel and seven two-reel Chaplin re-issues, and has booked these to the Portola theater for first run in this city. E. H. Emmick, head of this concern, is preparing to leave shortly on a trip by automobile through the territory north of here.

Drummond Goes to Seattle.

W. J. Drummond, formerly manager of the San Francisco Mutual Exchange, but more recently with the George Kleine System, has been promoted to the position of manager of the Seattle Kleine office and has left for the north.

Empire Theater Changes Hands.

The old Empire theater, on Market street, which was recently closed by the exhibitors who conducted it for many years, has been taken over by A. Goldberg, who conducts the Peerless theater on Third street. Remodeling and renovating work is now under way and several thousand dollars will be expended before the house is reopened.

Sol Lesser on Eastern Trip.

Sol L. Lesser has left for New York on business connected with the State Rights Distributors and expects to return with several large productions of merit.

Edward Benedict Returns.

Edward Benedict, who filled a limited engagement as organist at the California theater earlier in the year, has returned to San Francisco for an indefinite stay and is delighting audiences at this house with his art.

Douglas Color Films Shown.

Leon F. Douglas, whose work in color photography has attracted much attention of late, recently showed his first complete moving picture in natural colors before a gathering of invited guests at Elks' Hall, San Rafael, about five hundred being present. The picture is entitled "Cupid Angling," and the scenes are in Marin County.

San Francisco Brevities.

The Strand theater has booked the first Chaplin release, "A Dog's Life," for two additional weeks, planning to make a run of a full month.

The California Film exchange has purchased an automobile for the use of its salesmen and J. H. Goldberg, manager of the Bluebird division, is making a trip through the San Joaquin valley.

George Mann, Western representative of Fox, paid the local branch a visit recently.

William Citron, who has had charge of the local Fox exchange since this branch was opened, will leave for New York shortly to attend the annual meeting of branch managers.

The York theater has been reopened by M. Seager, a feature of the opening program being a Sunshine Comedy.

Peter Boyle is now filling the position of business agent for the local operators' union.

The Strand theater, San Francisco, has booked the Jester Comedies released through the Western Feature Film Company.

P. E. Clinckert, assistant cashier at the San Francisco Pathe branch, has been promoted to the position of cashier at the Dallas, Tex., office.

Harry Lustig, division manager for the Metro Pictures Corporation, paid the San Francisco office a visit early in May.

W. O. Edmunds, of the Majestic theater, Reno, breezed into San Francisco recently to arrange his bookings and to see friends on Film Row.

J. Schaeffer, assistant manager at the Pathe office at Dallas, Tex., is in training at a local cantonment.

Jack Harrison, a brother of Marcia Manon, and formerly a scenic decorator for Triangle at Los Angeles, has returned to that city after having held a position in the shipping department of the Progressive exchange, San Francisco, for some time.

Northern California Jottings.

Lodi, Cal.—Work is under way on a new theater to be conducted by A. A. Richards.

Benecia, Cal.—W. B. Crooks, of the Orpheum theater, has joined the colors.

Martinez, Cal.—The Royal theater has been closed for the summer by H. E. Case.

Stockton, Cal.—The Empire theater is being operated Saturdays and Sundays only during the summer months.

The Yosemite theater is being remodeled and will be reopened in September.

Portland Censors Arrest on Technicality

Exhibitor Draws Heavy Fine for Technical Violation of Pre-Publicity Inspection Law—Trade in the Northwest.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Leon Sax, manager of the Princess theater, Sixth and Burnside streets, was fined $50 in the municipal court for exhibiting a film without a permit. Whether the film which was the cause of Mr. Sax's arrest was one which should be run in the city of Portland or not was not in issue; his offense was that he did not have the permit.

Mrs. E. B. Colwell, secretary of the censor board, at whose direction the arrest was made, said the board was back of her in the matter, and that she was acting upon their instructions to inforce the ordinance, numerous violations of which had been reported.

F. P. Wittenberg also came into the toils of the law for showing a picture from which, it was alleged, the eliminations had not been made. The trouble in Wittenberg's case was said to be due to a Seattle film company furnishing a print to its local office that had been used in Seattle territory in place of the expurgated print that had been prepared for Portland.

New Select Manager Visits.

Hugh B. Dobbs, the new manager for Select, with headquarters in Seattle, was a recent visitor, accompanying Jack Woody, former manager, and whose promotion made the office vacant, on the first leg of his trip to New York. Mr. Dobbs was former road man for Select, and is one of the most genial and best known film men in the Oregon territory.

The Brooklyn Theater Sold.

F. P. Wittenberg, now owner of the Grant theater in South Portland, has purchased the Brooklyn on the east side, and will make a few alterations immediately. Mr. Wittenberg has been a successful exhibitor in his territory, and the Brooklyn should go big under his management.

Herman Brown Progresses.

Reports from Boise are that Herman Brown has joined the United Theaters Circuit, and thereby road men indicated that Brown had gone on "the war path," whatever that means. Inasmuch as he controls the situation in Boise his new move will put some film companies to looking for a new spot to put their product.

Herman Brown is one of the most progressive exhibitors in this territory, as is shown by the class of pictures he runs. Recently in three successive days he played "Carmen of the Klondike," "Kaiser, the Beast," and "Tarzan of the Apes."

With the Oregon Road Men.

E. B. Howe, traveling auditor for Universal, was a recent visitor in Portland en route to San Francisco. Mrs. Howe, who has been ill in Denver, will join her husband in the Bay City.

H. C. Arthur, Portland manager for De Luxe, is back from a trip through Washington and Montana, and reports "Carmen of the Klondike" booking well.

Sol Baum and Beverly Griffith, of Universal, are back from Seattle with glowing reports of business conditions.

Ben ("Scar Top") Collier, formerly proprietor of the Superba theater, Los Angeles, is working the Northwest territory, with headquarters in Butte, for Paramount-Artcraft.

Short Film Row Notes.

McMinnville, Ore.—The Star theater, M. F. Morris, is installing new equipment furnished by the Service Film Company, of Portland.

Burley, Idaho.—S. J. Osika, Burley theater, is going into road shows in connection with pictures.

Gooding, Idaho.—A new theater is being constructed here by A. J. Schubert.

Spokane Trade Letter

By S. Clark Patchin E. 1811 Eleventh Ave., Spokane, Wash.

Pictures That Drew Well.

SPOKANE, WASH. — Moving picture houses of Spokane have been drawing capacity audiences in many instances recently due to having excellent bookings which appeal to the Spokane moving picture fans.

During the week starting with the shows Sunday, May 5, packed houses, with the waiting line extending out into the street, greeted the presentation of Charlie Chaplin in "A Dog's Life" at the Liberty. This waiting line continued from the first show until the last one started at night, and those finding no opportunity to get inside left. There were large crowds the three days following.

Mae Marsh drew well at the Clemmer during the same time in "A Face in the Dark"; Mary Miles Minter was a good drawing card at the Class A in "A Bit of Jade"; Nazimova played to good sized audiences at the Casino in "The Revelation," and Billie Burke in "The Mysterious Miss Terry" was the leader at the Lyric.

The Casino presented "Eyes of the World" the latter part of the week, and Ann Pennington, a Spokane girl, was witnessed in "Sunshine Nan" by many of her friends at the Clemmer.

E. P. Coffey Gets Divorce.

E. P. Coffey, assistant manager of the Stilwell theaters, obtained a divorce from Goldie Coffey, his wife, through Judge Hugo Oswald. He told the judge that his wife had deserted him, and was "doing a shredded wheat dance" with a Hawaiian troup.

SEATTLE NOTES.

He Ought to Be Good at It.

R. C. Montgomery, for several years a film salesman on the Pacific Coast, the last two of which he spent in the Northwest territory, is now devoting his time to the promotion of the sale of whale meat. He expects to give a banquet soon at the Hotel Washington where only whale steak will be served for the meat course. Mr. Montgomery will eventually extend his operations throughout the Northwest.

Born Into Film Circles.

C. O. Winrick, the popular accountant in the Seattle Goldwyn office, called up C. F. Hill, the Goldwyn manager, the other day and informed that he would have to look to his laurels, as he had just become father to a seven-pound baby boy who already had his eyes on Mr. Hill's job.

Orpheum Finds that Film Shows Pay Well

Lets Vaudeville Walk the Streets for a Week While the "Kaiser" Film Keeps the Great House Filled at Good Prices—May Turn to Pictures.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The Orpheum theater, built for Orpheum Circuit vaudeville and leased last year by Eugene Levy for the Seattle home of his own vaudeville circuit and a combined bill of feature photoplays, was used recently for the first time for showing pictures exclusively. This is one of the finest and most beautiful theaters in Seattle, and Mr. Levy has heretofore withstood all urging when film managers came to him with their super-features; but when he was offered the Universal production, "The Kaiser, the Beast of Berlin," and was assured that he could make enough on the picture to pay the vaudeville acts booked for that week to walk the streets and make a good profit besides, he consented to put it on as an experiment. The result was so encouraging that Mr. Levy is now seriously thinking of turning his house into a motion picture theater and eliminating vaudeville altogether. The success of this picture in a legitimate house is the more remarkable because of the stiff competition of the regular motion picture theaters of that week, when the regular 20-cent admission price was being asked, while the prices at the Orpheum were raised to 30 cents and 50 cents.

If the Orpheum does enter the motion picture field exclusively, it will make Seattle the finest "theatered" city of its size in the country, even if it has not already gained that position. It is indeed doubtful if any city save New York will surpass it in the number of houses that can truly be called motion picture palaces.

Walter Porges Goes Back to New York.

Walter Porges is leaving Seattle this week for his home in New York. Mr. Porges has been chief booker and office manager of the Seattle Select office for the past year, during which he made many friends among both exhibitors and exchange men. He will continue in the film business in New York.

Mark Goldman Was Once a Youngster.

Mark Goldman, who is the Northwest manager of Bee Hive exchanges, has a novel advertising stunt that he is using to popularize his Billy West comedies. He is organizing in every city clubs for boys that are called the Billy-West-I-Am-Your-Pal Club. The boys all receive badges that have on them a picture of Billy West and reads that the bearer is a member of the club.

Dobbs Made Select Branch Manager.

Hugh B. Dobbs, Select salesman, has made a remarkable record since joining ranks with Mr. Woody (recently made field manager, as noted in this paper last week), and has been promoted to the rank of branch manager of the Seattle office. Mr. Dobbs' success as a film executive is assured, both because of his popularity among the entire trade of the Northwest and because of his previous executive experience as district manager of the Remington Typewriter Company. He has a very magnetic personality which has gained friends for him wherever he went.

Mr. Dobbs has announced the appointment of J. P. Perry to the Seattle Select sales staff. Mr. Perry is one of those decidedly out-of-the-ordinary fellows with a great deal of experience in the distributing end of the business, but he has a big personality coupled with an aggressive disposition. He has not had a knowledge of the production, and, considering his sales record in the automobile tire business, he is going to make good and go up.

Is Building Two Alaska Theaters.

Mrs. Rose Johnson, who has been in the motion picture business in Alaska for several years, is building two new houses, one in Valdez and one in Chitna. She left for Alaska this week with two new outfits for her theaters. Besides operating several motion picture theaters and producing some pictures, Mrs. Johnson has just secured the contract from the Government to carry the mail over the Fairbanks-Chitna route. She will use an automobile during this summer, but next fall she plans to carry the mail by airplane.

Several Managerial Changes Noted.

Several shiftings are being made this month in the managerial offices of the various houses of the Greater Theaters Company.

F. A. Tate, who has been manager of the Coliseum since C. S. Jensen went to open the new Rialto in Butte, resigned to take a position in the film business in Los Angeles.

Frank Steffy, for the past year manager of the George Kleine exchange in Seattle, is the new manager of the Coliseum.

C. S. Jensen has come from Butte to Portland to take charge of the Columbia.

Ralph Ruffner, who has been managing the Columbia for the past six months, took Mr. Jensen's place at the Rialto.

Carl Stern Is Metro Seattle Head.

Harry Lustig, special representative for Metro, before he left Seattle recently on a tour of all his offices, announced the appointment of Carl Stern to the managership of the Seattle office. Mr. Stern had been salesman out of this office for the past few months, and previous to that had been manager of the Pathe exchange in Denver and of the George Kleine Seattle office. He has been in the film business on the coast for the last eight years and is known and liked by exhibitors in every state in the far West. He has the reputation for fair, conscientious dealing, so Metro exhibitors in the territory will be glad to welcome him to the managerial post.

Along Film Row, Seattle, Wash.

Critical Reviews and Comments

Upon Current Productions

"THE MATING OF MARCELLA"

Dorothy Dalton in Paramount Picture with Interesting Story Supervised by Ince.

Reviewed by Edward Weitzel.

JOSEPH FRANKLIN POLAND is the author of "The Mating of Marcella," a five-part Paramount picture produced under the supervision of Thomas H. Ince and directed by R. William Neill. The story has some novel angles, and is put together so that the interest is well sustained. A faithless wife and her desire to go to Reno and obtain a divorce and to go on a yachting trip with her lover at the same time permits the heroine of the story to fall heir to a rich husband and to be transformed from a modiste's model to a lady of position in the fashionable world.

Marcella Duranzo, the part played by Dorothy Dalton, the star of the cast, is a Spanish girl who is sent to the home of Robert Underwood with some new frocks, and attracts the attention of Lois Underwood, his wife. Lois is in love with Count Louis Le Favri, and has agreed to get a divorce from her husband. Having her choice between a trip to Reno and a yachting tour with the count she prevails upon Marcella to go to Reno in her place and pose as Mrs. Underwood. The husband goes to Reno himself with his little son. The boy is taken ill, and Marcella helps to nurse him back to health. Underwood had met the girl in New York, and is surprised when he learns that she is known in the hotel as his wife. The real Mrs. Underwood discovers that Marcella spent the night at the bedside of the child in company with her husband, and names her as co-respondent in her divorce suit. She then quarrels with the count, and he ends her life when she tries to throw him over. Underwood and Marcella are married later on.

Dorothy Dalton makes Marcella a most likeable young woman, and Thurston Hall, Juanita Hansen, William Conklin, Donald MacDonald, Milton Ross, Spottswoode Aitkin, and Buster Irving comprise the better-than-average cast. Excellent locations and skillful photography by John Stumar are pleasing features of the picture.

"THE GOLDEN GOAL."

A Fine Picture and a Real Feature Is Vitagraph Blue Ribbon.

Reviewed by Hanford C. Judson.

THE truth to human nature in the central character of "The Golden Goal," a Vitagraph Blue Ribbon feature, will give the picture a powerful appeal to the cultured and to the spectator in the rough. The opening situation is not pleasant, though it convinces. The development carries a rough but strong-willed man through episodes dramatically convincing to a knowledge that his own humanity is the only golden goal worth attaining.

Harry Morey plays the chief character of the picture with much understanding and artistic ability. Rough tramp of the seas, he is ignorant and uncouth; but is toyed with by a rich girl who gets him a job on her father's country place. This girl, the Delilah type, is played by Florence Deshon, who supplied the marked physical attraction necessary to make us comprehend her influence on the man. The reaction between these two runs all through the story and is as freshly interesting as is life itself. The third woman, the girl who becomes the intellectually growing man's good angel, is played without art, but in any case it would have been merely a propping part and to keep the character from competing with the other woman would have been its chief artistic aim. This is perfectly accomplished.

The man leaves his first job as the rich man's gardener to make much money so that he may become the "equal" of the girl. He drifts to a shipbuilding company, where the stenographer starts him on the path to an education by teaching him arithmetic. He becomes the labor leader. The other girl again enters the action when her father tries to gain control of the shipbuilding plant. He learns of the man's position and has his daughter invite him to the house as an "equal" in order to get him to call a strike and ruin the company so that he can step in. The daughter gladly acquiesces. He listens to the tempting offer; takes the money; calls a strike, and only at the last minute and with the help of the stenographer wakes up to the self-disgust his action makes him liable to. That the attraction is the woman and not merely money is kept clear and convincing. This is the picture's big thing.

Both Lawrence McCloskey, the author, and Paul Scardon, the director, deserve much credit for this picture. It is both written and directed with wisdom and dramatic ability.

IN THIS ISSUE.

The Mating of Marcella (Paramount).

The Golden Goal (Greater Vitagraph).

The Winning of Beatrice (Metro).

Toys of Fate (Screen Classic).

Social Briars (American).

A Daughter of the West (Pathe).

A Fisherless Cartoon (Fox).

A Neighbor's Keyhole (Fox).

Rose O' Paradise (Paralta).

The Oldest Law (World).

The Guilt of Silence (Bluebird).

The Firebrand (Fox).

The Clients of Aaron Green (General Film).

Cynthiana (General Film).

Believe Me, Xantippe (Paramount).

Who Is To Blame (Triangle).

Cyclone Higgins, D.D. (Metro).

His Own Home Town (Paramount).

Old Hartwell's Cub (Triangle).

The Wrong Flat (Jester).

"THE WINNING OF BEATRICE"

Five-Part Metro Comedy-Drama with May Allison and Hale Hamilton.

Reviewed by Edward Weitzel.

SPIRITED comedy acting by May Allison and Hale Hamilton go a long way in carrying "The Winning of Beatrice" on the road to success. Adapted by June Mathis and Katharine Kavanaugh from a story by May Tully, this five-part Metro comedy-drama is much more convincing with its comedy than with its drama. The plot follows along familiar lines, but Harry L. Franklin, the director, has not neglected any of his opportunities, and the picture will create a favorable impression with many patrons of the screen.

John Maddox and his son are the villains of the story. The elder Maddox forces Henry Jenkins to steal a note for a large sum from James Buckley, the father of the heroine. Buckley is killed in the struggle, and every one thinks he has committed suicide. The loss of the note bankrupts the Buckley estate, and Beatrice has to earn her own living. The younger Maddox has been engaged to Beatrice, but he promptly throws her over when he learns that she is penniless. The heroine is a candymaking expert. She goes into the business, and Robert Howard, a live wire advertising man, starts in to get orders and to make love to his boss.

Prosperity becomes a side partner in the firm, and Maddox, who is in the same line of business, trys to start a strike in the factory. Jenkins is put on the job, but he goes over to the enemy and reveals the truth about the note. James Buckley's name is cleared, Maddox is forced to pay full price for the rival concern, and Howard wins Beatrice.

Aside from the breezy work of May Allison and Hale Hamilton, Frank Currier, Stephen Grattan, John Davidson, Peggy Parr, Rean Raymond, Frank Joyner, and Baby Ivy Ward contributed satisfactory impersonations. Arthur Martinell was the cameraman.

"TOYS OF FATE"

Seven-Part Metro Screen Romance Shows Nazimova in Strong Dual Role.

Reviewed by Edward Weitzel.

THE necessity for making "Toys of Fate" a seven-part feature has forced June Mathis, the author, to stretch her story to the limit. This Screen Classic, produced by Metro, successfully answers its purpose of providing Nazimova with her full share of forceful acting. The construction and direction of "Toys of Fate" fall considerably below the high level reached in "Revelation," but the star dominates the picture with her graphic personality and illuminating art, and is supported by an excellent body of actors in the other roles. A tendency to move too quickly is the only blemish on Nazimova's performance. George D. Baker, the director of the picture, has worked out most of the business cleverly, but many of the backgrounds in the long shots are too full of moving figures.

Nazimova plays two gypsy women, mother and daughter. In the prologue, Hagar, the wife of Pharos, a gypsy chief,

deserts her husband and child for Bruce Griswold, a wealthy man, who soon tires of her. Hagar kills herself. When Azah, her daughter, grows to young womanhood her father's tribe camp on the Southern estate of the man who deserted her mother. Griswold becomes infatuated with the girl, and has her educated, after promising to make her his wife. The story is further complicated by having Azah in love with Henry Livingstone, a young lawyer, with whom Griswold's daughter, Blanche, is infatuated. Livingstone really cares for Azah, but Blanche traps him into proposing to her.

The Gypsy girl, believing she has lost Livingstone, forces Griswold to keep his promise and marry her. Later she is accused of his murder, and is defended by Livingstone. The couple are finally married, Azah's father having a hand in all that happens, and being anxious to revenge himself on Griswold.

Charles Bryant, Frank Currier, Irving Cummings, Dodson Mitchell, Edward J. Connelly, and Nila Mac form the support. Photographed by Eugene Gaudio.

"SOCIAL BRIARS"

American Subject Features Mary Miles Minter in Moderately Entertaining Story.

Reviewed by Margaret I. MacDonald.

THE five-reel production, "Social Briars," made at the American studios and released on the Mutual program May 13 is not strongly entertaining for the reason that the chief essentials of the drama do not make themselves felt as vigorously as they should. The opening scenes of the picture, which take place in a village Sunday school, are very amusing, and had the entire production been developed with the same fascinating quality as these first few scenes wherein the human side of the rural Sunday school scholar is excellently depicted, "Social Briars" would have been a winner. As it is it is neither very good nor very bad, but just mildly entertaining.

As the story runs an orphan girl who has been given a good home but no love grows tired of the village with the little it has to offer and tries her luck in the city. She accidentally falls into a position as soloist in a church choir, and later becomes the star of a musical comedy. During this period she meets again a young man, son of a prominent member of the church who had offered her a ride in his automobile on her way to the city, and who has also insulted her, and the two fall in love wth each other. Because of his entering her dressing room in a drunken state the girl severs her connections with him, and goes back to her native village, where he meets her again after he has decided to work for a living as a traveling salesman for his father's business. Here the romance comes to a climax, and the two become betrothed.

"A DAUGHTER OF THE WEST"

Pathe-Diando Subject Features Baby Marie in Story of East and West.

Reviewed by Robert C. McElravy.

THIS number, directed by William Bertram, contains an enjoyable series of events which bring out a strong child interest in the opening reels. Later, while the juveniles still hold the scene at times, their work is largely superseded by some exciting melodramatic occurrences. The first of the story is pictured in the East and the latter part in the far West.

Baby Marie Osborne appears as June, daughter of Ralph and Stella Gordon, the parents being portrayed by Frank Whitson and Marion Warren. June has a little colored boy playmate who remains in the production throughout adding much of the comedy; he is very laughable at times. Ralph and Stella Gordon are mismated, the wife being shallow and discontented. She is tired of her husband, who is older than she, and finally goes to the beach, where she has a flirtation with Allan Standish.

Ralph Gordon catches his wife making love to Standish and casts her off, he, himself, taking June with him on a trip West. Gordon had formerly lived in the mining town of Hell's Gulch, and is elected sheriff soon after his reappearance. There are some pleasing comedy scenes here, but the later events have to do with the sheriff's battles with a gang of outlaws and the reappearance of Standish. The story gives evidence of some padding toward the close, but is one that will hold the interest. There is a love story in which June's governess and her father figure, as well as Standish, who had deserted June's mother just prior to the latter's death.

TWO FOX COMIC OFFERINGS

"Fisherless Cartoon" Will Compel Laughter and "A Neighbor's Keyhole" Is Funny.

Reviewed by Hanford C. Judson.

THE new Fisherless cartoon, released by the Fox Film Corporation, is one of the best Mutt and Jeff comics in some time. We see Lieutenant Fisher at work on a picture with Jeff still unfinished. The telephone rings and the soldier is called to arms, leaving poor Jeff with only a leg to stand on. Mutt rises to the occasion and supplies the missing member and then orders poor Jeff to draw the thousands of pictures needed to complete the story which Mutt has written. The "grinds" on the motion picture business are fresh and good. They are such as will be readily understood by everybody, and the picture, written by Mutt and finished, even to the photography by Jeff, is a sure winner.

"A Neighbor's Keyhole."

The Sunshine comedy, "A Neighbor's Keyhole," by the Fox Film Corporation, is all kinds of a comic and is surely uproarious. The wealth of incident makes it impossible to describe it in detail. One of its characters, Mr. Adam Sapple, has a throat that goes up and down, up and down, whenever he drinks. He and another character are saving a bottle together, and the other wise guy gets a pretty bell to hang around the throat so that when he hears a tinkle, tinkle, he knows what's up and what's going down. There are rivals for the hand of the heroine, school girls in bathing a la Coronado Beach, cops, crazy automobiles, and other wheels of many kinds, an indomitable swan and a most pugnacious ram. It is to laugh all right and that's all one needs to say about one of these fertilly invented Sunshine comedies. It doesn't skimp in anything.

"ROSE O' PARADISE"

Bessie Barriscale in Fair Paralta Picture Written by Grace Miller White.

Reviewed by Edward Weitzel.

ANOTHER of the simple girlish heroines that Grace Miller White is so fond of creating heads the list of characters in "Rose o' Paradise," a six-part Paralta, with Bessie Barriscale in the title role. The picture was directed by James Young and photographed by Clyde De Vinna. The author of "Tess of the Storm Country" lays the scene of this story in the South, and Virginia Singleton, the young heroine, finds her path in life beset with enemies, chief of which is her father's brother.

The girl's mother dies in childbirth, and her father goes insane from grief. The mother's fortune is left to Virginia, and her uncle is appointed guardian. When Virginia is sixteen her father recovers his reason, escapes from the asylum where his brother has had him confined, and returns home. His daughter is in the care of an old colored mammy. Fearing that his brother will injure the girl he sends Virginia to live with a lame shoemaker who was once his gardener. The shoemaker lives in Paradise Row, and is very poor. Virginia grows up in an atmosphere of kindly poverty and deep affection. At the proper time the wealthy young man appears on the scene, and the girl eventually becomes his wife.

Melodramatic interest is injected into the last two reels of the picture by having the wicked uncle commit murder and a tough character named Bates attempting to assault Virginia. Bessie Barriscale plays the heroine cleverly, and Howard Hickman, David M. Hartford, Norman Kerry, Edythe Chapman, William Delmar, Lucille Young, and Arthur Allardt round out a competent cast.

"THE OLDEST LAW"

World-Picture Features June Elvidge as a Country Girl in Metropolis.

Reviewed by Robert C. McElravy.

THIS subject is unusually pleasing in certain respects, and quite disappointing in others. It makes a welcome departure from the familiar story of the country girl who comes to the city to earn her living, so far as her experiences are concerned, but there is a certain lack of plausibility in some of the action which weakens the plot. A touch of the sordid in a number of instances is also a bad feature. The film might be reedited to decided advantage and converted into a strong subject. As it stands certain episodes lack balance and conviction.

June Elvidge makes a strong figure as Jennie Cox, though the character is loosely developed, and her step from rural life to complete sophistication is rather hurried. She finds herself alone in New York after the death of her one friend, the old professor. She loses her position as typist through the trick of a jealous girl in the office, and is finally reduced in funds to three dollars. She decides to spend this last money on a good meal in a big hotel, a decision which carries the sympathy of the observer. At this point the story weakens. Her ordering of a Bronx cocktail gave a touch of the ridiculous under the circumstances, and considering the fact that she was unused to drinking. The heroine loses sympathy here.

After leaving the hotel the girl meets a former married man whom she had seen in the country, and reluctantly becomes his housekeeper. This situation is well handled, but the scenes with the gambler were prolonged and unnecessarily unpleasant at time. The divorced wife makes a good character, and is well portrayed by Eloise Clement. John Bowers appears as the husband, and Frank Norcross as the gambler.

"THE GUILT OF SILENCE"

Bluebird Offering Features Monroe Salisbury in Story of Snow Country.

Reviewed by Robert C. McElravy.

HUGE drifts of snow piled on mountains and valleys give an excellent Alaskan atmosphere to this story of the gold fields. The subject is full of entertaining action, and quite unusual in plot. It is a story of primitive emotions in the gold fields of the Northland, and makes altogether a striking feature.

Monroe Salisbury, always an interesting performer, has a strong part in this. He appears as David Matthew, a successful miner, about to start back over the home trail with his bags of gold dust. He is victimized by Frank and Amy Marshall, who drug him and steal his gold. In the chase across the snow fields, in which dog teams are used, Matthew becomes lost in the snow, and loses his voice. He is rescued by a miner named Harkness, who takes the victim home. Matthew recovers in every way except that he cannot speak.

Matthew's rescuer, Harkness, is then victimized by the same couple, and he even consents to marry Amy, though she is already the wife of Marshall. Matthew, unable to make his story known, witnesses this marriage, which he is unable to stop. Later, when Harkness' daughter appears,

Matthew falls in love with her and she with him despite his mute condition.

The situation in the cabin where all are snowed in for weeks at a time is very unusual and full of dramatic possibilities. Harkness is away, having gone to the gold fields to look after his claim, and Matthew discovers the relationship between Amy and Frank. Matthew, himself, is shot by Harkness, though not fatally, when the latter returns. The effect of this second injury restores Matthew's vocal powers, and he succeeds in making the truth known.

This interesting story was produced by Elmer Clifton from a story by Ethel Hall. The cast includes Ruth Clifford, Betty Schade, and Alfred Allen.

"THE FIREBRAND"

Virginia Pearson Has Melodramatic Role—Story Starts Poorly But Picks Up.

Reviewed by Hanford C. Judson.

BEGINNING with the usual type of melodrama in which the evil villains cultivate the facial expression of vultures and the good heroes look ardent as well as noble and the heroine glances around her in her loveliness from armchair or table or in pretty localities out-of-doors, this picture, "The Firebrand," a Fox five-reel offering with Virginia Pearson playing the part of a Russian princess, does get a vigorous situation in the final reaches of its action and works up dramatic interest enough to hold strongly. Its chief fault is that it is neither sheer melodrama nor is it a "slice of life" type of production whose object is reality. It mixes both, and spectators may feel the clash between states of mind that are mutually unreal to each other. It is not one of the best vehicles for Virginia Pearson.

In the last reel a true tragic situation is developed, but when the princess has shot her husband who has made himself president of Russia to save his country from the Germans, she discovers that he had murdered her uncle merely because that evil aristocrat had sold out to the Huns and furnished defective ammunition to the Russian Tenth Corps to which her only brother had been assigned. That corps had in consequence been wiped out. Now the princess, who has married the revolutionist, sees the poison coils of the plot, and taking the supposedly dead body in her arms she recalls it to life and they live happily ever after.

It is a picture of many players and many scenes. It has some extremely well furnished interior sets and several excellent location pictures. There is a scene in a quarry where political prisoners are working, the revolutionist hero among them. A cave-in of rock takes place and the prisoner saves the life of the princess who has come there to express sympathy with him on account of his hard fate, due to his book against the aristocrats. This is the beginning of their friendship.

TWO WOLFVILLE TALES

Western Stories Adapted from the Works of Alfred Henry Lewis.

Reviewed by C. S. Sewell.

THE first two offerings of a new series of two-reel Broadway Star Features founded on the popular "Wolfville Tales" written by Alfred Henry Lewis were shown recently by the General Film Company. They are interesting and entertaining productions dealing with various phases of human nature as exemplified in a Western settlement.

"The Clients of Aaron Green."

A lawyer comes to Wolfville, but is not received with open arms. Things move slowly, so the boys decide to try out his "oratory." They stage a fake murder. After freeing the "murderer" the dead man joins in the drinks. Later three criminals are brought to the jail, and the lawyer is hired to defend them. His fiery oratory has such an effect on the crowd in the courtroom that it seems the criminals will be freed, when one of the gang interrupts the proceedings, takes the lawyer out, and shows him his clients who have already been strung up. The lawyer, disgusted, leaves the settlement. The cast, including Bob Burns as Aaron Green, and Sidney Hayes, William Lester, and Texas Allen, all give a good account of themselves.

"Cynthiana."

Cynthiana Bark comes into camp and opens a "votes for women" saloon. She makes the men understand that she will stand for no nonsense. A tenderfoot loses his heart, and proposes. She chases him out with a rifle, then changes her mind, and as he flees from town in a stage she follows him, holds up the stage, and makes him marry her then and there, a minister fortunately being a passenger on the stage. About this time the poor fellow's father appears, and falls in a fit. Cynthiana nurses him, and he wants to marry her, but she has to decline, saying she is already married to his son.

There is considerable humor and a number of clever touches in this picture, which was directed by George Sargent. Patricia Palmer makes an excellent Cynthiana, and Jack Dill does good work as Oscar, the soft tenderfoot. The remainder of the cast includes George Holt, Tex Allen, William Lester, and Hattie Buskirk. The photography and settings are adequate.

"BELIEVE ME, XANTIPPE."

Wallace Reid in Rattling Good Paramount Comedy from Ballard Stage Success.

Reviewed by Edward Weitzel.

BELIEVE me, gentle reader, "Believe Me, Xantippe," is a rattling good picture, and Wallace Reid is capital as the hero. John Barrymore, who created the part in the stage version of the Frederick Ballard success, has nothing on the star put forth in the screen arrangement of the play produced by Jesse L. Lasky. And let it no longer be said that stage plays do not lend themselves cleverly to the screen.

"Believe Me, Xantippe," was put into scenario form by Olga Printzlau, and skips along on its merry way without hitch or stumble. Before the first reel is half over the story is well started, and there is no lagging of the fun right up to the finish. Donald Crisp has caught the spirit of the comedy and maintained it through the entire production, of which he is the director. Henry Kotani was the cameraman.

"Believe Me, Xantippe," is the favorite expression of George MacFarland, a young college chap, who bets $20,000 with two of his pals that he can commit a crime and not be caught by the police within a year. He forges the name of one of his friends, and departs for the West. Brown and Sole, his two chums, expect to trap him by notifying the police to look out for a man who is always saying "Believe Me, Xantippe." MacFarland manages to elude arrest until the year is almost up. Then he meets a girl, and trouble starts at once.

Dolly Kamman, the daughter of Sheriff Kamman, of Colorado, is spending the night alone in her father's hunting lodge when MacFarland gets lost in the woods and drops in to get his bearings. Before he realizes just what has happened, Dolly has identified him and made him a prisoner. From then on the complications are rapid and amusing, and Mac wins both the wager and the girl.

The easy and taking comedy method of Wallace Reid is matched by the deft characterization of Ann Little as Dolly. Ernest Joy, Henry Woodward, James Farley, Noah Beery, Charles Ogle, James Cruze, Winifred Greenwood, and Clarence Geldert help on the good work. A most entertaining picture, "Believe Me, Xantippe."

"WHO IS TO BLAME?"

Picked Cast in Novel Triangle Picture With Well-Acted Japanese Hero.

Reviewed by Edward Weitzel.

THERE is considerable novelty in "Who Is to Blame?" a five-part Triangle picture written by E. Magnus Ingleton. The story has little speed, but reaches a satisfactory conclusion, and the atmosphere of the Land of the Mikado is reproduced with a fair amount of skill. The cast is headed by the Japanese actor, Jack Abbe. Frank Borzage directed the production, Pliny Horne having looked after the photography.

Jack Livingston as the wealthy Grant Barton, Maud Wayne as Marion Craig, Lillian Langdon as her mother, and Lillian West as Tonia Marsh are seen to advantage. Jack Abbe impersonates a Jap rickshaw boy whose devotion to his American employer reunites that gentleman and his wife after a vampirish lady has nearly succeeded in separating them forever. The Japanese actor gives an ingratiating performance of the character, and plays with commendable restraint.

The opening scene of "Who Is to Blame?" takes place in Japan. Grant Barton, an American tourist, is unmarried, when he meets Taro Sam and prevails on him to become his valet. After his return to the United States, Barton meets Marion Craig, and marries her. They are both very happy until Marion is called away to the bedside of her mother, and Barton meets Tonia Marsh, a young woman who lives by her wits. When Marion returns home she surprises her husband embracing Tonia in the parlor. She goes to her mother's home, and that worthy woman does her best to keep the couple apart.

Taro Sam determines to cure Barton of his infatuation. He contrives to make Tonia believe that he is a prince in his own country, and is successful in his attempt to take his master's place in her favor. Barton calls unexpectedly, and finds Taro Sam and Tonia embracing each other. He discharges the boy and goes back to his wife. Taro Sam returns to Japan and invests in a new rickshaw.

"CYCLONE HIGGINS, D. D."

Bushman and Bayne Are Featured in an Entertaining Light Comedy.

Reviewed by C. S. Sewell.

THE Metro five-reel feature for May 13, "Cyclone Higgins, D. D.," presents Francis X. Bushman in an eccentric character role, that of a parson in a backwoods settlement, and Beverly Bayne is featured along with him as a harum scarum village girl. The roles of the two stars differ materially from their previous efforts. The production is entertaining, and there are a lot of good laughs combined with considerable heart interest.

Cyrus Higgins, an itinerant preacher, accompanied by his Chinese servant, reaches Yellville. Soon after several robberies occur, and the guilty deputy sheriff causes the arrest of Abner Phillips. His daughter, Sally, seeks refuge in the parson's home, which starts a scandal. Cyrus thrashes the deputy who starts the rumors, and sends Sally to his sister in Virginia to be educated. A waif is left on his doorstep, and he adopts her. Soon after the deputy sheriff attempts to kill Higgins, but does not succeed. Sally, realizing that she loves Higgins, returns home, but Higgins tells her she must share his love with another lady, and brings in the little waif.

Much credit is due to Director Cabanne for the manner in which he has built up this simple story. There are a number of well handled scenes, including the fight between Higgins and the deputy, the attempt of the deputy to shoot Higgins, and, in a lighter vein, the scenes where Sally chases a rooster to get a feather for her hat, and where the waif, following Bushman, imitates his walk. Bushman does good work as Cyrus Higgins, or Cyclone,

as he is called after the fight, and Beverly Bayne ably assists him with her characterization of Sally Phillips. Some of the best work in the picture is performed by Baby Ivy Ward as the little waif. Charles Fang as the Chinese servant shows that he is a good actor. The remainder of the cast are entirely satisfactory in their respective roles, and the photography and locations are excellent.

"HIS OWN HOME TOWN."

Paramount Presents Charles Ray in a Story by Larry Evans.

Reviewed by Louis Reeves Harrison.

HIS own home town sees him as a tramp when he returns on a freight train to the disgust of his clerical father, but he tells his sweetheart, a budding actress, "I intend to make good right here in my own home town." He thereupon bids her good-bye, also her father, owner of the only independent newspaper in a graft-ridden town, and goes away for a period of two years—a slight contradiction—in order to "make good." While absent from home he, James Duncan, writes some successful plays under the nom de plume of Duncan James in which his sweetheart stars without suspecting the pseudonym. Both return about the same time, her father having died and left his newspaper to Duncan instead of to his daughter. Duncan takes off his coat, gets out extra editions, and frightens the grafters stiff. So he really does make good in the end. He also embraces the young actress at the end, though he announces with some annoyance that it is the conventional conclusion.

The story is intended to show the power exerted by the press, especially, it would seem, when conducted by young men of no previous training or experience in the newspaper publishing business. Duncan does not need either. He has the enthusiasm of youth, high ideals, and the courage of conviction, the real essentials of a campaign for reform, and these qualities enable him to win out so overwhelmingly that he wipes a great political organization out of existence. It is done in jigtime, a marvelous accomplishment for one so young, but it is not impossible. Sound judgment is the prime essential of success, while experience often gets men into a rut. Mr. Ray and the supporting cast are entirely equal to the requirements of their modest roles, and the settings are convincingly appropriate.

"OLD HARTWELL'S CUB"

William Desmond and Mary Warren in Triangle Five-Part Heart Story.

Reviewed by Edward Weitzel.

ADMIRERS of homely pathos and simple humor will welcome "Old Hartwell's Cub," a five-part Triangle story written by Mable Richards and adapted to the screen by George E. Jenks. The picture was directed by Thomas N. Heffron and photographed by Alfred Gosden, William Desmond and Marry Warren having the principal roles. The story is told in novel form, and its characters are such as are found in the usual tale of small town life. Some of the incidents are rather far-fetched, but the hero's heart is in the right place, and he wages a fight in defense of his drunken old father that will win the respect and sympathy of most spectators.

Bill Hartwell, a young village blacksmith, has the misfortune to live in a place where the neighbors have developed only the mean side of their natures. Bill's father is the town drunkard, and when he is locked up in the jail Bill promptly batters in the door with a sledge and takes him home. The neighbors are all against Bill except the Reverend David Lane and his daughter, Mary. Bill falls in love with Mary, but she gets entangled with a worthless scamp named Edward Jones, and marries him. Jones, who has a wife in Chico, Ariz., promptly deserts her, taking with him money that had been intrusted to Mary. She follows him to Arizona, and Bill follows Mary. They both have lively experiences in the West, and when they start for home Mary and Bill are man and wife.

William Desmond has the physical qualifications for the part of the blacksmith, and, aside from doing rather too much posing, acts it effectively. Mary Warren is a pleasing Mary Lane. Eugene Burr, Walt Whitman, Percy Challenger, Dorothy Hagar, Graham Pette, Edwin J. Brady, and William Ellingford complete the cast.

"THE WRONG FLAT"

Twede Dan Does Good Work and Performs Several Stunts in This Two-Reeler.

Reviewed by C. S. Sewell.

IN this two-reel comedy, the fourth or May release of the Jester Comedy Company, Twede Dan shows his versatility as an actor, and his unusual ability as an acrobat. He appears as a young man who has imbibed too freely, and later, in endeavoring to get away from an unpleasant situation, disguises as a woman. He also performs several stunts, such as falling from one theater box into the one directly beneath, and sliding down a rope from the top of a building, then making a good fall after the rope burns.

The picture opens in a theater, where Twede Dan succeeds in interfering with all of the performers and is thrown out. He goes home, gets into the wrong flat much to the distress of the lady occupying it. The husband returns, Twede goes out on the fire escape, and then a chase ensues in which various obstacles are encountered.

The star is assisted by a capable cast, including Nilde Babette. There are a number of laughs, and the picture should provide good entertainment in the majority of theaters.

Comments

General Film Company.

THE CLIENTS OF AARON GREEN (Broadway Star).—This two-reel picture is the first of a series adapted from the Wolfville Tales written by Alfred Henry Lewis. It deals with a lawyer is a western settlement who, by his fiery eloquence, is about to succeed in freeing his guilty clients, when one of the gang of cowboys reveals the fact that they have been executed in the meantime. The production is interesting and well acted.

CYNTHIANA (Broadway Star).—Another of the Wolfville stories, written by Alfred Henry Lewis. This two-reel picture deals with the romance of a very breezy western girl and a tenderfoot. After refusing him at the point of a winchester she changes her mind and goes after him. The acting of the entire cast, headed by Patricia Palmer and Jack Dill, is excellent, and the production is interesting and has a number of good scenes with several humorous touches.

Bluebird Photoplays, Inc.

THE GUILT OF SILENCE (Bluebird).—A strong five-reel subject, featuring Monroe Salisbury and Ruth Clifford. The scenes occur in the Alaskan gold fields and are full of good drama. The snow landscape, dog teams and settings in general give a pleasing atmosphere to the piece. It is altogether an unusual subject.

Famous Players-Lasky.

THE MATING OF MARCELLA (Ince), May 20.—Dorothy Dalton plays a modiste's model in this five-part picture which has an interesting story. The locations are attractive and the production is well handled. It is given a longer review on another page of this issue.

BELIEVE ME, ZANTIPPE (Lasky), May 27.—Taken from Frederick Ballard's stage play, this picture is one of the most entertaining screen comedies ever made. It is capitally played by Wallace Reid, Ann Little and the rest of the company. A longer review is printed on another page of this issue.

Fox Film Corporation.

A FISHERLESS CARTOON (Fox), May 5.—One of the best Mutt and Jeff comedies in some time. Lieut. Fisher being called to arms has to leave Jeff with only one leg, so Mutt not only supplies him with the missing member, but writes a scenario and has Jeff working till it is on the screen. They finally try to sell it to the Rialto, and, discouraged with its reception, send a S O S to Fisher for help.

A NEIGHBOR'S KEYHOLE (Fox Sunshine Comedy), May 5.—Has a wealth of incident and situation that is astonishing. It is uproariously funny and a sure winner. We have noticed it at more length on another page of this issue.

THE FIREBRAND (Fox Special Feature), May 26.—A five-reel picture with Virginia Pearson taking the role of a Russian princess who finds her ideal at the last in a revolutionist. The picture is very melodramatic till almost the close, when it works a real situation of much tragic effectiveness. We have reviewed it on another page of this issue.

Greater Vitagraph, Inc.

THE GOLDEN GOAL (Vitagraph Blue Ribbon Feature), May 20.—A five-reel picture of solid merit and would be a good box office attraction if properly publicized. It is a picture of the soul of a man rough but ambitious. He starts in ignorance and works his way up to a knowledge that glory of his own humanity is the only golden goal worth his striving for. He finds that certain things that glimmered before him in the beginning are tinsel and trash. Harry Morey and Florence Deshon distinguish themselves in the two interesting roles of the plot.

W. W. Hodkinson Corporation.

ROSE O' PARADISE (Paralta), May 20.—A Grace Miller White story, this picture has a simple, childish heroine, cleverly played by Bessie Barriscale. The production was directed by James Young. It is reviewed at length on another page of this issue.

Jester Comedy Company.

THE WRONG FLAT.—This two-reel offering is the fourth release of the Jester Comedies. There are a number of amusing situations, first in a theater, then in a flat. Twede-Dan again demonstrates that he is not only an excellent actor, but a good acrobat. One of the best scenes is where he masquerades as a woman.

Metro Pictures Corporation.

CYCLONE HIGGINS, D. D., May 13.—There are a number of good laughs and several scenes rich in human interest in this five-reel production in which Francis X. Bushman and Beverly Bayne are featured, assisted by a very clever little girl. The story deals with an eccentric minister's experience in a mining camp.

THE WINNING OF BEATRICE (Metro), May 20.—May Allison and Hale Hamilton do a lot of breezy comedy work in this five-part picture, written by June Mathis and Katherine Kavanaugh. The dramatic portion of the story is only fair. It is reviewed at length on another page of this issue.

TOYS OF FATE (Screen Classics).—A dual role in this seven-part picture gives Nazimova a chance for vivid acting. The

story was written by June Mathis and directed by George D. Baker. A longer review is printed on another page of this issue.

Mutual Film Corporation.

SOCIAL BRIARS (American), May 13.—A Mary Miles Minter production directed by Edward Sloman. The picture is much more entertaining and more ably directed than many of the former productions in which this youthful star has appeared. A full review will be found elsewhere.

HER TERRIBLE TIME (Strand), May 14.—This is one of the best of the recent Billie Rhodes comedies. In it the heroine, being entertained at the home of a friend with whose brother she is in love, unintentionally places herself in a compromising position when she accidentally leaves her diary in his room and is found there with him (also an accident) by his parents and sister. Some truly funny complications attend her thwarted efforts to regain the diary before the young man arrives on the scene.

SCREEN TELEGRAM NO. 22 (Mutual), May 15.—An unusually interesting number, containing such items as a yacht race at New Orleans, logging in Louisiana, Toronto, Ont., in prayer for the victory of the Allies, the King of Italy reviewing the Parade of Triumph and other equally attractive events.

HER RUSTIC ROMEO (Strand), May 28.—Rather a meaningless comedy featuring Billie Rhodes. The heroine of the play, a musical comedy star, is sent to the country to learn the dialect and manners of the rural community, in anticipation of playing the star part in a rural drama. The new leading man of the company also happens to be sent there, and the daughter of the farmer falls in love with him. Finally the players land back in the city followed by the farmer and his daughter. The latter surprises her father when he is about to insist that the leading man marry her, by stating that she is about to marry her country lover.

Pathe Exchange, Inc.

BRITAIN'S BULWARKS, No. 3 (Pathe) May 26.—This interesting installment pictures the movements of British troops in the present campaign in Turkey and Asia. The military base at Basra is shown, with non-war side lights, such as Arabian fete days. Trench scenes on Sinai desert and the movement of wounded troops is also shown. This has a valuable historical interest.

IN SOUTHERNMOST RUSSIA (Pathe), June 2.—A descriptive reel, devoted to scenes on the peninsula of Crimea. This gives an excellent idea of conditions in this part of Russia prior to the war. Scenes are taken in Sebastopol and numerous villages, showing the arches, monuments and architectural features of the country. The glimpses of the varied peoples, which include Greeks, Turks, Bulgars and others, as well as Russians, are also interesting.

ENEMY ALIENS (Pathe), June 2.—Episode No. 13 of "The House of Hate." An unusually interesting installment. Gresham rescues Pearl from the suburban cottage after seeing her S. O. S. light flashes from the windows. They encounter The Terror again. Later, after shadowing Haynes Waldon, they learn of his communication with a German spy from whom he is taking illegal pay. The number closes with a strong melodramatic climax.

THE CITY SLICKER (Rolin-Pathe), June 2.—A characteristic comedy number, featuring Harold Lloyd, Harry Polard and Bebe Daniels. Harold becomes clerk at a country hotel, which he proceeds to brighten up with all sorts of new appliances and time-saving devices. He has a funny love affair with a girl at the hotel and finally elopes with her. There are some amusing new tricks in this.

Triangle Film Corporation.

OLD HARTWELL'S CUB (Triangle), May 19.—Founded on a story by Mable Richards, the picture has homely humor and real pathos. William Desmond and Mary Warren play the leads. A longer review is printed on another page of this issue.

WHO IS TO BLAME? (Triangle), May 19.—The hero of this five-part picture is a Jap, played by Jack Abbe. The story has some novel points and is well acted. It is reviewed at length on another page of this issue.

Universal Film Company.

CURRENT EVENTS, NO. 53 (Universal), May 11.—With the "Blue Devils" at West Point; opening of yachting season in San Francisco; mile-a-minute pigeons; British monarch visiting marines; Italian line holding firm against Huns, and numerous other features of interest appear in this number.

CURRENT EVENTS, NO. 52 (Universal), May 4.—With the Yankee Flyers at Morrison, Va.; Anzacs and Blue Devils in New York; food conservation; Liberty Loan scenes; greeting new Japanese ambassador, and numerous other war side lights are given prominence in this number.

ANIMATED WEEKLY, NO. 23 (Universal), May 8.—Scenes from the Evening Mail Marathon race in New York; Canadians celebrating first gas attack; what women of England and America are doing in the war; a California swimming contest, and numerous other entertaining features are shown in this number, which closes with Hy Mayer cartoons.

PRETTY BABIES (L-KO), May 15.—A two-reel subject, featuring Dave Morris, Rube Miller and a group of pretty girls. The latter appear in bathing suits and pajamas, being entertained at a house party by Billy Bingo while his father is away. The story, which is very indefinite in plot, is told in poetical subtitles. The subject is inoffensive, but contains little humor and is not at all strong.

THE LION'S CLAW (Universal Special), May 20.—Episode No. 8 of this serial. This instalment is packed with thrills, all well staged. Beth is rescued from the quicksand by Capt. Harris. They go to Bonda, where they attempt to release the prisoners. But Beth herself is made prisoner. Rex De Roselli does excellent work as Rej Hari.

WHO'S ZOO? (L-KO), May 22.—A one-reel comedy, featuring Kathleen O'Connor, Rube Miller and a trained elephant. The latter furnishes much of the comedy, doing some rather surprising stunts. This number is entertaining and will go strong with children.

THE LION'S CLAWS (Universal Special), May 27.—Episode No. 9. Beth is lowered in a tank by Rej Hari's men and finally gives up the proclamation but later recovers it. She is thrown into the lion's den and rescued by Harris in an exciting manner. She is placed in the harem, but escapes. The number is full of stirring action, the serial on the whole being strongly built.

THE BULL'S EYE, NO. 17 (Universal), May 27.—This begins with Cody gathering himself together after a fall over a cliff, tied to the back of a horse. The number is full of exciting action, which includes knife throwing, the rescue of Cora from drowning, the capture of North and Sweeney and their escape, and Cody's recapture. The installment comes to a climax with Cody tied to a railroad track before an approaching train.

U. S. Exhibitors' Booking Corp.

MEN (Bacon-Backer).—Written by Harry S. Sheldon and produced with a fine cast, this six-part photoplay has a strong theme and has been ably directed by Perry R. Vekroft. It is reviewed at length in last week's issue.

World Pictures Corporation.

VENGEANCE, May 20.—A six-reel subject, which features Montagu Love, Barbara Castleton and Madge Evans. The story occurs in India and London, and concerns the revenge taken by the son of an exiled English gentleman upon the latter's brother, the cause of his disgrace. This is a well built story, with a number of quite dramatic situations. Reviewed at length in last week's issue.

THE OLDEST LAW (World-Picture), May 27.—A five-reel subject, featuring June Elvidge as a country girl who comes to the city. The subject holds the interest well and is strong in certain situations, but there is a lack of conviction in the plot at times and the sordid note is struck in some scenes, which could well be modified or cut. Reviewed at length elsewhere.

MAIN 1-2-3 (Fay Tincher Comedy).—The first of a series of comedies featuring Fay Tincher, who has done excellent work in this line. This first two-reel offering does not lend itself well to comedy purposes and fails to get over with any degree of strength. The plot contains elements which interfere with the natural, spontaneous humor for which this commediene will be remembered. But future numbers will be awaited with interest.

Hodkinson to Release Louise Glaum Series

OWING to the success achieved by "An Alien Enemy," the first Louise Glaum Paralta Play, it has been decided by the executives of the W. W. Hodkinson Corporation and Paralta Plays, Inc., to release a series of Glaum pictures as part of the regular Hodkinson service.

Miss Glaum's first appearance on the Hodkinson program was to fill the vacancy made in the Warren Kerrigan series caused by the latter fracturing his leg. As Henry B. Walthall has been released from his Paralta contract to do special work the Glaum series will take Walthall's place in the production line-up.

While Louise Glaum has made a big reputation for herself as a portrayer of the so-called vampire woman her characters have always possessed a certain human quality of redemption that wins sympathy from her audience.

It is Miss Glaum's ambition always to portray roles that have a deeply sympathetic appeal, and it is such a part she essayed in "An Alien Enemy" and again in "Shackled," her forthcoming picture, to be released May 27.

Exchange managers all over the country have wired their appreciation of the Glaum series, it is said at the home office of the Hodkinson Corporation, and the officers of that organization are preparing for a large volume of bookings on their new star.

Tom Ince Lays Out Work For His Chief Players

THOMAS H. INCE, producer for Paramount and Artcraft, discussed recently his plans for three of his stars —Dorothy Dalton, Charles Ray and Enid Bennett.

"Having demonstrated that she is wholly as capable in society roles as in more virile types Dorothy Dalton will be presented hereafter, at least for a number of productions, in society dramas," said Mr. Ince.

"Enid Bennett has proved that she is able to play roles of a more mature character than those of the ingenue type. So that for her forthcoming pictures, beginning with 'A Desert Wooing,' she will have parts that are, so to speak, between ingenue roles and those portrayed by Miss Dalton.

"Charles Ray will continue to do his typical young American characters, not altogether of the country boy type, but those in which he depicts a youth who is placed under stress of circumstances and must fight his way to the front by sheer determination and physical as well as mental prowess."

Advertising Aids for Busy Managers

"LEND ME YOUR NAME"

Metro Presents the Popular Star, Harold Lockwood, in a Sprightly Adaptation of Francis Perry Elliott's Novel of the Man Who Ran Away From a Shrewish Wife.

Cast.

The Earl of Gilleigh }
Warren Ellis } ..Harold Lockwood
Rosalind.....Pauline Curley
Sophronia.....Bessie Eyton
Dr. Dinger.....Bert Starkey
Hastings.....Stanton Heck
Phyllis.....Peggy Prevost
Smithers.....Harry de Roy

Directed by Fred J. Balshofer.

The Story: The Earl of Gilleigh, dyspeptic and henpecked, is about to commit suicide because his wife is coming home, when a noise rouses him, and he finds a burglar in his dining room. To his amazement, when unmasked, the burglar is his double, and they exchange identities, Ellis, the intruder, becoming the earl and the earl seeking the free life of the road. He establishes himself upon one of his estates to which Ellis presently comes. He falls in love with Rosalind, pupil at a nearby boarding school, and wins her affection, but the wife follows, and charges the girl with flirting with a married man. Ellis, as the best way out, proceeds to break the wife of her nagging tricks, and with the earl once more in his rightful position he is free to win Rosalind all over again.

Feature Harold Lockwood, who plays the dual roles of the Earl of Gilleigh and Warren Ellis, and Bessie Eyton as Sophronia.

Program and Advertising Phrases: Double's Double Trouble While Mystified Characters Pile Up Laughs Through Surprising Incidents in Fast-Moving Comedy-Drama.

Men Who Look Alike Lose Other Resemblances When Youth and Beauty Put Them to the Test.

Oddly Conceived Photoplot Worked Out in Entertaining Fashion by Large Company of Skilled Players.

An Earl and a Girl With Hearts in a Whirl Lead Pursuers a Merry Chase in Riotous Outcomes of Swift Comedy Situations.

Harold Lockwood Plays Dual Role in Novel Photo-Comedy With Surprise Finish.

Latest Metro Picture Fulfills Best Mission of the Screen in Furnishing Innocent and Engaging Entertainment.

Stunt Suggestions: As the story hinges upon a double offer to admit free any doubles who present themselves at the theater. For a throwaway use the catch-line, "Would you rather be an earl or a happy man?" In the lobby work offer to show two Harold Lockwoods for a single price of admission. Back this with cut-outs of the star in his two characters.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

Released May 27.

"PRUNELLA."

Advertising aids on this Paramount release was published on page 1707 of the March 23 issue. The picture is five reels in length and is to be released on May 27.

IN THIS ISSUE.

Baree, Son of Kazan (Greater Vitagraph).
Believe Me, Xantippe (Paramount).
Broadway Scandal (Bluebird).
The Caillaux Case (Fox).
A Daughter of the West (Pathe).
The Devil's Playground (Atlantic).
$5,000 Reward (Bluebird).
High Stakes (Triangle).
His Own Home Town (Paramount).
Lend Me Your Name (Metro).
Men (U. S. Exhibitors').
Old Love for New (Triangle).
The Oldest Law (World).
Pay Day (Metro).
Prunella (Paramount).
Rose of Paradise (Paralta Play).
Toys of Fate (Metro).
We Should Worry (Fox).

"HIS OWN HOME TOWN"

Thomas H. Ince Presents Charles Ray in an Intimate Story of American Small Town Life and a Man Who Cleaned Up His City by Smashing the Ring.

Cast.

Jimmy Duncan.....Charles Ray
Carol Landis.....Katherine MacDonald
T. Elihu Banks.....Charles French
Tivotson .....Otto Hoffman
Rev. John Duncan.....Andrew Arbuckle
David Landis.....Carl Forms
Justice Jameson.....Milton Ross

Directed by Victor L. Schertzinger.

The Story: Feeling that he can never rise to any great heights in the little town in which he is living, Jimmy Duncan leaves for the big city, but after meeting with many rebuffs and his capital gone, he returns home on a freight train. He is accorded such a frigid reception by his father that he goes away again, vowing never to return. In extending aid to a man being robbed by gamblers Jimmy becomes involved in a fight which results in his arrest and exile from the city. He becomes a famous playwright and two years later returns to take possession of a newspaper which has been bequeathed to him by the death of the father of the girl he loves. Through the press he rounds up his political enemies and rehabilitates the community.

Feature Charles Ray as Jimmy Duncan and Katherine MacDonald as Carol Landis.

Program and Advertising Phrases: Ambitious Youth Defying Fate and Local Opposition Makes Good Against Villainy and Intrigue in His Own Home Town.

Local Politics and Youthful Ambitions Come to Grips in Exciting Plot.

Brave Youth Overcomes Local Opposition in Redeeming His Home Town.

Resourceful Young Reformer Finds Time to Love While Busy Saving His Own Home Town.

Plot and Counterplot Heighten Interest in Exciting American Play.

Stunt Suggestions: Get grocery and drug stores to make a window display of cleansing compounds of all sorts. Centre with a large picture of the star and a card reading: "These goods will clean up most things, but you should see Charles Ray, as Jimmie Duncan, clean up His Own Home Town. Jimmie was surely some cleaner. It's at the (house and date)." A jeweler's display of rings could suggest that these rings cannot be broken with the ease with which Charles Ray breaks the political ring. Use the stills for the lobby.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 27.

"THE DEVIL'S PLAYGROUND"

The Fraternity Players Offer a Striking Expose of the Evils of the Dancing Craze Through the Medium of a Fascinating and Gripping Story.

Cast.

The Woman.....Vera Michelena
The Boy.....Harry Spingler
The Father.....Robert Cummings
The Lawyer.....W. H. Tooker
Man-About-Town.....George S. Trimble
The Girl.....Lillian Cook

Directed by Harry McRay Webster.

The Story: An employer finding that his stenographer is fond of dancing and has a sick mother takes her to cabarets, and finally she leaps from a window to escape from his attentions, and returns home and finds her mother dead. Soon after the man falls dead from heart failure. His son, fresh from school, meets a vampire, and becomes infatuated with her. To meet her demands for money he robs the bank in which he is employed, and is sent to prison. The vampire then again welcomes the man of wealth whom she had cast aside. On being released from prison the boy, having learned his lesson, returns to his mother whom he had left for the vampire, and finally marries the girl who was formerly employed by his father.

Feature Vera Michelena as the woman, Harry Spingler as the boy, and Lillian Cook as the Girl.

Program and Advertising Phrases: Double Life of Millionaire Revealed Through Disclosures Made by Frequenters of Fashionable Dansants.

Satan Leads the Fashionable Dance, and His Dupes Pay the Fiddler.

Crime, Degradation, and Exposure Follow the Devotees of "The Dance Craze."

Dangers of Public Dance Parlors Basis of Gripping Photoplay.

Tense Scenes, Thrilling Episodes, and Dramatic Climaxes Abound.

Stunt Suggestions: This story is a preachment against the dancing craze. Get the company's literature and get the local paper to take the question up, giving it a local tinge if possible. The smaller the town the more the editor can be induced to froth at the mouth against the evils of New York. For a lobby card cut out as many dancing poses as possible. If you can get hold of some old Ladies' Home Journals giving the Castles in their dancing poses this will be just the thing. Use in large letters, "The Danger of the Dance."

Advertising Aids: One style each of three, six and 24-sheet posters. Lobby displays, 8x10, 11x14, 22x28.. One, two and three-column cuts. Heralds. Press sheet.

Released by Atlantic Distributing Company.

"WE SHOULD WORRY"

William Fox Presents Jane and Katherine Lee, the Baby Grands of Photoplay, in Five Acts of Screened Sunshine.

Cast.

Jane.....Jane Lee
Katherine.....Katherine Lee
Miss Ashton.....Ruby De Remer
Jack Fenton.....William Pike
Percival Gilpatrick.....Henry Clive
Mike.....Edward Sturgis
Bill.....Tammany Young
Rev. Haughty.....Charles Craig
Pierre Picard.....George Humbert
George Steele.....Henry Hallam
Mrs. Gilligan.....Sarah McVicker
Ann Haughty.....Ann Egleston

Directed by Kenean Buel.

The Story: Jane and Katherine, living with their aunt, Miss Ashton, who has many suitors, decide that Jack Fenton is the best one. Miss Ashton also prefers him until she meets the suave Percival Gilpatrick, who in reality is a crook. The children detest him, and foil him in his many attempts to propose to Miss Ashton. Gilpatrick, incensed, had his two confederates imprison Jane and Katherine, but the little imps make it so unpleasant for their captors that they are soon given their liberty. A staged rescue act makes a hero of Gilpatrick in the eyes of the unsuspecting Miss Ashton, but when Jane and Katherine reveal his true character Miss Ashton sees that she has been tricked, and returns to Jack Fenton, and they are married.

Feature Jane and Katherine Lee, Ruby De Remer as Miss Ashton, and William Pike as Jack Fenton.

Program and Advertising Phrases:
Talented Screen Infants Disclose Their Greatest Success in Newest Photoplay.
The Fastest, Funniest, and Most Uproarious Comedy of the Season.
Talented Little Gloom Chasers in Their Most Successful Undertaking.
Two Wonderful Children Seen at Their Best in Newest Comedy-Drama.
"Baby Grands" of Screen Comedy Play Their Most Humorous Interlude.
The Screen's Most Talented Youngsters in Their Greatest Offering.

Stunt Suggestions: Use as many stills as possible of the Lee children. Nothing attracts more attention than good kid pictures. For a throwaway start with, "Mothers, Avoid Kidnappers," and advise parents to bring their children to see how to act when kidnapped. Use cuts in the advertising if at all possible. For the lobby use a banner, "Lees bring laughs. The Lee kiddies are here today."

Advertising Aids: Two styles each, one three and six-sheets. Lobby displays, 8x 10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City). Cuts are made on special order at the rate of 20 cents per column.

Released June 16.

"BAREE, SON OF KAZAN"

Greater Vitagraph Presents Nell Shipman and Alfred Whitman in a Screen Adaptation of James Oliver Curwood's Famous Novel of the Northland.

Cast.

Marie.....Nell Shipman
Jim Carvel.....Alfred Whitman
McTaggart.....Al. Garcia
Perriot.....Joe Rickson

Directed by Paul Scardon.

The Story: Henry Carvel, a Western newspaper owner, exposes the intrigue of a steal ring and is shot by the political boss. An intimidated jury frees the slayer, who is killed later by Jim, Carvel's son. Jim escapes to the Northwest, where he becomes a fur trader. McTaggart, the brutal factor of the trading post, having tired of his Indian woman, sets about to victimize Marie, the daughter of Pierre, a trapper. McTaggart, who says that he is leaving for a distant trading post, gets Marie's father to run his store during his absence. Instead, McTaggart goes to Pierre's cabin, where he attacks Marie. Pierre, fearing that harm might befall his daughter, goes home, and is killed in a fight with McTaggart. The factor sets the Indians upon Jim's trail, telling them that he is responsible for the murder, but he is rescued by De Bar, a half-breed, whom Jim befriended. Meanwhile, McTaggart abducts Marie, and the Indians are unable to overtake him. Marie's dog, Baree, however, assumes the role of the avenger, and downs the murderer.

Feature Nell Shipman as Marie and Alfred Whitman as Jim Carvel.

Program and Advertising Phrases: Stirring and Picturesque Drama of the Great Woods and Wilds of the Northwest.
Half Wolf, Half Dog, Protege, Protector and Final Avenger of Heroine's Wrongs.
Beautifully Vizualizing the Snow-Capped Grandeurs of the Sierra Nevada's.
James Oliver Curwood's Famous Novel Brought to the Screen.
Gripping Tragedy of the Great Northwest Screened in Vivid Scenes.
Greatest Glorification of the Dog Since Jack London's Masterpiece.

Stunt Suggestions: Hook up with the book sellers on the display of Curwood's books, generally, featuring Baree. For a throwaway use, "Do you like dogs? Of course you do. In 'Baree, Son of Kazan,' shown at (house and date), a Vitagraph Blue Ribbon Feature, five genuine malamute dogs were used to show the canine hero at various stages of his growth. A real woods story by James Oliver Curwood." If you can get a dog that will pass for half wolf use him for street work, with a blanket lettered, "I am 'Baree, Son of Kazan.' See me at the (house) today." For the lobby use skins and other hunting trophies, or roughly suggest a post store in one corner if you have the space.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released May 27.

"THE CAILLAUX CASE"

William Fox Presents as a Contribution to the Cause of Democracy the Supremely Sensational Visualization of a Story of Real Life That Startled the World.

Cast.

Joseph Caillaux.....Henry Warwick
Henriette Caillaux.....Madaline Traverse
Bolo Pasha.....George Majeroni
Gaston Calmette.....Eugene Ormonde
Leo Claretie.....Philip Van Loan
M. Renouard.....Emile La Croix
Germaine Claretie.....Norma McCloud
Albert Calmette.....George Humbert
Emperor William of Germany, Frank McGlynn

Directed by Richard Stanton.

The Story: Against her father's advice Henriette Renouard elopes with Leo Claretie, a writer on the Paris newspaper, "Le Figaro." The years pass, and Claretie's failure to make a glowing success embitters his wife. With the assistance of Gaston Calmette, editor of the paper, she meets Joseph Caillaux, the French Minister of Finance, whose brilliant career has impressed her. Henriette and Caillaux are mutually attracted to each other. After divorcing his wife, Caillaux, through his political influence, secures a divorce for Henriette from Claretie, who commits suicide. Caillaux and Bolo Pasha scheme to bring about a separate peace between France and Germany. Calmette, the political enemy of Caillaux, hears of the intrigue, and announces his intention to expose the plotters. But he is killed by Henriette before he can carry out his plan. Caillaux employs his political power and secures an acquittal for his wife. Data is discovered in the United States relating to the conspiracy, which, when given to the French Government, results in the execution of Bolo Pasha and the imprisonment of Caillaux.

Feature Henry Warwick as Joseph Caillaux, Madaline Traverse as Henriette Caillaux, and George Majeroni as Bolo Pasha.

Program and Advertising Phrases: Picturizing the Greatest of International Intrigues as Exposed by Startling Turns of the Wheels of Avenging Justice.
Screen Version of the Greatest International Tragedy of the War.
"The Evil Genius of France" Pilloried in Convincing Photoplay.
Authentic Progress in Bola Pasha Case Recorded in Convincing Episodes.
Doing Murder to Save Husband from Just Punishment for Treason.
Appalling Treachery and Treason That Nearly Prostrated Bleeding France.

Stunt Suggestions: At the present time your capacity and enterprise alone will limit the audiences you can draw to this showing. Use the billboards generously, and post smaller towns if there are transportation facilities. Use window paper as well as the billboards. Make your newspaper advertising sensational, and take as large displays as you can afford. Interest the local defense societies, and, if possible, get them to attend the opening performance in groups. Keep a street wagon out for a day or two before the showing as well as during the run, and work the papers for all the space they will give to reading notices. The fact that the story has a recent news value that is still alive will give you a good showing if you can make your stories hinge on the late developments in the news. Hammer away on the spy menace and get the press stirred up. Give a midnight matinee following the regular showing "to accommodate the crowds turned away from the regular performance."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x 10, 11x14, 22x28. Press sheets and mats. (Mats may be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

Released May 19.

"PAY DAY"

Metro Presents Mr. and Mrs. Sidney Drew in a Five-Act Dramaturgical Nightmare with Farce-Comedy Trimmings and a Wealth of Rare Humor.

Cast.

Kirke Brentwood.....Sidney Drew
Doris Fenton.....Mrs. Sidney Drew
Vampire.....Florence Short
Isabel, Mrs. Brentwood I.....Linda Farley
Ruth, Mrs. Brentwood II, Mrs. Samuel Zucker
Mrs. Fenton, Doris' mother, Emily Lorraine
Dr. Grayson.....Charles Riegel
President Richard A. Rowland, of Metro, Himself
Treasurer Joseph Engel.....Himself
Watkins, Brentwood's valet....Dan Baker

Directed by Sidney Drew.

The Story: President Rowland grants permission to the Drews to produce a five-reel drama, but Mr. Drew objects on the ground that it may spoil their reputation attained by their one-reel comedies. So, Mrs. Drew begins to read the story of the plot. Doris Fenton, employed by Dr. Grayson at the instigation of her fiance, Kirke Brentwood, steals a large sum of money from the doctor. The loss is discovered, and when Brentwood ignores her requests to make restitution she pleads guilty, and is sentenced to prison. Upon her release two years later she finds that Brentwood has married Isabel, a society girl, whom he strangles to death when she threatens to leave him after seeing his true character. Through an artifice

Brentwood has Doris convicted of the crime, but after five years of imprisonment she escapes, and from Dr. Grayson hears that Brentwood has married again. Going to Brentwood's home she finds him alone, and is about to slay him when his wife, Ruth, appears. Quickly disarranging her hair and clothing she throws her arms around his neck, and assumes an appealing attitude. Ruth, placing but one construction on the scene, leaves. Dr. Grayson, who has trailed her, is horrified to discover that she is afflicted with leprosy, and that Brentwood has contracted the disease. The two are transported to the leper colony. Mrs. Drew finishes reading the scenario, and Mr. Drew declares that it will never do, but when he is told of the big money in the proposition he agrees to produce it.

Feature Sidney Drew as Kirke Brentwood and Mrs. Sidney Drew as Doris Fenton.

Program and Advertising Phrases: Fantastic Revelation of a Movie Star's Ambitions in Serious Offering by the Comedy Twain—Mr. and Mrs. Sidney Drew.
Saddening Story of a Ruined Life Revealed in Mock Tragedy.
Oddest of Screen Entertainments by Cleverest of Screen Entertainers.
Original Theme Surrendering Ideals to Demand of Profits.
Stars of Comedy Expand Their Artistry to Encompass Serious Drama.
Vengeance of a Bride Revealed in a Story Never Told in Pictures.

Stunt Sugegstions: About two weeks before the showing set up in the lobby a child's blackboard with a simple sum in multiplication in which it is made to appear that five multiplied by one amounts to ten. Decline to explain or to correct the seeming error. When ready to advertise add on the board, "If the Drews are funny in their one reel comedies they are ten times as entertaining in this five-part travesty, 'Pay Day'." Make this the basis of your window work and newspaper advertising. Advertise that salary will be paid all attending a certain performance. Hand out with the tickets the small pay envelopes containing a herald or other advertisement for "Pay Day," or distribute these from a special cashier's window.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.
Released May 27.

"BELIEVE ME, XANTIPPE"

Jesse L. Lasky Presents Wallace Reid in Frederick Ballad's Harvard Prize Play of the Man Who Dodged the Police for One Year.

Cast.

George MacFarland.....Wallace Reid
Thornton Brown.....Ernest Joy
Dolly Kamman.....Ann Little
Arthur Sole.....Henry Woodward
Detective Thorne.....James Farley
Sheriff Kamman.....Noah Beery
Wrenn Wrigley.....Charles Ogle
Simp Calloway.....James Cruze
Violette .....Winifred Greenwood
Williams .....Clarence Geldert

Directed by Donald Crisp.

The Story: The apartments of wealthy George MacFarland are robbed and, in discussing the situation with his two friends, Brown and Sole, he bets them $20,000 that he can commit a crime and escape capture for a year. According to the wager MacFarland forges a check, signing Brown's name. His friends plan to play a trick on him and capture him, but MacFarland succeeds in eluding them. The check is brought to the bank, MacFarland is pronounced a fugitive from justice and the police are given a description of him. His photograph, on which is written his favorite expression, "Believe Me, Xantippe," is circulated throughout the country. Nearly twelve months later in the west, where MacFarland has gone, he meets Dolly, daughter of Sheriff Kamman, who, having, received one of the circulars showing his picture, recognizes him at once when he remarks "Believe Me, Xantippe." Dolly covers him with her gun and MacFarland tells her his story. According to the terms of the wager MacFarland is to be caught by a real officer of the law, and Dolly, not being one, it is decided that MacFarland has won his bet. Brown and Sole agree that the joke is on them, and MacFarland makes Dolly his wife.

Feature Wallace Reed as George MacFarland and Ann Little as Dolly Kamman.

Program and Advertising Phrases: Self-Reliant Youth Commits Crime on a Wager and Eludes Officials Until Captured by Brave Girl.
Wagering His Wit Against His Liberty Clever Youth Baffles Detection.
Clubman Wagers Fortune That He Can Commit Crime and Elude Police.
Famous Stage Success Now Translated to the Screen.
Harvard Prize Play Finds Revival in Fascinating Screen Version.
Criminal Sought by Police Betrays Himself at the Door of Liberty.

Stunt Suggestions: In the press work make capital of the fact that this play won the prize in the 1913 play contest at Harvard University, and that its Boston success induced professional presentation in New York and on the road. Use snipe teasers with only the title and liners in the newspapers. Get the stores to use the phrase in window dressing of "Believe Me, Xantippe, our dollar shirts are the best value you ever saw." This is good only if you can get a majority of the stores to use the catch phrase. If you use the press book stunt suggestions, it might be well to remember that Xantippe was a lady and not a man as suggested.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.
Released May 27.

"TOYS OF FATE"

Metro Presents the Famous Actress Mme. Nazimova in a Seven-Part Story of a Gypsy's Vengeance that Worked in Unexpected Ways.

Cast.

Azah }
Hagar } .....Mme. Nazimova
Henry Livingston.....Charles Bryant
Pharos, the gypsy chief.....Frank Currier
Greggo .....Irving Cummings
Bruce Griswold.....Dodson Mitchell
Howard Belmont.....Edward J. Connelly
Blanche Griswold.....Nila Mac

Directed by George D. Baker.

The Story: Hagar, the young wife of Pharos, the gysy chief, leaves him for Bruce Griswold. When Griswold tires of her he tells her to go, and in despair she throws herself from an upper window. Pharos finds the body and swears vengeance upon Griswold. Some years after, the gypsies again camp on the Griswold estate. Griswold tells his lawyer, Henry Livingston, to evict them. Henry seeks to do so, but becomes enamoured of Azah, the daughter of Hagar and Pharos. Griswold, visiting the camp, also becomes enamoured of Azah, and as a means to gaining possession of her he offers to have her educated. Thinking to make herself more worthy of Henry, Azah assents, but Pharos warns Griswold that she may be won only in honorable marriage. Later Griswold, infatuated, offers to marry her, but is poisoned by the draught Azah intended for herself, and her mother is avenged. She is tried for murder, but is saved by Henry's clever defense and no longer is the toy of fate.

Feature Mme. Nazimova, who portrays Azah and Hagar, and Charles Bryant, as Henry Livingston.

Program and Advertising Phrases: High Lights of Love and Tragedy in Gripping Details of Romany Romance.
Gypsy Love and Gypsy Vengeance Mingle in Sensational Scenes and Incidents.
Heritage of Hate Fulfilled in the Strange Outcome of a Vengeful Life.
Photodrama of Intense Interest Splendidly Acted by Select Company.
Romance and Adventure Mingle in Gripping Drama of Love and Vengeance.
Sensational Scenes and Tense Episodes Provide Thrilling Screen Entertainment.

Stunt Suggestions: Play up the star strongly, making heavy use of her name and photographs in newspapers and window work. You may be able to contrive a gypsy encampment for the lobby display with a pretty girl in gypsy dress telling fortunes the burden of which is that the listener should see Toys of Fate on the playing date. You can rig up a gypsy street wagon with a girl and a man in gypsy dress on the driver's seat and banners or lithographs on the sides, but emphasis on the star and the feature will probably bring the best returns.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.

"A DAUGHTER OF THE WEST"

Pathe Presents Baby Marie Osborne in a Vividly Pictured Melodramatic Story of the Untamed West.

Cast.

June.....Baby Marie Osborne
Ralph Gordon.....Frank Whitson
Stella Gordon.....Marion Warren
Sarah Malcomb.....Leota Lorraine
Allan Standish.....J. W. Foster
"Rawhide" Pete.....William Quinn

Directed by William Bertram.

The Story: Owing to the inequality of age between Ralph Gordon and his wife, Stella, the young woman at the seaside resort where she has gone accompanied only by her baby daughter, June, harkens to the call of youth, and becomes enamored of Allan Standish, a social parasite. Stella shamefully neglects June, who finds happiness in playing with a little colored boy. Gordon is advised anonymously of his wife's infatuation, and hurries to the scene. After thrashing the masher, Gordon goes to Hell's Gulch to protect his mining interests from the depredations of "Rawhide" Pete. Gordon falls in love with Sarah Malcomb, the governess to his child, June. Standish arrives, buys a low dancehall, and, with "Rawhide" Pete, defies Gordon, now the sheriff. Pete is captured, and Standish, who has escaped, compels Sarah to hide him. Gordon locates Standish, and a pistol duel results. From here to the end the action is of the rapid fire order, with a startling surprise in the climax.

Feature Baby Marie Osborne as June and Frank Whitson as Ralph Gordon.

Program and Advertising Phrases: Gripping Melodrama Full of Thrills and Quick Action.
Mating of December and May Brings Happiness Through Wild Adventure.
Desperadoes of "Hell's Gulch" are Thwarted by Clever Child.
Stirring Encounters Lend Thrills and Excitement to Photoplot.
Screen's Baby Star Makes Great Record in Crime Exposures.
Domestic Tragedy Turned Into Love Romance by Child's Cleverness.

Stunt Suggestions: Play up strongly the pictures of Baby Osborne, using them for window displays with, "See Baby Osborne foil the state robbers," "See Baby Osborne capture the desperado, Rawhide Pete," and similar phrases, with the addition of house name and date. For the lobby use the picture display, with a suggestion that this Western play is different from the usual stories in which the child has appeared. The same line should be followed in the newspapers.

Advertising Aids: One one-sheet, two

three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released May 26.

"ROSE O' PARADISE"

Paralta Plays Present Bessie Barriscale in a Story by Grace Miller White, Author of "Tess of the Storm Country" and Other Famous Books and Plays.

Cast.

Virginia Singleton.....Bessie Barriscale
Lafe Grandoken.....Howard Hickman
Jordon Morse.....David M. Hartford
Theodore King.....Norman Kerry
Peg Grandoken.....Edythe Chapman
Maulding Bates.....William Delmar
Mollie Merriweather.....Lucille Young
Thomas Singleton.....Arthur Allardt

Directed by James Young.

The Story: The wife of Thomas Singleton dies giving birth to a daughter, Virginia. The tragedy unbalances Singleton's mind, and he is put in an asylum. Jordon Morse, Singleton's half-brother, becomes the legal guardian of the child. Knowing that Virginia has inherited quite a fortune, he plots to secure it. When Virginia is eighteen years old her father escapes from the sanitarium. After establishing his identity and revealing Morse's scheme he sends Virginia to "Lafe" Grandoken, an old friend. The death of Singleton occurs shortly after the departure of his daughter. While picking flowers in the woods near Grandoken's home, Virginia is accosted by Maulding Bates, the town bully, but aid comes in the person of Theodore King, with whom she had become acquainted some time ago. For threatening to tell Grandoken of his plot to get Virginia's money Morse kills Bates, and by a subterfuge fastens the blame on Grandoken. Virginia is a witness to the murder, and Morse, fearing that she will inform the authorities, imprisons her in a dilapidated house, but she escapes, and at the crucial moment during the inquest she appears and tells her story. Morse is placed under arrest and King, who has fallen in love with Virginia, finds that his love is reciprocated, and the two are subsequently married.

Feature Bessie Barriscale as Virginia Singleton and Norman Kerry as Theodore King.

Program and Advertising Phrases: Intrigue and Violence, Following Villain's Plot to Rob Heiress of Fortune, Fails When Justice Avenges Foul Murder and Bestows Happiness Upon Pretty Orphan Girl.

The Lengths to Which Villainy Will Go to Further Selfish Ends Diclosed in Gripping Photo-Drama.

"Tess of the Storm Country" Has Sequel in Gripping Photoplay.

Engaging Entertainment Provided in Photoplay of Thrilling Episodes.

Excitement and Thrills Create Sustained Interest in Clever Plot.

Fast-Moving Photo-Plot Creates Interesting Entertainment.

Stunt Suggestions: Get some energetic woman to start a "Happy in Spite" club along the lines of that suggested in the story. Announce that all of those who have seen the story and understand the scope of the club are eligible to membership, or announce the formation of the club at a matinee performance. Much can be done with the press in a small town with such a club, which can be made to live (and work for the house) long after the play is gone. For window work try a pail with three or four toy kittens, a violin and a bundle done up in a cloth, using a card announcing "This is all the baggage the heiress carried, but she found love and fortune at her journey's end. See Rose o' Paradise at (house and date). Bessie Barriscale is the star."

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released May 13.

"BROADWAY SCANDAL"

Bluebird Presents Carmel Myers and Edwin August in the Story of a Man Who Learned the True Worth of the Women of the French Nation.

Cast.

Dr. Kendall.....W. H. Bainbridge
David Kendall.....Edwin August
"Kink" Colby.....Lon Chaney
Nenette Bisson.....Carmel Myers
Armande Bisson.....Andrew Robson
Paul De Caval.....S. K. Shilling
Falkner .....Frederick Gamble

Directed by Joseph De Grasse.

The Story: Nenette Bisson, a young French girl, is brought to the private sanitarium operated by David Kendall and his father. She has a bullet wound in the shoulder, and young Kendall, intoxicated, fails to notify the police. Nenette becomes enamored of David, but he, believing that all French women are not to be taken seriously, does not reciprocate her affection. When she has fully recovered, Nenette returns to continue her dancing in her father's cafe. Kendall follows sometime later and reaches the cafe just as Nenette has consented to become the wife of a man she does not love. The police trail her and she is arrested. The shame thus heaped upon her father causes him to drive her from home. Nenette becomes a stage favorite, and David, who has joined the United States medical corps, realizes while in the thick of battle the valor and devotion of French women.

Feature Edwin August as David Kendall and Carmel Myers as Nenette.

Program and Advertising Phrases: Side Lights on Stage Life Supply Surprising Trend of Gripping Photo-story.

Dancing Girl Wins Happiness Through Strange Pranks of Fate.

Brief Journeys Into Mysteries of Stage Life.

Love Finds the Way to Dispose of Suspicion and Mistrust.

Unusual Photoplot Presented in a Series of Surprising Episodes.

Mystifying Advance of Engaging Photoplay Baffles Plot-Detectives.

Stunt Suggestions: Use the French and United States flags for drapes for window displays and lobby use. For a display in a jewelry store surround a wedding ring with a display of handsome diamonds with a card lettered "David Kendall was willing to give Nenette any ring save the plain gold band, and learned late that not all French women are shallow and inconstant. See Broadway Scandal at (house and date)." Work some special press paragraphs on the question raised in this story and the misconception as to the real nature of the French women.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

Released June 1.

"OLD LOVES FOR NEW"

Triangle Presents Margery Wilson and Lee Hill in the Story of a Society Dangler Who Was Made a Man Because His Wife Was Flirtatious.

Cast.

Gwendolyn Alcot.....Margery Wilson
Mrs. Alcot.....Blanch Gray
Harvey Marton, Sr.....George Pearce
Harvey Marton, Jr.....Lee Hill
Rose Harrison.....Irene Hunt
Mugs.....Leo Willis
Jerry Marquis.....Pete Morrison
Hennessey.....Lee Phelps

Directed by Raymond Wells.

The Story: When Harvey Marton, Jr., the son of a wealthy banker, marries Gwendolyn Alcot he is amazed to find that she is not the innocent girl she appeared to be before becoming his wife; she has a fondness for cigarettes and cocktails. The two enter a life of riotous living, but his father's demands that he cease or be repudiated as a member of the family decides him to go West. In Mohawk, Ariz., where Harvey and his wife have gone, the young man finds himself the butt of many practical jokes by the cowboys, and Gwendolyn revolts against the life she is forced to live by flirting with Jerry Marquis. Being an uncouth man, Jerry takes her forcibly to him, and she is struggling in his arms when Harvey comes upon the scene. A fight ensues, and Harvey is whipped. But Harvey, determined to show the man in him, takes boxing lessons, and returns later to knock out Jerry. Gwendolyn realizes her love for her husband, and after explanations they are reconciled.

Feature Margery Wilson as Gwendolyn Alcot and Lee Hill as Harvey Marton, Jr.

Program and Advertising Phrases: Merge in Questionable Marriage of Convenience.

Society Girl's "Baby Stare" Changed to Intelligence by Strange Adventure.

Love Comes to Fickle Jade When Real Manliness Opens Her Eyes.

The Way of the West Makes a Man of Eastern Fop.

Tenderfoot Turns Tables on Western Disciples of Force.

Society Manners and Boxing Gloves Bring Surprising Climax.

Stunt Suggestions: Arrange with dealers handling sporting goods to make a display of boxing gloves and books on pugilism, with a card reading, "When Harvey Marton caught his wife in the arms of his foreman he didn't knock him down—he got knocked down. Learn to handle your hands and save a similar embarrassment. See 'Old Loves for New' at (house and date)." Use the stills for other window displays, with a line, "A baby stare made a man of Harvey Marton in the long run. See how it worked out in 'Old Loves for New' at (house and date)." For the lobby ask, "Can you flirt politely," explaining in smaller type that the ranch foreman couldn't play the game according to New York rules.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released May 26.

"HIGH STAKES"

Triangle Presents J. Barney Sherry in a Story of a Society Thief Who Baffles Scotland Yard to the Very End.

Cast.

Ralph Stanning.....J. Barney Sherry
Inspector Reginald Culvert.Harvey Clark
Marie Stanning.....Jane Miller
Chakiff .....Ed Washington
Lady Alice.....Myrtle Rishell
Clyde Harrison.....Ben Lewis
Janitor .....J. P. Wilde
Jimmy .....Dick Rosson

Directed by Arthur Hoyt.

The Story: A famous jewel has been stolen from Kensington Museum, London, and Inspector Culvert, of Scotland Yard, is baffled. He suspects Ralph Stanning, but is unable to obtain any direct evidence, and Stanning eludes him at every turn. Stanning rescues a young girl from officers who have arrested her for attempted suicide and marries her. The marriage works a great change in his life and he abandons his evil ways, doing good where once he planned only evil. At last Culvert, unwilling to admit defeat, thinks he has Stanning trapped, but finds instead that he has but paved the way for Stanning's greatest triumph and his own complete undoing.

Feature J. Barney Sherry as Ralph Stanning; Myrtle Rishell as Lady Alice.

Program and Advertising Phrases: Interest-Gripping Detective Story Involving the Unfolding of a Famous Scotland Yard Mystery.

Thrills of Adventure Provide Fascinating Interest in Detective Tale.

Trickery of Photography Increases Thrills in Mystery Screen-Drama.
Daring Plot Spiced with Thrills of Intrigue and Excitement.
Detective Crime-Plot Reveals Mysteries of Famous Scotland Yard.

Stunt Suggestions: Borrow some pairs of handcuffs and attach them to window cards reading "A famous Scotland Yard detective sought to place these on the wrists of Ralph Stanning, but his every effort led to fresh defeats in the splendid battle of wits in High Stakes, to be shown at (house and date). J. Barney Sherry never had a better chance than in this splendid Triangle." If you can borrow a safe for the lobby use a card, "The man who stole the famous Southern Cross worked the combination of the vault through the sense of touch. A season ticket will be given to anyone who can open this safe. The ticket is inside the safe. Get it." Be careful to change the combination of the safe or the owner may pass around the tip.

Advertising Aids: Two one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

Released May 26.

"MEN"

Foursquare Pictures Presents a Star Cast in a Screen Version of the Striking Dramatic Success by Harry S. Sheldon.

Cast.

Laura Burton.....Anna Lehr
Mrs. Burton.....Charlotte Walker
Mrs. Fairbanks.....Wilette Kershaw
Alice Fairbanks.....Gertrude McCoy
Mrs. Hamilton.....Ida Darling
Roger Hamilton.....Robert Cain
George Fairbanks.....William Tooker
Tom Courtney.....Huntley Gordon
Anthony Gerard.....Bradley Barker
Doctor Forbes.....Fred Radcliffe

Directed by Perry R. Vekroft.

The Story: Mrs. Fairbanks, the wife of the wealthy George Fairbanks, has become slightly mentally deranged through the death of her child, and in following out the advice of his doctor to secure a child if his wife's health is to be restored. Mr. Fairbanks adopts the infant daughter of Mrs. Burton, who is unable to support her two children. Years later the two sisters, Laura Burton and Alice Fairbanks, meet Roger Hamilton, a scion of a wealthy family. Roger falls in love with Laura, but a little later decides that a match with Alice would be more to his advantage. When Alice and her fiance, Tom Courtney, quarrel, Roger pushes his suit the harder, but finds his efforts unproductive. True love finally triumphs in the marriage of Alice to Tom, and Laura to Anthony Gerard.

Feature Anna Lehr as Laura Burton, Gertrude McCoy as Alice Fairbanks, Huntley Gordon as Tom Courtney and Bradley Barker as Anthony Gerard.

Program and Advertising Phrases: Mother-Love Mistakenly Surrenders Babe to the Mercy of Men Through Cold-Hearted Action of Remorseless Society Woman.
Sociological Photodrama Presents Age-Old Problem in Odd Solution.
Promptings of Poverty Surrenders Babe to Cold-Hearted Foster Parent.
Reason Saved from Tottering Throne Through Mother's Sacrifice.
Gripping Situations Dominate An Unfolding Plot of Tense Interest.

Stunt Suggestions: The story does not offer much chance for special stunts, but a throwaway can be prepared asking for a child for adoption, and explaining the circumstances as related in the story. Give emphasis to the strength of the cast, which includes many screen favorites. Use this last argument for a special lobby sign displaying the names.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheet. Photos, 8x10, 11x14 and 22x28. 8x10 heralds in two colors. Cuts. Mats. Slides. Press sheet and music cues.

"THE OLDEST LAW"

World-Pictures Present June Elvidge in the Story of a Girl Who Found That the Law of Self-Preservation Was the Oldest Law of All.

Cast.

Jennie Cox.....June Elvidge
Daddy Cox.....Capt. Charles
Billy West.....John Bowers
Cora West.....Eloise Clement
Rolfe.....Frank Andrews
Henry Walker.....Frank Norcross

Directed by Harvey Knoles.

The Story: While hunting in the words of Maine, Professor Rolfe, a botanist, injures himself. He is found by Jennie Cox, who helps him to her father's cabin, where he is nursed back to health. During the professor's convalescence a strong friendship develops between him and Jennie and her father. It is not long after the departure of the professor that Jennie's father dies, and the girl goes to the city to earn her living. She meets the professor, who offers her the shelter of his home, but her happiness is soon blasted again by his death. She manages to secure a position as typist, but a disgruntled employee causes her discharge. Jennie, deciding to have a little pleasure before searching for another position, enters a famous New York Cafe, where she encounters Billy West, whom she met in the Maine woods, and who is now winding up the affairs of his divorce suit. She becomes his housekeeper, and it is here that a series of thrilling incidents enter her life. It culminates, however, in her favor, for she becomes the wife of West.

Feature June Elvidge as Jennie Cox and John Bowers as Billy West.

Program and Advertising Phrases: Mountain Girl's Battle Against Adversity in Great City Won by Surprising Combination of Circumstances That Culminate in Life's Happiness.
Resisting Temptation Brave Girl Wins Happiness in Great City.
Gay Life in a Great City Reveal Temptations to Young Womanhood.
Modern Story of City Life Filled With Thrilling and Unusual Episodes.
Surprises and Thrills Lend Tense Interest to Gripping Photoplot.

Stunt Suggestions: Use a throwaway, "What is the oldest law? If you don't know come to the Blank theater (date) and find out. If you do know, we can't keep you away." For window work use a few law reports with a card, "These are the newest laws—the laws of man. 'The Oldest Law' is the law of nature. See what it is at the (house and date). A World feature with pretty June Elvidge." For lobby work use the stills and the query as to what is the oldest law.

Advertising Aids: Two styles, each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released May 27.

AMERICAN
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(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

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BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
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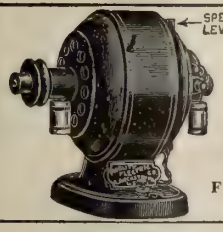

Moving Picture Machine Motor
$18.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

ILLUSTRATED SONG SLIDES RENTED
Any 3 of these songs including title, chorus & copy of music $5. per wk. Pamphlet Free
So Long, Mother. Liberty Bell.
Baby's Prayer at Twilight.
Break the News to Mother.
Indiana.
I May Be Gone for a Long, Long Time.
Greater N.Y. Slide Co. 154 W. 45th St. N.Y.

Watch for
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
Commonwealth Pictures Corp.
Chicago

"$5,000 REWARD"

Bluebird Presents Franklyn Farnum in a Vivid Adaptation of Charles Wesley Saunders' Story, "My Arcadian Wife."

Cast.

Henry Arlington.....William Lloyd
Dick Arlington.....Franklyn Farnum
Norcross.....J. Farrell MacDonald
Tracy.....Wharton Jones
Hammersley.....Marc Fenton
Margaret Hammersley.....Gloria Hope
Ackley.....Frank Brownlee
Aunt Kate.....Lule Warrenton
Jeanette.....Grace McLean

Directed by Douglas Gerrard.

The Story: Dick Arlington's wife is the daughter of the farmer for whom he works. Dick is a fugitive, having been accused—but unjustly so—of the murder of his rich uncle. He finally tells Margaret, his wife, and she, having implicit faith in her husband, leaves with him for the city where the crime was committed. After having caused Dick many a heartache, Margaret solves the problem which has been mystifying the police. It turns out that a foxy, old lawyer was at the bottom of the affair, and Dick, with a great load off his mind, returns with his wife to their country home.

Feature Franklyn Farnum as Dick Arlington and Gloria Hope as Margaret.

Program and Advertising Phrases:
Country Bride Turns Actress to Free Her Husband from Suspicion of Crime and Captures Real Criminal Through Her Artistry.
Groom Beset With Suspicions Mistrusts Bride Who Gives Him Freedom.
Odd Twist of Plot Brings Mystery Play to Surprise Finish.
Screen Comedian Turns to Serious Effort in Latest Photo Hit.
Crime Story Mingles Love and Mystery in Gripping Proportions.
Wins Bride, Freedom and Happiness While Dodging the Law.

Stunt Suggestions: The reward bill suggested in the press matter is an excellent idea and should be followed in some form, with or without the cut. Work it in all possible forms for window and lobby display, for the title will work harder than any special stunt you can devise. Also play up in your advertising the fact that in this story Farnum does dramatic work instead of the serio-comicy style of acting he has been following. Offer it as a novelty.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

Released May 25.

Synopses of News Reels

Pathe Exchange, Inc.

Hearst-Pathe News No. 39 (May 11).

London, England.—Small and large, young and old—every one in Britain is doing something for the war. King George reviews marine scouts.

Denver, Colo.—Back from a long visit to the American forces in France, Major-General Wood urges the speeding up of war activities.

San Francisco, Cal.—Midst the turmoil of war the water sports season slips in quietly, and white-winged skippers come out in full force.

Champagne, France.—For weeks battles here raged furiously, and front line trenches were mercilessly raked by Huns, but they did not pass.

In the Far East.—The new star in Bethlehem. British forces enter old Biblical City in their slow but sure advance in Mesopotamia.

Chicago, Ill.—Masaryk—Masaryk—this magic name is shouted by 40,000 Czecho-Slovaks in welcoming the great Bohemian patriot. Subtitles: Professor Masaryk, who seeks to free his people from Austria's oppressive domination. They rally 'round Old Glory—for it will bring freedom to all people—all races—everywhere.

Des Moines, Ia.—Breaking in Western horses is the task of the remount station at Camp Dodge, which is one of the largest in the country.

In the Limelight.—Lloyd George, Prime Minister of Great Britain, whose Government was overwhelmingly upheld by House of Commons.

Yaphank, L. I.—Trench veterans greet rookies. Blue Devils of France visit Camp Upton to see America's great army round into shape.

Hearst-Pathe News No. 40 (May 15).

San Francisco, Cal.—O. K.—a great achievement! Largest concrete ship in the world, the S. S. Faith, successfully undergoes its trial test.

Fair Forest, S. C.—Railroad wreck with no fatalities! New York-New Orleans train is derailed near Camp Wadsworth due to defective tracks.

Los Angeles, Cal.—Loyal to our Allies—Golden West Flag Day celebration is occasion for a glorious tribute to the cause of the Allies.

Venice, Italy.—Innocent victims of ruthless warfare. American Red Cross succors thousands of little refugees from Hun-ravaged lands.

Gottenburg, Sweden. — More dreadnaughts for Sweden and her merchant ships will be safe. King Gustav attends the launching of latest warship.

Washington, D. C.—Welcomed by all—Pershing's veterans on short visit here are accorded a warm reception by Senate Military Committee.

Louisville, Ky.—The turf classic of the year—the historic Kentucky Derby brings 60,000 enthusiastic race fans to Churchill Down.

Universal Screen Magazine.

Issue No. 73 (May 31).

For the Kiddies.—Chemistry for the Kiddies. The magic of modern science enables youngsters to make a variety of useful things.

Comedy.—Screen Vaudeville De Luxe. High Brow Ponies Perform. A product of equine culture which, if it becomes widespread, ought to put a large percentage of our animal citizenship in the voting class.

Industry. — Planting for the Future Generation. Lumber is one of Uncle Sam's most necessary materials for building ships and other war purposes. Ten million young seedlings and a great quantity of seed are being planted annually in national forests in order that

$75 buys latest model Power's double dissolving stereopticon with iris diaphragm. Will guarantee it to be fully equipped as if bought from factory and that it is the same as new, not even a sign of rust on nickel parts. Must sell quick.
CARL GILBERT, 1008 Pierce St., Sioux City, Iowa

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

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Repairing and All Supplies

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In the Heart of the Film District
A COMPLETE LINE OF SUPPLIES AND ACCESSORIES
606 Consumers Bldg., Chicago, Ill.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
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GUARANTEED
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MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
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We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
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MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
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Watch for
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
Commonwealth Pictures Corp.
Chicago

No. 4 PHOTO CINES OUTFIT
Never successfully equaled at the exceptional pre-war price of
$250.00 COMPLETE
CAMERA—TRIPOD—2-IN. F3.5 B. & L. TESSAR LENS
A fully equipped M. P. outfit especially adapted to topical work.
Send for descriptive catalogue.
G. GENNERT 24 East 13th Street NEW YORK
Chicago Los Angeles

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included.
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

the war may not leave a depleted supply. (Official film of the United States Department of Agriculture.)

Sports.—On the Trail of the Sea Cow or Manati. One of the strangest and most ponderous aquatic animals. It has a curious human-like habit of lying with head and shoulders out of water with its young clasped to its breast. Fishermen find hunting it an exciting sport.

Mutual.

Screen Telegram No. 22 (May 15).

Italy Observes Victory.—King and his staff review French and Italian troops after defeat of Austrians at a city near the Austro-Italian battle front.

Form Battalion of Death.—Los Angeles high school girls organize for war, and offer their services to the United States on the firing line if wanted.

Organize Border Cavalry.—Three pretty O'Gorman sisters stage stunt at Houston, Tex., to stimulate recruiting for newly organized regiment of horsemen.

Graduate 1,500 Midshipmen. — Special class of students receive diplomas in United States Navy at impressive ceremony at the naval academy in picturesque Annapolis.

Billie Sunday Plays Ball.—Sensational evangelist takes part in old time baseball game staged on Chicago grounds for war relief. Stars of 1880 participate.

Anzacs Visit West Point. — Special parade held at United States Military Academy for visiting veterans of British Army. Cadets stage their world famed drills.

Say Prayers for Victory.—Canadians assemble at Queen's Park, Toronto, and offer public supplication for military success. Wounded heroes take part in services.

Perfect Camouflauge Art.—Women of New York pose as stones and trees in experiments for military deception conducted by Relief Camouflage Corps.

St. Louis Opens Markets. — Missouri metropolis establishes public markets where farmers from neighboring territory sell produce direct to the consumer.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Watch for
SPANUTH'S ORIGINAL
VOD-A-VIL MOVIES
Commonwealth Pictures Corp.
Chicago

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
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When writing to advertisers kindly mention
The Moving Picture World.

Real Photographs

$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

Prepare Logs for Ships.—Scenes at Lake Charles, La., show ox teams hauling fallen trees to water and tugs towing them to shipbuilding plants.

Screen Telegram No. 23 (May 19).

King Views Boy Marines.—George, of England, inspects organization of youthful soldiers of the sea. Monarch chats with and pats youngsters on the back.

Auto Trucks Carry Horses. — Motor transports of American Expeditionary Force rush toward front with machine guns and horses to help stem German drive.

Review Pershing's Vets. — Troop of American Expeditionary Force parades before members of Senate Committee on Military Affairs at Washington, D. C.

Great Horse Race Staged.—Exterminator wins turf classic at Louisville, Ky., before a crowd of 40,000 spectators.

Show How the "Subs" Fight.—Sea fight between submarines and submarine chasers staged at Venice, Cal., as part of patriotic demonstration.

Red Cross Drive Starts.—American Red Cross begins campaign in New York City for its second $100,000,000. Canteen in big Pennsylvania station.

Yale Oarsmen Win Race.—Penn Varsity crew defeated by New Haven crew in race on Schuylkill River. Penn Freshmen win from Yale class crew.

Commission New Officers. — Men from Camp Meade Training School receive their diplomas and commissions from Major-General Keehn.

Open Great Greek Theater.—Largest edifice of its kind in the world dedicated at Pomona, Cal. To be home of classic dancing.

Girl Students Set Record.—Pupils of Julia Richman High School, New York, visit City Hall Park. Sell $2,199,000 Liberty Bonds and $28,679 savings stamps.

Save American Baby Power.—Chicago holds exposition to teach mothers ways to rear their youngsters into healthy boys and girls.

Gaumont Company.

Gaumont Graphic No. 8 (May 10).

Atlanta, Ga.—Dirt Track Season Opens. Ellingbee wins Southeastern sweepstakes.

Los Angeles, Cal.—School Children Help

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

Save Leather Supply. They shed their shoes as aid to war conservation.

Boston, Mass.—Send a "Pill" to Kaiser Bill. Everyone who buys a 25-cent stamp drops a real bullet into a sharpnel shell that will be sent to the front and fired into the Kaiser's ranks.

Elsinore, Cal.—America's First Organized Women Farmers Take the Field. Farmerettes will operate a 4,000 acre ranch.

Chicago, Ill.—20,000 Bohemians Greet Chief of Revolution. Prof. Mazaryk passes through Chicago en route to Washington.

Phoenix, Ariz.—Wool Is Scarce. Millions of uniforms are required for our army in France. Make your old woolen garments last as long as possible.

Detroit, Mich.—Train of 90 Trucks Break Record Run to Seaboard. War supplies moved and training of men accomplished at same time.

San Francisco, Cal.—White Wings on First Cruise of 1918 Season.

Wellesley, Mass.—May Day Exercises at Wellesley College.

France. — France's Traveling Circus. Mitrailleuse squads are moved rapidly from one sector to another by motor cars.

Camp Upton, N. Y.—"Blue Devils" Are Guests of the Brigade Here. French fighters enjoy entertainment given by camp officials.

Plainfield, N. J.—Summer Homes Destroyed by Fire. Vacation camps in the Watchung Mountains go up in smoke.

Gaumont News No. 8 (May 14).

New York City.—This City's Mayor Leads Annual Police Parade Down Fifth Avenue. Public has first opportunity to see new squad of policewomen.

Newburyport, Mass.—A New Kind of War Garden on the Banks of the Merrimac. Never knew they planted clams, did you?

Oakland, Cal.—G. A. R. veterans carry war-torn battle flags in annual demonstration.

San Francisco, Cal.—The First Concrete Ship, "Faith," Makes Official Trial Trip. Exceeds all estimates in speed tests.

Washington, D. C.—"Pershing's 50" Attend Reception in Their Honor at Senate Office Building.

London, England.—Her Majesty, the Queen, With the Prince of Wales and Prince Henry, Visits a Munition Plant.

Los Angeles, Cal.—The Spirit of the Nation Typified in Flag Day Celebration.

Somewhere in France.—The Red Cross Re-educates Crippled Soldiers, Fitting Them for Work and Play.

Mare Island, Cal. — Good-bye Folks, We're Starting for "Over There"! Their training completed, these fighting marines receive final inspection before departing for France to help give Autocracy its knockout wallop!

New York City.—F. Luis Mora, Famous Artist, Puts Final Touches on $10,000 Food Poster He Presents to Government.

HE'S gone across—
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Universal Animated Weekly.

Issue No. 24 (May 15).

First "Stone" Ship Proves a Success.—Experts believe the lumber problem in shipbuilding has been solved with the successful trial trips of the 7,900 ton steamer "Faith," the only large vessel of concrete in the world.—San Francisco, Cal.

Spectacular Night Fire Destroys Stockyards.—Firemen and employees battle in vain against $300,000 blaze that razed extensive catle pens, threatening to consume thousands of animals.—St. Louis, Mo.

Senate Pledges Support to Pershing's Vets.—Members of the Military Affairs Committee greet boys from the trenches on their first visit to "the powers that be" at the National Capital.—Washington, D. C.

"Send a Pill to Kaiser Bill!"—War Savings Stamps sell like hot cakes when each purchaser is allowed to drop a shrapnel ball into a shell later to be sent crashing into the German lines.—Boston, Mass.

Women's Land Army Aids Great Britain.—British Food Dictator reviews women "soldiers of the soil," for "the hand that rocks the cradle" is also helping to rock the throne of the autocrat who slays innocents in the name of Kultur.—London, Eng.

Cage Ball Is a Good Excuse for a "Rough House."—Divided into a team of "Blues" and a team of "Whites" the boys of the Great Lakes Naval Training Station find a sport almost as thrilling as football.—White Sox Park, Chicago, Ill.

Complete Largest Floating Dry Dock.—Launch sixth section of marvelous piece of engineering which soon will be ready to accommodate ships 750 feet long and up to 33,000 tons weight.—New York City.

Celebrate Pontifical High Mass at Camp Dix.—The Rt. Rev. Patrick J. Hayes, Chaplain Bishop, officiates at services attended by thousands of boys in khaki.—Wrightstown, N. J.

Watch for
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
Commonwealth Pictures Corp.
Chicago

Get In Touch With the
MORTIMER FILM LIFE SAVING STATION Freeport, Maine.

If you want to prolong the life of your films. They make 30-day stuff look like first release. Ask the wise one who knows all about the

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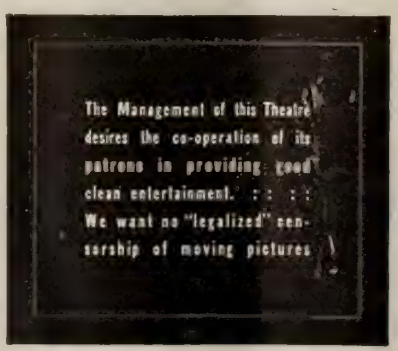
Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

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NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

ATTENTION.

ANYONE knowing the whereabouts of Edwin R. Beveridge kindly communicate with W. E. Beveridge, 206 No. Calvert St., Baltimore, Md.

SITUATIONS WANTED.

MANAGER, at liberty. Twelve years experience. Knows picture business thoroughly, go anywhere, best references. Address American, care M. P. World, N. Y. City.

MANAGER, at liberty after June 10. Six years practical experience, married, sober, reliable; draft, class 4-a. Address Wood, care M. P. World, N. Y. City.

NOTICE OWNERS SUPER PRODUCTIONS,—At liberty, can book, route, organize and make success of your production in territory Nebraska, South Dakota, Wyoming. Know personally every manager. Made big success right here for three years. If you need a live wire who knows every angle of the game wire or write at once. C. T. Smithers, 521 N. 23rd St., Omaha, Neb.

BUSINESS OPPORTUNITIES.

TO LEASE—Open air motion picture studios. Platform, 40x40, with adjoining, 50x80; 24 wings, curtains, accessories. Motion Picture Cameras, etc. 259th St. and Riverdale Ave., N. Y. City. See Brunel, 12 No. Broadway, Yonkers, N. Y.

FILM MAN in every large town or city as representative. Big profits, new protected idea; no experience, exclusive territory assigned. We ask no bonus. Applicant should have funds to establish office or desk room. For leasing rights write W. B. Seifert, 201 Joseph Mack Bldg., Detroit, Mich.

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WANTED—First class, reliable pianist, must be thorough musician with moving picture experience. Thirty miles from New York, and no Sunday work. Pianist, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph; also Film Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

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HERE'S the biggest snap of the season———— ——$300.00 Universal M. P. Camera, tested and guaranteed, in perfect condition————our price for quick sale $167.50.————Telegraphic orders shipped same day they are received. Wire Deposit. Have you a copy of our list of slightly used Motion Picture Cameras? Yours for the asking. Get in touch with us today. DAVID STERN COMPANY, "Motion Picture Camera Headquarters," 1027-R Madison St., Chicago, Ill.

FILMS FOR SALE OR RENT.

FOR SALE—State rights in our latest production, "Me und Gott, or the Crimson God," the greatest five-reel Anti-German super-production. It is a sure money getter. Will divide states for men with small capital. It is patriotic in nature, and can be booked at any theater. Lobby goes with each print. Write or wire Romayne Super-Film Co., March-Strong Bldg., Release Department, Los Angeles, Cal.

THE COW PUNCHER (6 reels), in good condition; great Western subject with splendid 20-8-3-1-½ sheets, mostly mounted; also heralds. Bargain. Queen City Feature Film Co., 109 West 5th St., Cincinnati, Ohio.

FOR SALE—"The Fighting Line," 5 reels; "Battle Bull Run," 3; "Blazing Sea," 3; "Indian Blood," 2; "Cinderella," 4. H. Davis, Lee Park, Wilkes Barre, Pa.

EQUIPMENT WANTED.

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EXCEPTIONAL OPPORTUNITY—Very latest equipped moving picture theater. 750 seats, ground floor. Main street Massachusetts city of 135,000. Doing profitable business. Excellent prospects. Long lease. Low rent. No direct opposition. Other business interest force sale. Act quick. Owner, care M. P. World, N. Y. City.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).
Tuscon Jennie's Heart (Wolfville Tale—Two Parts—Drama).
The Enchanted Profile (One of the O. Henry Series—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Series—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Sisters of the Golden Circle (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).
The Bully (One Part).

ESSANAY COMEDIES.

Slippery Slim's Inheritance (One Part).
Sophie's Legacy (One Part).
Sophie Gets Stung (One Part).
Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

INTERSTATE STATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JAXON COMEDIES.

(*Seventh Series.*)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(*All Two-Part Comedy-Dramas.*)

Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.
Love of Bob.
Dog vs. Dog.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.
Poverty Gulch.
Bashful Buck Bailey.
The Mating of Meg Malloy (Two Parts—Dr.).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 12.

The Dagger Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 10—Two Parts—Drama—Astra).
The Non Stop Kid (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 1—"Women Mountaineers of England" (One Reel—Government Official War Pictures).
Strange Animals from Many Climes—"The Crimea" (One Reel—Educational—Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 19.

The Mysterious Client (Five Parts—Drama—Astra).
The House of Hate (Episode No. 11—"Haunts of Evil"—Two Parts—Drama—Astra).
Two Gun Gussie (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 2—"Messines and Its Irish Captors" (One Reel—Government Official War Pictures).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 26.

A Daughter of the West—Five Parts—Drama—Diando).
The House of Hate (Episode No. 12, "Flashes in the Dark"—Two Parts—Drama—Astra).
The Junkman (Two Parts—Comedy—Rolin).
Fireman, Save My Child! (One Reel—Comedy—Rolin).
Britain's Bulwarks (Part 3, "Hardships of the British Army on its Way to Bagdad"—One Reel—Official Government Pictures).
In the Southernmost Russia (One Part—Scenic).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 2.

The Yellow Ticket (Five Parts—Drama—Astra).
The House of Hate (Episode No. 13, "Enemy Aliens"—Two Parts—Drama—Astra).
The City Slicker (One Reel—Comedy—Rolin).
Britain's Bulwarks, No. 4—"How England Treats Her Prisoners"—One Reel—Government Official War Pictures).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Apr. 29—Let's Get a Divorce (Five Parts—Comedy-Drama).
Apr. 29—Tyrant Fear (Five Parts—Drama).
May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).
May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.
May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.

PARAMOUNT-BURTON HOLMES.

Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).
Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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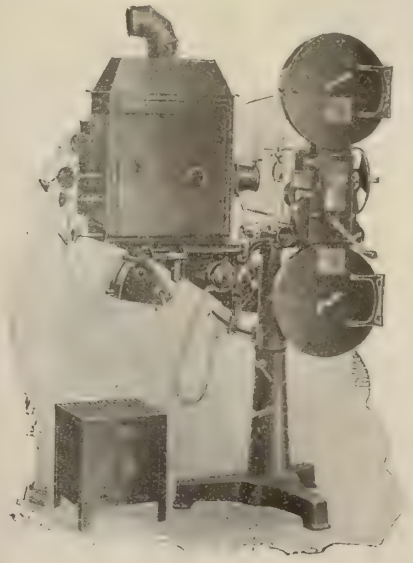

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 8—No. 23 (Topical)—03002.
May 15—No. 24 (Topical)—03013.
May 22—No. 25 (Topical)—03023.
May 29—No. 26 (Topical)—03033.

CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.

L-KO.

May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.
May 15—Pretty Babies—03012.
May 22—Who's Zoo (Two Parts—Comedy)—03022.

NESTOR.

May 6—A Kitchen Hero (Comedy)—03000.
May 13—New York—By Heck (Comedy)—03011.
May 20—The Bath House Scandal (Comedy)—03021.
May 27—Who's Your Wife? (Comedy)—03031.

UNIVERSAL SPECIAL PRODUCTION.

Apr. 22—The Scarlet Drop (Five Parts—Dr.)—02986.
Apr. 29—No Release This Week.
May 11—The Two-Soul Woman (Five Parts—Drama)—03009.
May 18—No Release This Week.
May 25—The Bride's Awakening (Six Parts—Drama)—03029.
June 1—No release this week.

UNIVERSAL SCREEN MAGAZINE.

Apr. 27—Issue No. 68 (Educational)—02980.
May 4—Issue No. 69 (Educational)—02991.
May 11—Issue No. 70 (Educational)—03003.
May 18—Issue No. 71 (Educational)—03014.
May 25—Issue No. 72 (Educational)—03024.
June 1—Issue No. 73 (Educational)—03034.

UNIVERSAL SPECIAL FEATURE.

May 10—The Bull's Eye (Episode No. 4, "The Firing Squad"—Two Parts—Drama)—03005.
May 10—The Lion's Claws (Episode No. 6, "The Dungeon of Terror"—Two Parts—Drama)—03006.
May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.
May 18—The Bull's Eye (Episode No. 15—"The Stained Face"—Two Parts—Dr.)—03016.
May 18—The Lion's Claws (Episode No. 7—Two Parts—Drama)—03017. "Quicksand"—Two Parts—Drama)—03017.
May 18—Boy Scouts to the Rescue (No. 5—"Treachery at Sea"—Two Parts)—03018.
May 25—The Bull's Eye (Episode No. 16, "Running Wild"—Two Parts—Drama)—03026.
May 25—The Lion's Claws (Episode No. 8, "Into the Harem"—Two Parts—Drama)—03027.
June 1—The Bull's Eye (Episode No. 17, "In Irons"—Two Parts—Drama)—03036.
June 1—The Lion's Claws (Episode No. 9, "The Human Pendulum"—Two Parts—Drama)—03037.

UNIVERSAL CURRENT EVENTS.

May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.
May 17—Issue No. 53 (Topical)—03015.
May 25—Issue No. 54 (Topical)—03025.
June 1—Issue No. 55 (Topical)03035.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You?—03010.
May 18—The Dodgers—03020.
May 25—The One Horse Show—03030.
June 1—A Ripping Time—03039.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CC8T1.
Mar. 5—Waltzing Around (Comedy)—10C8T-1.
Mar. 12—Finishing Mary (Comedy)—11C8T-1.
Mar. 19—His Quaker Girl (Comedy)—12-C8T-1.
Mar. 26—Up She Goes (Comedy)—13 C 8 T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.

MUTUAL STAR PRODUCTION.

Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.
Mar. 25—No release this date.
Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.

MUTUAL.

Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts Drama).
Apr. 7—The Danger Game (Six Parts—Drama)
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 8—Social Hypocrites (Five Parts—Drama).
Apr. 15—With Neatness and Dispatch (Five Parts—Drama).
Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Demon (Five Parts—Drama).
June 10—The Only Road (Five Parts—Dr.).

SCREEN CLASSICS, INC., SPECIALS.

January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr.21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).

TRIANGLE KOMEDY.

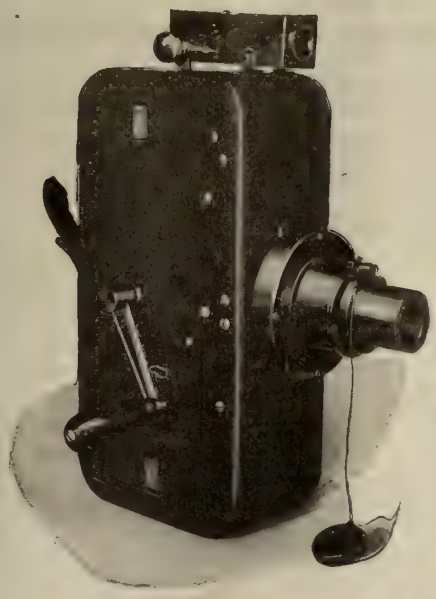
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

For TAKING—PRINTING—PROJECTION



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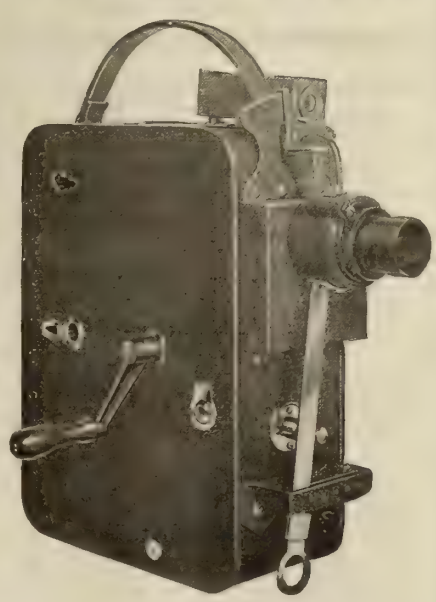

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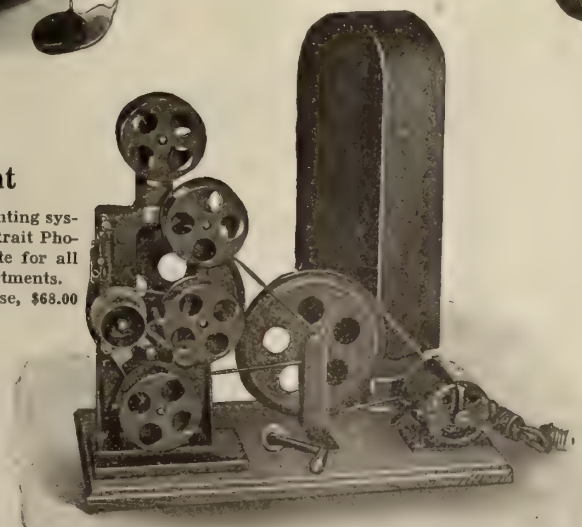

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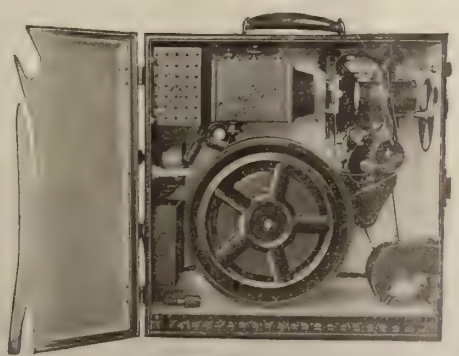

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NEW YORK

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Apr. 29—The Seal of Silence (Five Parts—Drama).
May 6—The Little Runaway (Five Parts—Drama).
May 13—The Triumph of the Weak (Five Parts—Drama).
May 20—The Golden Goal (Five Parts—Dr.).
May 27—Bares, the Son of Kayan (Five Parts—Drama).
June 3—A Game with Fate (Five Parts—Dr.).

BIG V COMEDIES.

Apr. 29—Flirts and Fakers.
May 6—Laws and Outlaws.
May 13—Spies and Spills.
May 20—Love and Lavallieres.
May 27—Romans and Rascals.
June 3—Sneakers and Snoozers.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.

VITAGRAPH SERIAL.

"The Woman in the Web."

Apr. 22—Episode No. 3—"The Speeding Doom" (Two Parts—Drama).
Apr. 29—Episode No. 4—"The Clutch of Terror"—(Two Parts—Drama).
May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).
May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).
May 20—Episode No. 7—"The Crater of Death"—Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Apr. 28—Her One Mistake (Five Parts—Dr.).
May 5—Brave and Bold (Five Parts—Drama).
May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).

FOX STANDARD PICTURES.

Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
May 19—The Caillaux Case (Six Parts).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.
Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.
Mormon Maid.
Whither Thou Goest.
God's Man.

BLUEBIRD PHOTOPLAYS.

A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.
$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.
The Street of Seven Stars (Six Parts—Drama).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.
(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)
Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).
May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Six Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).

Special Releases.

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

May 6—Masks and Faces (Five Parts—Drama).
May 13—Journey's End (Five Parts—Drama).
May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

COSMOFOTOFILM COMPANY, INC.

220 West 42d Street, New York City.
The Hypocrites.
I Believe.

CREST PICTURES CORP.

Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

MARION DAVIES FILM CO., INC.

311 Longacre Bldg., New York City.
Cecilia of the Pink Roses (Julius Steger Production—Drama).

M. S. EPSTEIN,

1495 Broadway, N. Y. C.
The Depths of the Sea (in a Series of Four Parts—Educational).

FOURSQUARE PICTURES.

729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).
The Silent Witness.
The Eagle's Eye (Episode No. 9—"The Munition's Campaign"—Two Parts—Drama).
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
The Natural Law (France Films).

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The Ranger.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

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(*The Following Are Keystone-Mack Sennett Comedies.*)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(*The Following Are Frank Keenan Productions.*)
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Crab.
(*The Following Are Norma Talmadge Productions.*)
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(*The Following Are Wm. S. Hart Productions.*)
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
Apostle of Vengeance.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(*The Following Are Douglas Fairbanks Productions.*)
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

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March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

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A Romance of the Underworld.
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Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

ORO PICTURES CORP.
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Who Knows? (Six Parts—Drama).
Loyalty (Drama).

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His Daughter Pays.

PIONEER FILM CORP.
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The Still Alarm (Selig Production).

PYRAMID COMEDIES.
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In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

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The Master Crook.

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The Public Defender.
Naked Hands (Five Parts—Drama).
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July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).
A Nugget in the Rough (Five Parts—Comedy—Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
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(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
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Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
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A Farm Yard Romeo.
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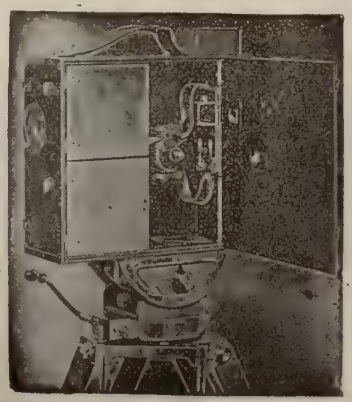

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Attention is hereby directed to the raise in advertising rates in

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(The Export Edition of the Moving Picture World)

which becomes effective

JUNE 1, 1918

All advertising contracts for a year or half year entered into prior to this date will be written at the current space rates. After June 1, our space will be valued as follows:—

$60.00 per Page
31.50 " Half Page
17.00 " Quarter Page
9.00 " Eighth Page

proportionately for lesser sizes

CHALMERS PUBLISHING COMPANY

WE TOLD YOU LAST WEEK TO

BEWARE OF CERTAIN EXCHANGE PROPOSITIONS

(To Remind You, Look on Page 1207, M. P. World, May 25, 1918)

You know that your *Power's Machine gives the best picture* when in proper condition. When your Power's machine *is worn out* do not let a foxy salesman compare your Power's projection with that of a *new* machine of other make. A *new Power's will do more for you* than any other make. Besides you will take no chances in experimenting and breaking in your operator on another make machine. The Power's can't be beaten. That is a fact proven by the big majority of prominent exhibitors.

FRED J. DOLLINGER writes to us as follows:

Three years ago you equipped our theatre with a complete outfit—two Power's 6-A projecting machines which I am pleased to state have given us good service and are still in good condition. Nevertheless, I want to be up to date and I herewith place my order for two more Power's machines, latest type, and I am willing to pay the regular price—although I have been offered two complete projection machines from other manufacturers without charge. The reason I prefer the Power's machine is that I have a 165½ foot throw, and the size of my picture is 16½ x 20½', on a plaster wall, and I use only 45 to 50 amperes—and have perfect projection. Please let me know when you will be able to install the new machines.

Very truly yours,

CLAREMONT THEATRE,
FRED J. DOLLINGER, Manager.

New York, Dec. 2nd, 1917.

He did not fall for the Salesman's (?) statement that HIS machine is used in the Best Theatres on Broadway, New York. Dollinger told him that his Power's Projection is the best one in New York City. Therefore Dollinger sticks to Power's, the Better Projector.

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Help the Red Cross

WE drop business to talk for the noblest cause on earth—the relief of human suffering. The biggest drive to drive terrorism from off the earth is now on. YOU are concerned. Disaster is knocking at YOUR door. H. P. Davison said last Friday night—

"We are at war for our lives The situation is serious but we are going to win the war"

It cannot be won without disaster. YOU cannot, YOU MUST NOT, neglect those who have suffered in YOUR cause.

The Allied Theatrical and Moving Picture Team

for the Red Cross Fund is working tooth and nail on the 100 million dollar drive which ends Monday, May 27th.

Give of your success, give of your dollars and minister to the needs of OUR OWN who have fought that YOU may live; and remember, in the words of Mrs. August Belmont, that

"Anybody who does not do his share in this country and who calls himself or is called a slacker, is not a slacker but a murderer."

NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK

Vol. 36, No. 10 June 8, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

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Chalmers Publishing Company 516 Fifth Ave. New York

A Veritable Rain of Money

"I believe I have hung up a record," writes C. E. Miller of La Salle, Colo., "and you may think I am foolish when I tell you that I'm going to play a return engagement. Statistics would appear to prove that every person living in La Salle saw 'The Kaiser' on the first showing. I am willing to gamble that they want to see it again. I charged an admission of $1 all over the house. I will also charge $1 the next time. Please let me have a print as soon as possible."

La Salle has a population of 300. Mr. Miller's receipts for the day were $301—or an average of a trifle more than a dollar for every resident of the town. If this isn't a record we'd like to know just what it is.

Out in Cherokee, Iowa, the American Theatre says: "Our audiences forgot they were looking at a picture and they did all that New York said they would. They hissed, they yelled, they whistled, they cheered and stamped. It is in our opinion the greatest play that was ever in our house. It also made us more money than any other picture."

"The KAISER The Beast of Berlin"

"It gave more satisfaction at our Liberty Theatre and made more clear money for us than any other production we have ever played," says J. S. McGill of Vancouver. "We have only one regret—that we didn't get it for a full week instead of only two days. Anybody but Jewel, with such a picture, would have made it a state rights production and would not have given the regular exhibitor a chance on the big money-making possibilities of the film. We know this to be a fact—that it is one picture in a thousand for drawing power, because during its run at the Liberty it was shown to scores of people who seldom, if ever, make it a practice to go to shows. If exhibitors will take our tip, they will play 'The Kaiser' at advanced prices." A good tip; but our own tip is to first get your reservation. Your competitor is acting **today.**

JEWEL Productions INC
1600 Broadway, New York City

Feel Your Theatre's Pulse

Do you realize that the public is longing for good, cheering entertainment; that it is satiated with the gruesome melodramatic subjects flooding the market. Try clean, wholesome comedy drama and see how your patrons instantly respond with quickened interest. The George K. Spoor features are just the thing in this line.

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"Ruggles of Red Gap"
"Uneasy Money"
"The Small Town Guy"
"Two Bit Seats"
"Fools For Luck"
"Efficiency Edgar's Courtship"

featuring

TAYLOR HOLMES

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"Little Shoes"
"The Saint's Adventure"
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featuring

HENRY B. WALTHALL

"Sadie Goes to Heaven"
"The Kill-Joy"
"Young Mother Hubbard"
"Pants"

featuring

LITTLE MARY McALISTER

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"Skinner's Dress Suit"
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Directed by Robert Z. Leonard

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A Dramatic Feast in Matchless Settings

Now booking thru all Universal Exchanges
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Mary MacLaren

-The American Beauty of the Screen-

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Directed by
IDA MAY PARK

Reserve now, thru any Universal Exchange

They MAKE YOUR SHOW

UNIVERSAL

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CURRENT EVENTS
SCREEN MAGAZINE

Millions want them!

The theatre that does not show a News Weekly today is the rare exception. WHY? Because the News Weekly is more sought for and draws as big and as regularly as the costliest feature production, yet there is no comparison in price.

The UNIVERSAL ANIMATED WEEKLY, CURRENT EVENTS and SCREEN MAGAZINE are the acknowledged leaders in the news weekly field. Always the best news first from every quarter of the globe, and you can book either or all on the most equitable basis. See your nearest Universal Exchange.

UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York

Patriotism

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"BOY SCOUTS TO THE RESCUE"

—the great and only Serial of its kind

THIS is the one and only serial on the world's market that has NO COMPETITION whatsoever. If you get it for your territory, you have it alone, without fear of some other similar serial jeopardizing your success. No one else can get anything similar because there is no other serial like it.

BACKED by that invincible Advertising Force 14,000,000 AMERICAN BOYS

You can announce it and advertise it and boost it to the limit as being THE ONLY SERIAL of its kind EVER SHOWN IN YOUR CITY—the great big, fascinating BOY SCOUTS serial that every father, mother and child is extremely interested in, particularly right now when the Boy Scouts are doing their bit so wonderfully well.

There are posters of the striking kind the Universal always puts out with big specials. Get a copy of the big Boy Scout Folder showing ready prepared ads—complete press sheets with cuts of all kinds. There is explained in detail how to go about getting the direct co-operation of Scout Executives—Scout Masters, etc., right in your own territory. All you have to do is BOOK IT and follow the ready prepared information and success is yours.

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Book thru your nearest Universal Exchange, or communicate with the **UNIVERSAL FILM MFG. CO.**, Largest Film Mfg. Co. in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

What has the young man just done?

He has shot another who, he thinks, has ruined the girl he loves.

Will the victim recover?

That rests with the other man in the picture—the greatest surgeon in the country, now in disgrace, but in love with the same woman as the other two.

If you were this great surgeon, would you help one rival escape and bring the other back to life—or would you—?

I'd go first to see how this torturing problem was solved in the big, tense picture made from Mary Roberts Rinehart's famous "K" as published by Houghton, Mifflin Co.—

COMING!

The Biggest Comedy Smash of the Season

"The Geezer of Berlin"

a Burlesque on
"The **KAISER**,- the Beast of Berlin"

WATCH for it!
WAIT for it!

Jesse L. Lasky

Cecil B.

Notable

"Old Wives

By David Graham Phillips,

AN ARTCRAFT

It Has Every Quality

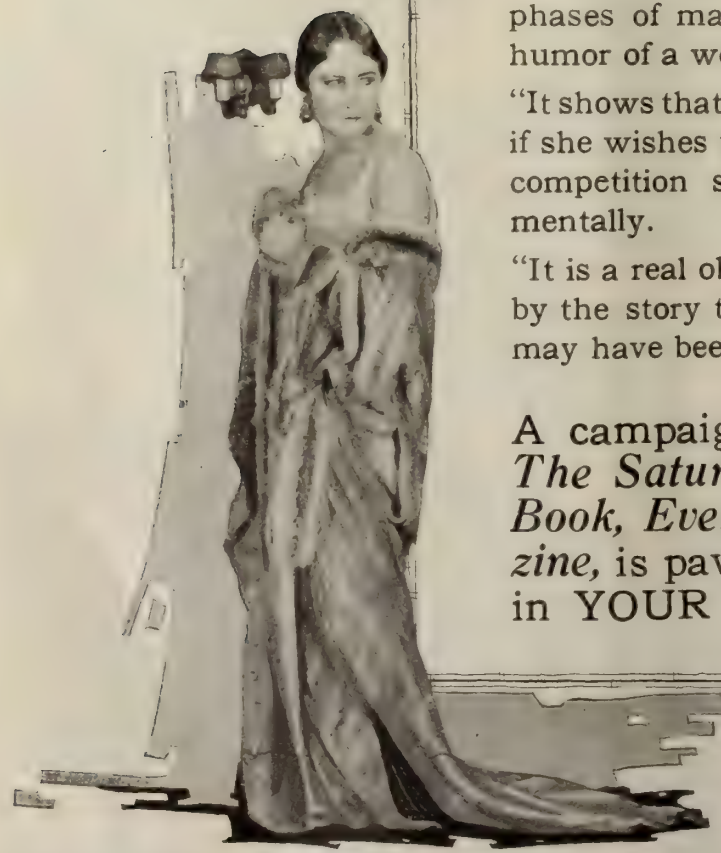
A statement from Mr. De Mille—

"I chose the David Graham Phillips novel 'Old Wives for New', because

"It has a big human appeal; it deals with intimate phases of marriage and divorce; every phase and humor of a woman is in it.

"It shows that a wife must compete with other women if she wishes to keep her husband, and that by such competition she benefits physically, morally and mentally.

"It is a real object lesson for wives, who are taught by the story that merely being virtuous is not, as it may have been at one time, enough in these days.



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PICTURE

Adapted for the Screen by Jeanie Macpherson

A Money Picture Needs

"The human note is self-sacrifice and renunciation though the ending is satisfactory.

"It gives a wonderful chance for gorgeous costuming and scenes with wide diversity.

"It mirrors night life of Broadway but shows the evil results of Broadway life, in the effects upon the highly contrasted characters.

"The moral is obvious and convincing but there is not a trace of preaching.

"It has fine advertising possibilities with name of author, splendid gown stuff, marriage and divorce problem, catch phrases such as 'Why husbands leave home,' and so on.

"It will do more good than any picture I have ever produced."

CECIL B. DeMILLE.

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NEW YORK

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Adolph Zukor presents

MARGUERITE CLARK
in "Prunella"

by Granville Barker and Laurence Housman. Scenario by Charles Maigne. Directed by Maurice Tourneur

A Paramount Picture

THIS presentation of "Prunella" is of unusual significance. It was when she was starring in the famous Little Theatre production of "Prunella" that Adolph Zukor first saw Marguerite Clark. So impressed was he with her charm that he at once made her a Paramount Star. Now, under the direction of Maurice Tourneur, Marguerite Clark lives again the charming tale of the little girl who ran away with a strolling player

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ALICE BRADY

in

"THE ORDEAL OF ROSETTA"

by Edmund Gould[illegible] scenario by Paul West directed by Emile Chautard

"Why don't you shoot?" taunted Lola,
"I have had my revenge--I am ready!"

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SELECT PICTURES CORPORATION

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NORMA TALMADGE

Presented by JOSEPH M. SCHENCK

as the adventuresome, lovable heroine of

"DE LUXE ANNIE"

Shown simultaneously at two First-Run New York Theatres—Rothapfel's Rialto and Loew's New York.

"Nothing the Rialto has offered in several weeks has had so many good points."—*New York Globe.*

"We hope Miss Talmadge will go on and make many more 'De Luxe Annies.'"—*New York Tribune.*

Scenario by Paul West from Edward Clark's play, founded on Scammon Lockwood's story of the same name

Directed by

ROLAND WEST

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Goldwyn Pictures

A Picture That Will Silence the *Whispering Campaign of Slander* Directed at the Mothers of America!

Read in the article reproduced below from the New York Evening Sun of the campaign being waged to strike at our nation through the hearts and brains of its women.

These secret voices are at work in your town; sly, persuasive, dangerous voices and you as an exhibitor can do both your country and your people a magnificent service by booking at once for your theatre Goldwyn's thrilling and inspiring presentation of

MOTHERS ISSUE WARNING
Association Tells of Enemy Plots to Destroy Morale
Propagandists' attacks upon the morale of American mothers of soldiers have called forth a warning from the National Association for Mothers of Defenders of Democracy. This organization has issued a statement from its headquarters at 622 Vanderbilt Avenue directing attention to a "whispering" campaign by internal enemies intended to react upon the minds of the women who have loved ones at the front.
(From the New York Sun)

Mabel Normand in JOAN of PLATTSBURG

by Porter Emerson Browne

A story of National ideals; of faith, hope and courage. A story that shows the millions here at home what they can do to help their country.

Get your local Red Cross; your local newspapers; your leading writers and citizens to sponsor this beautiful production as a loyalty-builder.

Hundreds of exhibitors have telegraphed or written seeking this production as a big "special" attraction. It's a regular Goldwyn release that comes to make you larger profits.

GOLDWYN PICTURES CORPORATION

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16 East 42nd Street New York City

Goldwyn Pictures

The Star Extraordinary: Tense, Emotional, Wistful, Lovely and Appealing

MAE MARSH in All Woman

By E. Lloyd Sheldon Directed by Hobart Henley

The action-drama and romance of a girl who risked all for love; who whipped a "bad town," saved her friend's reputation and vindicated her own honor. Released June 2.

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THE ONLY TWO-REEL BI-WEEKLY COMEDIES BEING PRODUCED IN AMERICA

THIS means regular, consistent supply—a star appearing often enough and in bright enough stories to make him a sought-after favorite.

The greatest adage in the advertising world is *"Repetition Makes Reputation."* In laughable, speedy, clean stories you are offered through Goldwyn

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

With one voice thousands of exhibitors have said and are saying: "Here is a great comedian I can cash in on; a comedian who is instantly winning the affection of the nation."

The first five "Smiling Bill" Parsons Comedies are:

May 5: "Billy's Baby"
May 19: "Billy's Predicament"
June 2: "Birds of a Feather"
June 16: "Matching Billy"
June 30: "The Widow's Might"

Why don't you book them quickly for *your* theatre?

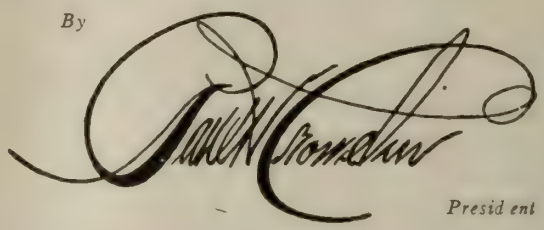
GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

"Little Talks with Foreign Buyers"—No. 13

By



President

A Special Opportunity—
"THE VICTIM"

INTER-OCEAN has been selected to distribute in all foreign markets a feature play of such unique dramatic appeal that a trial showing has already resulted in several sales. **To see "The Victim" is to want to exploit it.** The effect on the spectator is simply tremendous. It is a "repeat" picture. Even the veteran buyer—the "wise" film man—wants a second look. It is just punch! **punch!** PUNCH! The priestly hero, in facing the electric chair, risks all for a principle—and we all of us care for that sort of chap. The picture is an absolute succession of thrills. **There has never been a melodrama like it!** And it challenges solution up to the last few feet of the sizzling finish. Can be worked as a "special," with Church endorsement, or just as a rattling good theatre thriller.

"THE VICTIM"—9 Reels—Starring Robert T. Haines

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE *— 52* ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"To-day,"*** *and* ***"Mad Lover,"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross,"*** ***"Blue Blood,"*** *and* ***"The 13th Labor of Hercules;"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

WILSON HAILS UNITY OF COMMAND
In Cable to General Foch, Declares It Most Hopeful Augury of Success
WASHINGTON, March 30—President Wilson today cabled General Foch, upon his appointment, as Supreme Commander of the Allied forces, as follows:
"May I not convey to you my sincere congratulations on your new authority? Such unity of command is a most hopeful augury of ultimate success."
THE VALUE OF A SUPREME COMMAND
Just as President Wilson and the Allies welcomed a "Supreme Command," so responsible exhibitors today all over the country are supporting the Hodkinson Co-Partnership Plan, as the ONE FORCE in the motion picture field, organized to co-ordinate the interests of exhibitor and producer.
W.W. HODKINSON CORP.
527 FIFTH AVENUE NEW YORK CITY
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

BESSIE BARRISCALE

in

JAMES YOUNG
Director

"ROSE O' PARADISE"

GRACE MILLER WHITE, Author

ROBERT BRUNTON, *Manager of Productions*

The Sunshine picture you **need** in these stern times.

With **her fiddle** and a pail of **kittens,**
Jinnie enters the world's **arena.**

Life's **grime** and grisly **passions**
cannot tarnish **her faith**
in God's **creatures.**

Those **twisted** in spirit,
those **broken** in **body**
are **hers** to **love.**

She plays the **song** of God's **faith**
on her **fiddle,**
and works the **miracle** of HIS **love**
among **halt** humanity
in life's **backyard.**

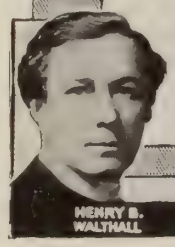
Bessie Barriscale **is** Jinnie,
a **crystal chalice** that contains
life, **loveliness,** and the ever-young **spirit**
of mother **Eve.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

in

"SHACKLED"

REGINALD BARKER
Director

LAWRENCE McCLOSKEY
Author

ROBERT BRUNTON, Manager of Productions

Not a "wronged gal" story.
Not a "vampire wench" **affair.**
But the **story** of a real woman
who scatters to the **winds**
prejudice, slander, calumny,
by the **force**
of her **noble nature**
and **sterling** character.
A **loyal** woman
who fights the **merciless**
puppets of society
to save those
she loves, and whose love
is **her reward.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH
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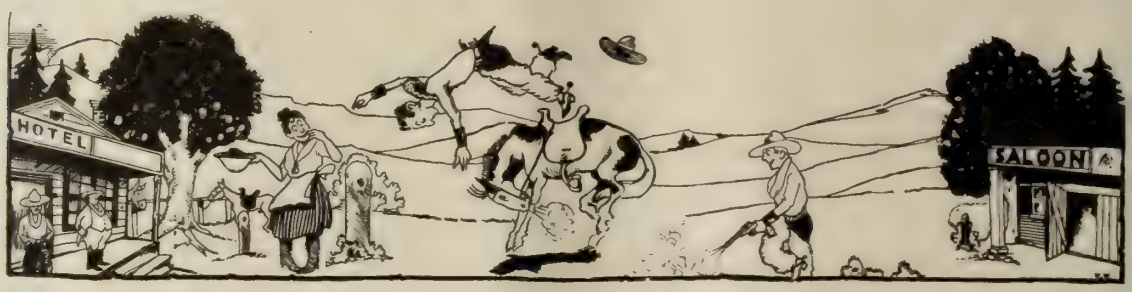
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

SNAKEVILLE COMEDIES!



The first block of ten fun makers made such a tremendous hit with the public that Essanay has been compelled by the demand of exhibitors to issue a second set of ten pictures, one to be released each week. These fifteen minute comedies fit in with any program. Arrange your bookings now.

"SLIPPERY SLIM'S INHERITANCE"
"SOPHIE'S LEGACY"
"SOPHIE GETS STUNG"
"SLIPPERY SLIM—DIPLOMAT"
"SLIPPERY SLIM AND THE CLAIM AGENT"
"SLIPPERY SLIM'S STRATAGEM"
"A HOT TIME IN SNAKEVILLE"
"SNAKEVILLE'S NEW SHERIFF"
"A SNAKEVILLE EPIDEMIC"
"SOPHIE'S BIRTHDAY PARTY"

CHARLIE CHAPLIN NEVER MISSES FIRE

You can always bank on packing your house by showing an Essanay-Chaplin comedy.

"A NIGHT OUT"
"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"A WOMAN"
"BY THE SEA"
"THE CHAMPION"
"A JITNEY ELOPEMENT"
"WORK"

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

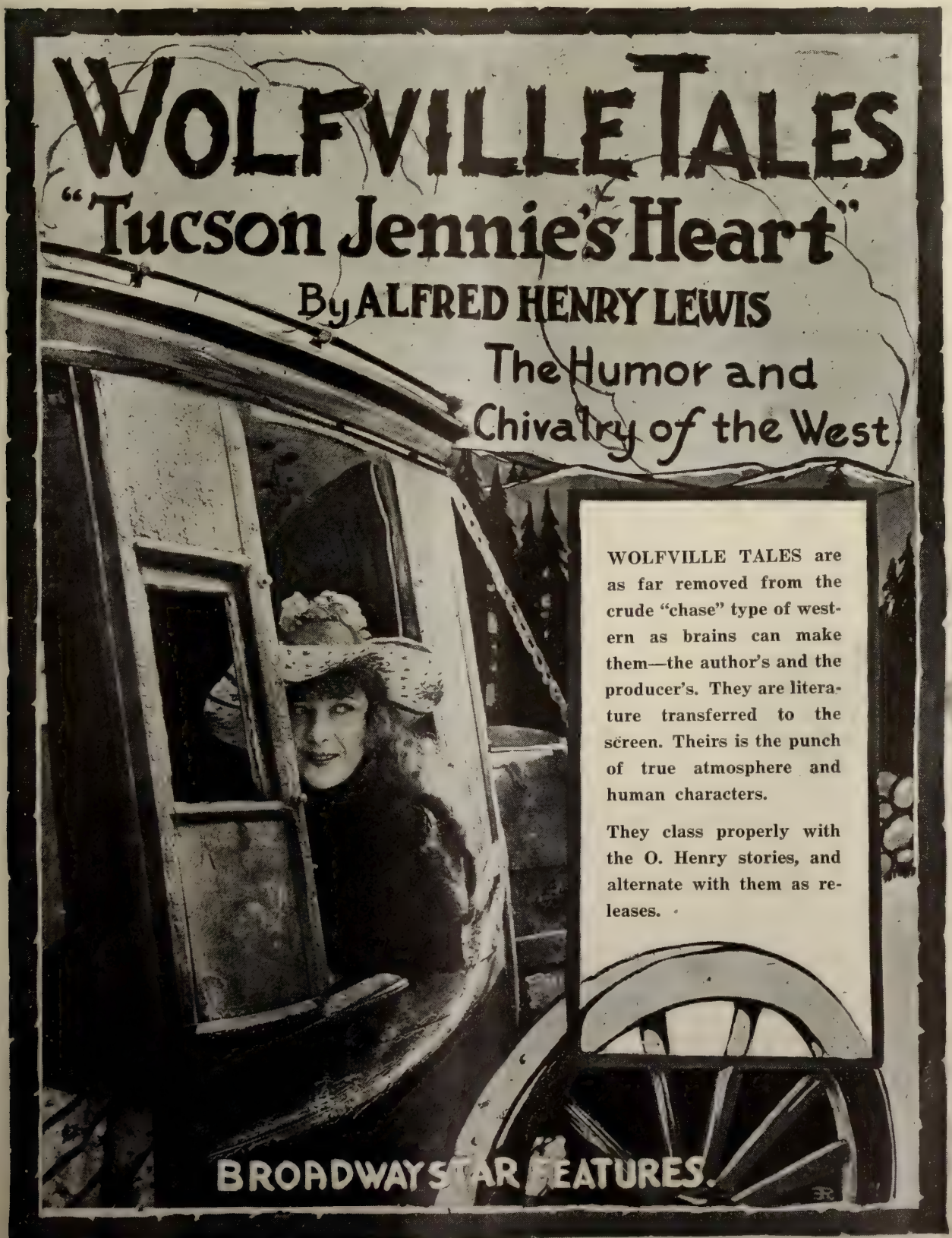
GENERAL FILM COMPANY

WOLFVILLE TALES

"Tucson Jennie's Heart"

By ALFRED HENRY LEWIS

The Humor and Chivalry of the West



WOLFVILLE TALES are as far removed from the crude "chase" type of western as brains can make them—the author's and the producer's. They are literature transferred to the screen. Theirs is the punch of true atmosphere and human characters.

They class properly with the O. Henry stories, and alternate with them as releases.

BROADWAY STAR FEATURES.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

PICTURES THAT PULL!

This sign draws the crowds

WILLIAM FOX *presents*

DRAMAS THAT DRAW DOLLARS

The Girl of Sunshine

JUNE CAPRICE *in* BLUE-EYED MARY

And her Sprightly adventures in the field of love-- by Frances Crowley- Staged by Harry Millarde-

One a week

The daring Man of the Plains

TOM MIX *in* ACE HIGH

A tale of adventure in the Service of Canadian North-West mounted police- Written and Staged by Lynn Reynolds

SPECIAL FEATURES

FOX

FILM CORPORATION

The Emotional Star

GLADYS BROCKWELL *in* The SCARLET ROAD

A woman's triumph over the wolves of New York Society- by Charles Kenyon- Directed by Edward Le Saint-

52 a year

GLOOM CHASERS!
MONEY MAKERS!

They bring profits to
EXHIBITORS
and joy to your
PATRONS

WILLIAM FOX *Presents*

JANE and KATHERINE LEE

In an Impish, Stormy Comedy-Drama

WE SHOULD WORRY

Written and staged by Kenean Buel

You don't gamble with Fox Special Features ~ you win!

SPECIAL FEATURES

One a week **FOX** *52 a year*

FILM CORPORATION

THE GREATEST WESTERN

WILLIAM FOX PRESENTS

WILLIAM

as LASSITER

In a Masterly Picturization of

RIDERS of the

An Epic of the Utah Border
The Story of a Ranger whose Word was Law

Millions have read the book-
Millions demand the picture

STANDARD PICTURES

DRAMA EVER MADE!

AMERICA'S FOREMOST ACTOR

FARNUM

The AVENGER

ZANE GREY'S Famous Novel

PURPLE SAGE

A WILLIAM FARNUM DE LUXE PRODUCTION

DIRECTED BY FRANK LLOYD

4 Other Big Farnum Attractions:

TRUE BLUE
THE HEART OF A LION
WHEN A MAN SEES RED
ROUGH AND READY

FOX

FILM CORPORATION

TOWERS of STRENGTH!

The "BIG SIX"

Re-edited, Re-titled, Revised

New versions of world-wide successes

WILLIAM FOX *presents*

THEDA BARA in The CLEMENCEAU CASE

by Alexander Dumas

A Theda Bara Super-Production that thrashes society with a living whip

"The best straight screen drama ever seen A wonderful story of throbbing emotion that pulls relentlessly" — *New York Mail*

FOX
FILM CORPORATION

Coming
"THE TWO ORPHANS"
AND
"A FOOL THERE WAS"

NEW PRINTS
FIVE REELS

Every Play a Box-Office Bull's-Eye!

TORNADOES of ACTION!

OF 1918—

Faster, Stronger, Brighter Than Ever
With matchless sweep and power

WILLIAM FOX *presents*

WILLIAM FARNUM

in The

PLUNDERER

by Roy Norton

A William Farnum De Luxe Production

A story of love, hatred and greed for yellow gold

Brilliant romance with a big, breezy, fighting hero

NEW POSTERS AND LOBBY DISPLAYS

Coming
"THE BONDMAN" AND "A SOLDIER'S OATH"

FOX
FILM CORPORATION

See Fox Exchange Manager Today!

They send 'em away with a smile !

William Fox Presents
The Laughs that Echo Loudest in the Box Office
Henry Lehrman's
Sunshine Comedies

A Neighbor's Keyhole
Wild Women and Tame Lions
A Waiter's Wasted Life
A Self-Made Lady
Her Husband's Wife

also
Those Howling Gales of Mirth
Bud Fisher's
Mutt and Jeff
(Animated Cartoons)

The Tale of a Pig
The Superintendents
A Fisherless Cartoon
Tonsorial Artists
Hospital Orderlies
Life Savers

BOOK THESE SCREEN RIOTS NOW

FOX

FILM CORPORATION

Get Ready for Summer

No dull days when you show the

Gaumont News

The News Reel of REAL NEWS

Issued

EVERY TUESDAY

Then, there's the

Gaumont Graphic

Just like the NEWS except that it is Issued

EVERY FRIDAY

The sensational

Gaumont Serial

in only 10 episodes.

Ready soon.

At the **Best** Independent Exchanges

Gaumont

Gaumont Co.

NEW YORK LONDON PARIS

IF YOU VALUE THE GOODWILL AND RESPECT OF YOUR AUDIENCES — IF YOU WANT THEM TO THINK BETTER OF YOUR BUSINESS

READ THESE EDITORIALS - THEN ACT!

TULSA DEMOCRAT

TELLING THE TRUTH IN PICTURES.

FORMER AMBASSADOR GERARD HAS TOLD the truth about Germany in his book and the incidents he relates have been picturized, making a film that should be seen by every American. These pictures show history in the making. They do even more, for they awaken in the breast of every right-thinking person a determination to do all that can be done to crush out German militarism and have no more of Hohenzollern ambition on earth.

It will not be possible for every American to read the book written by former Ambassador Gerard, "My Four Years in Germany," but the pictures tell the story. It is in brief form and more compact than the book, but it is all there and it is undisputed history. It places before the people of the world the duplicity and the cruelty of German militarism. It does more—it makes the blood of Americans heat up to the boiling point. The pictures show only the bare truth at that.

The startling statements made in Ambassador Gerard's book have not been disputed, and fortunately there comes at this time from an unexpected source full and complete corroboration in the publication of the secret memorandum of Prince Lichnowsky, former German ambassador to Great Britain. If the Gerard book left any doubt in the public mind as to whether Germany deliberately provoked the war, Lichnowsky's statements remove that doubt and make the truth stand out in all its hideousness.

Prince Lichnowsky is now a prisoner and no doubt will pay the extreme penalty for the disclosures he has made. He has added proof to the Gerard accusation that Germany is the greatest traitor of all time and that the German kaiser stands alone responsible for those four years of horror and bloodshed.

There is one brief statement on the screen in the Gerard pictures that will cause the world to revolt against the German kaiser. It states that if all the dead in this war were laid end to end they would reach from New York to San Francisco and back again as far as Denver. It is added that if the man responsible for their deaths could be scourged every step of the way on that long line the punishment would not be severe enough.

ONE OF THE 3 BIGGEST MONEY MAKERS

DETROIT TIMES

There Is a Great Lesson In the Applause for this Picture

The other day we dropped into the Washington theater, to see the picture there.

It was not an ordinary picture show and it had attracted an unusually large audience.

These people had not come to pass an idle hour or to indulge in a laugh at the antics of Charlie Chaplin.

They had come to see history—history vitalized and made real in a manner which no printed page, no matter what the artistry of the author, could ever achieve.

The film we saw was Girard's book "My Four Years in Germany" transferred to the screen.

There were no laughs in it. It held the attention of its audience from beginning to end.

It made the sometimes too vaguely understood crimes of Germany real to many who had previously thot of them only in a detached manner.

And there was a lesson, too, for our government.

The most loudly applauded incident was the scene showing the famous retort of Gerard to the German official who boasted that Germany had 500,000 trained reservists in the United States who would crush any American hostility to Germany.

Gerard's reply, our readers may recall, was:

"We have five hundred thousand and one lamp-posts to which they will soon find themselves hanging if they attempt trouble."

The applause which greeted this sentiment was a real demonstration.

It goes to show how popular the idea of lamp-posts in connection with pro-Germans and traitors is becoming among the people.

And it ought to suggest to our Washington authorities the necessity of stringent laws which will insure adequate punishment for the enemies within our gates.

Otherwise, the people will have recourse to the lamp-posts.

PRODUCED BY MARK M. DINTENFASS AND HARRY M. WARNER
SCENARIO BY CHAS. A. LOGUE
DIRECTED BY WILLIAM NIGH
HILLER & WILK, FOREIGN SALES LONGACRE BLDG., NEW YORK.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Ambassador James W. Gerard's

MY FOUR YEARS IN GERMANY.

An Open Letter to Exhibitors Who Run Old Films Under New Titles

They're Using You for a Catspaw

When you book old pictures under new titles, you know what you are paying for. When you advertise old pictures to your patrons under new titles, you lay yourself open to an imputation of fraud, for they don't know what they are to see until you have taken their money.

The men who sell the faked titles don't care a Tinker's dam what your patrons think of you. The fact that they have virtually made a swindler of you doesn't hurt them any because you went into the dishonest deal with your eyes open.

The big point, so far as you are concerned, is: Are you going to allow these men to make a dupe of you for their own selfish ends?

If you want to run re-issues, all right; they are entirely legitimate. But don't be foolish enough to cheat with false titles the people whose dimes and nickels buy your bread and butter.

THINK IT OVER!

FIRST NATIONAL EXHIBITORS CIRCUIT

Newspapers

Like to Print Educational "Copy"

PATRONS WILL PAY TO SEE CLEVER EDUCATIONALS IF YOU'LL JUST TAKE THE TROUBLE TO TELL THEM ABOUT IT.

HELP NUMBER THREE

We furnish brief publicity on each "Little Feature." Ask the motion picture editor to print this tabloid news regularly. It will help him and help you.

"THE RAINBOW BRIDGE"

Which the Newman Travels show at the ..... next ..... is located in Southeastern Utah, four-teen days' journey from the nearest available railroad. It is a natural stone arch in all the colors of the rainbow, 309 feet high, 277 wide and 30 thick. The ordinary twenty story skyscraper could easily pass under it, and the famous Brooklyn Bridge would be a dwarf beside it. E. M. ... is one of the few white men ... ventured into these awful ... American Desert. ... picture of ... leased by ... ad-vert ... enic

"WILD BABIES"

The young of wild animals are as attractive in their way as human infants, but it is hard to present them under natural conditions and get a true study. Professor Raymond Ditmars, however, promises an absolutely realistic picture of "Wild Babies" in the short "Living Book of Nature" ..... next ..... The picture begins with the evolution of the tiny tadpole into the frog. Next the baby porcupines are shown, sticking out their infant bristles, yet guarded just as jealously by Mamma as if they were spineless infants. Next the aoudad teaches its young to climb. This playful animal lives among the rocks, and the sole ambition of the mothers is to make their children mountaineers. Ditmars has an unerring vision, a deft directoral touch, and it will be a pleasure to see him put the Educational's "Wild Babies" through their stunts.

ALL THE MULTI-GRAPH COPIES YOU WANT

"WHAT THE ICE AGE LEFT"

Motion picture patrons are sure to find fifteen minutes' rare entertainment in Robert C. Bruce's "What the Ice Age Left" at the ..... next ..... There was once a gigantic icecap that covered most of Southern Canada and the Northern United States. King Ice proved a great sculptor. With his grinding sheets he cut off the tops of mountains, dammed up lakes, deflected rivers and carved out new scenery. Mr. Bruce takes the spectator ... Glacier National Park in ... There the majesty of th... evident—one can... world in the... of this... am... whi... ders... the ...

"FISHERMAN'S LUCK"

Heigho! Fisherman's luck is an odd thing—one can never tell whether the result of one's efforts will be a whale or a minnow. For instance, the Captain and his deep-sea-going expedition. After valiant struggles and successful accomplishment he went home with a big basketful. Item, a dog-fish. Item, a cat-fish. Alas! Fido ran out of the skin of one big fish and Pussy out of the skin of the other. Question: Did the Katzenjammer Kids put up this fake on the gallant Captain? The answer is in the Katzenjammer Kids cartoon comedy, "Fisherman's Luck," at the ..... next ..... All the International cartoon comedies are being shown at this house. They're among the cleverest, by the way, of the Educational Films Corporation's pictures.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

New York's famous Rialto.....
The entire Fox Circuit..
Newark's Goodwin... Seattle's
Orpheum..Milwaukee's Strand
Albany's Clinton Square..and
many others will show

FANNIE WARD

in the overwhelmingly successful adaptation of A.H. Woods' sensational hit

THE YELLOW TICKET

for a full week. The number of theatres booking it for three and four day runs is like a motion picture theatre directory! "THE YELLOW TICKET" has gone over the top before release!

A GREAT LINE OF PAPER AND ADVERTISING AND PUBLICITY HELPS FOR YOUR USE. IT'S ALL READY AND ALL DELIVERED!!

Produced by ASTRA from the play by Michael Morton. Directed by Wm. Parke

DRAFT!!!

You get it when you play

FANNIE WARD

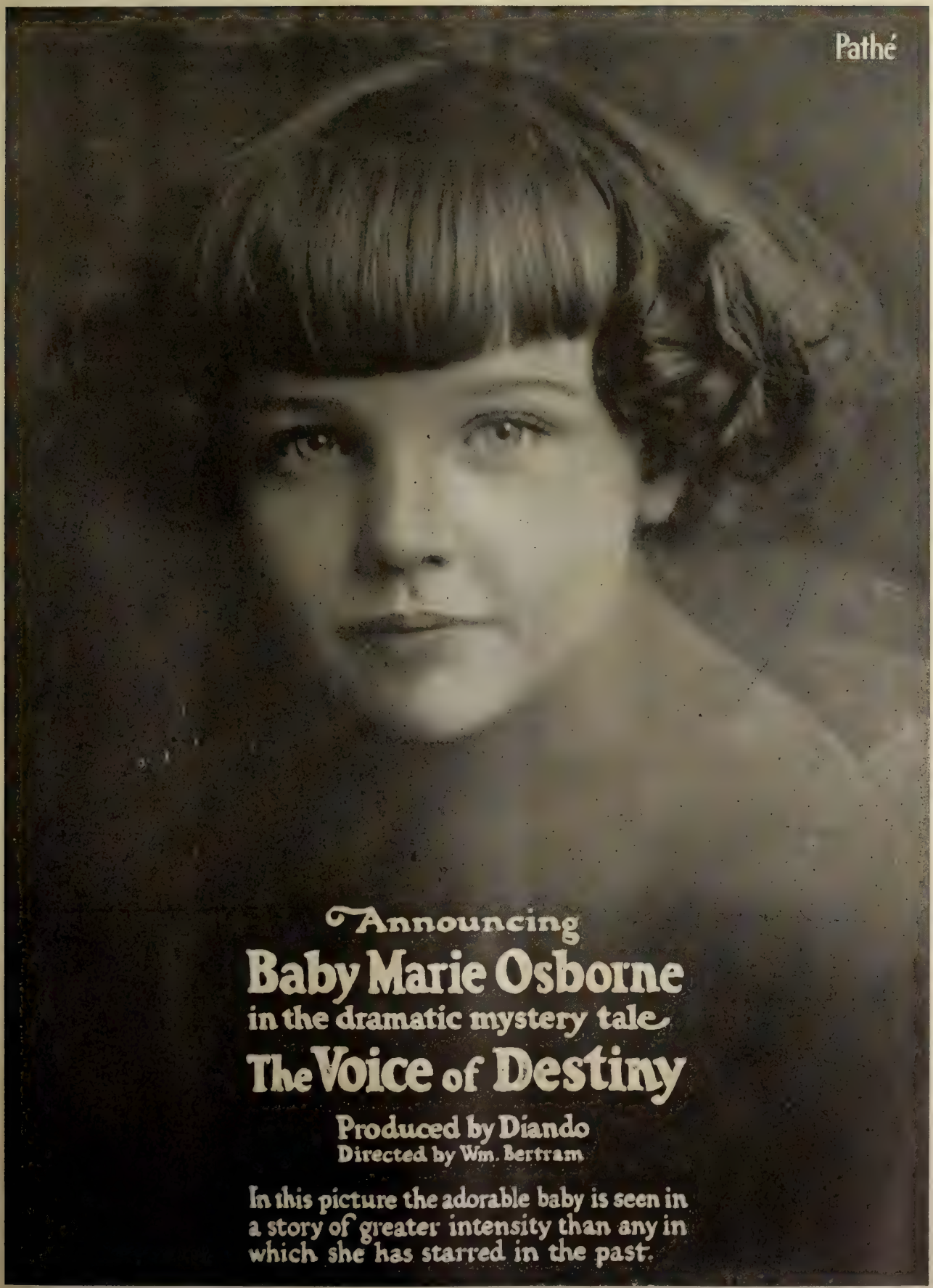
in the motion picture adaptation
of A.H.Wood's sensational stage hit

THE YELLOW TICKET

The play itself made stage history. It stood 'em up in New York for 400 days; in Chicago for 200 days. It packed houses in every city in the land. IT has draft! Miss Ward is a headliner. She fills the theatres where she plays. The public wants her. SHE has Draft !! Warner Oland, Armand Kalisz, Anna Lehr, Leon Bary, Helene Chadwick, all are in the cast. Your public knows them. The CAST has draft!

APPLY THE ACID TEST-
SEE THE PICTURE.
YOU'LL BOOK IT!

Pathé


Pathé
Announcing
Baby Marie Osborne
in the dramatic mystery tale
The Voice of Destiny
Produced by Diando
Directed by Wm. Bertram
In this picture the adorable baby is seen in a story of greater intensity than any in which she has starred in the past.

"Father, if you marry this woman, you commit moral suicide!"

Pathé

MORAL SUICIDE

a feature with a tremendous title and with the vast publicity of the Hearst newspapers behind it, will be distributed by

PATHÉ

Notable cast with **John Mason**
Anne Luther, Leah Baird and others.

Written and directed by Ivan Abramson
Produced by Graphic Film Corp

GET IN TOUCH WITH YOUR PATHÉ EXCHANGE AT ONCE ON THIS PICTURE!

TRIANGLE

That Hot Weather Bogie

EVERY wise exhibitor should anticipate the hot summer season. Now is the time to make plans that will assure good business during the coming warm weather.

The wise exhibitor realizes that he must compete with amusement parks, lake and ocean resorts and with all open air amusements for the next few months. He should also realize, however, that people do not stay by their "firesides" in the summer and that, although competition is stronger, yet the opportunity for business is much greater.

Exhibitors who provide a cool and comfortable theatre, good music, courteous attendants and, most important of all, *good pictures,* should have no trouble in making money during the summer.

TRIANGLE exhibitors have a decided advantage during the summer season. They are assured of a consistent program of high quality productions that is bound to please their patrons; a program that has won its way into the hearts and judgment of thousands of exhibitors from Maine to California; a program whose lure can be pitted *successfully* against the lure of the outdoors and bring old and young to the box office of any well conducted theatre.

No matter what pictures you have been showing, no matter what the trade mark, stars or producers—to exhibitors not showing TRIANGLE productions we address this question, "Why not anticipate your summer business by making a contract ***now*** *for* TRIANGLE service?"

We realize that in inviting you to run TRIANGLE pictures during the unfavorable season of the year, we are subjecting our pictures to the most rigid and exacting test which any service can sustain. TRIANGLE gladly extends this challenge knowing that TRIANGLE pictures are *bound* to make good.

There's a TRIANGLE Exchange near you that is waiting to hear from YOU.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway
New York

DUTON RICE/

A RIALTO DE LUXE
PRODUCTION PRESENTI

GRACE VALEN

IN OLIVER MOROSCO'S MOST BRILLIANT D

THE UNCHASTENE

BY LOUIS K. ANSPACHER. SUPPO
FRANK MILLS AND AN ALL—S
DIRECTED BY WILLIAM HUM

NOTE—

The presentation of "The Unchastened Woman" marks the first of a series of Rialto-De Luxe productions. It is the purpose of the producer to consistently produce such excellent pictures that "Rialto-De Luxe" will mean to the picture world what "Sterling" does to silver.

GEORGE KLEINE SYSTEM Distributors
EXCHANGES EVERYWHERE

ALAN DALE

of the
NEW YORK AMERICAN
says:

"I saw an extremely interesting and vividly gripping picture the other day. It was "THE UNCHASTENED WOMAN," with Miss Grace Valentine as the star. Miss Valentine is unforgetably authoritative, marvelously subtle, cynical and intriguing. I either like a picture for its story and its actors or —I don't like it. In the case of "THE UNCHASTENED WOMAN" I appreciated the film for the sake of the Anspacher story, and for the unusually illuminative acting of Miss Grace Valentine."

T. E. OLIPHANT

in the
NEW YORK EVENING MAIL
says:

"As a screen entertainment 'The Unchastened Woman' is the best play of the season.

"The heroine will enjoy a screen career quite as successful, if indeed not more so, than rewarded her appearance on the spoken stage. Miss Valentine's brand of acting is excellent."

F. TIDDEN

In the DRAMATIC MIRROR says:

"The brilliant performance of Grace Valentine in the title role, and the excellent support given her by a large, capable and representative cast stands out strongly. A thoroughly interesting story, mounted to its best advantage.

"It is a masterful character study of a woman who is chaste in body, but whose soul is just the reverse."

HARRIET UNDERHILL

In the NEW YORK TRIBUNE says:

"The most interesting thing that has been done on the screen this season. We never dreamed Grace Valentine could act like that. She was so convincing and compelling."

The play from which the picture was evolved was a New York sensation, and like all the Morosco productions enjoyed a long run on Broadway. As evinced by the enthusiasm the picture evoked, "The Unchastened Woman" will continue in popularity and grow in the hearts of the picture fans everywhere.
–MOVING PICTURE WORLD

gold!-
a stream of it is passing your lobbies- bring it inside with
"The Vigilantes"
the great, pulsating, smashing epic of the West in the making. It will bring the money to your box office.
Entirely different - a gripping photo-drama that will create a genuine sensation
Open For Applications on State Rights
Book It First - NOW for Your Theater
Bear State Film Company - Chicago, Ill.
Temporary Office 1104 Consumer's Bldg., 220 So. State St.

WORLD-PICTURES

WORLD-PICTURES
present

MONTAGU LOVE
BARBARA CASTLETON
IN

"Vengeance"

CAST INCLUDING MADGE EVANS
GEORGE MACQUARRIE and LOUISE VALE
Directed by TRAVERS VALE

MOTION PICTURE NEWS:
"Lavishly produced . . . . . Plentiful supply of incidents."

MOVING PICTURE WORLD:
"Entertaining . . . . . Well-rounded story . . . . Action flows smoothly."

EXHIBITORS HERALD:
"Out-of-the-ordinary picture, one that should immediately attract and hold interest."

SUNDAY TELEGRAPH:
"Exceptionally good cast."

TO CONTENTS

Adding to the Picture....1406
Advertising Aids for Busy Managers....1477
Advertising for Exhibitors....1428
Affiliated, No Stock Salesmen for....1440
Aiding the Exhibitor....1400
Airdomes, Few Will Open in Louisville....1462
"All Woman" (Goldwyn)....1470
Anderson, Ind., Prepares License Ordinance....1464
Atlantans Attend Chicago Convention....1404
At Leading Picture Theaters....1402

Baltimore Trade Letter....1460
"Baree, Son of Karzan" (Greater Vitagraph)....1470
"Blue-Eyed Mary" (Fox)....1471
Boston Exchanges, Girls of Form Club....1459
British Notes....1414
Business "Better than Usual" in Panama..1410

Canada, Filmdom News of Week in....1463
Canadians Talk of National Organization..1404
"Cecilia of the Pink Roses" (Marion Davies Company)....1473
Chautard, Emile, Renews Contract....1440
Chicago News Letter....1419
Children, More Shows for, in Canada....1427
Clayton, Miss, in Cohan Support....1422
Critical Reviews and Comments....1470
Cunningham Heads First National Branch..1461

"De Luxe Annie" (Select)....1471
Do Exhibitors Undervalue News Weeklies?..1416
"Doll's House, A" (Artcraft)....1473

Educational Navy Picture Nearly Made...1441
"Enchanted Profile, The" (General Film)..1473
Essanay Announces Real Novelty....1411
Exhibitors' Booking Directors Hold Session..1419

Facts and Comments....1399
First Lady of the Land to See "Joan"....1409
Foreign Trade News....1412
Frisco Hall Owners Hit Out at Music Tax..1468
From the Depths....1401
Funkhouser, Major, Suspended....1407

Gamble, Sergeant Richard H....1438
Getting Out of the Well Beaten Track....1408
Goldwyn Takes Horace Greeley's Advice...1439
Goldwyn Engages Two Directors....1418
Grinding the Crank....1424

Henry, Hobart, Director....1409
"Here Comes the Groom" (Christie)....1473
"High Stakes" (Triangle)....1471
Hinz Protests Minneapolis Election....1405

Ince, Ralph, at Head of New Company....1417
"Interloper, The" (World)....1471

"Kaiser, The," Hits Snag in Havana....1441
Kansas City Censor, Sydney S. Baker Becomes....1466
Keeney Will Continue Making Pictures....1411
Keep the War Reels Turning....1401

List of Current Film Release Dates, 1484, 1486, 1488, 1490
Los Angeles Film Men Alarmed....1403
"Love and a Gold Trip" (Christie)....1473

Manufacturers' Advance Notes....1445
"Million Dollar Mystery, The" (Arrow)..1473
Million in Tax Paid by Theaters....1405
"Missing" (Paramount)....1474
Motion Picture Educator....1426
Motion Picture Exhibitor, The....1404
Motion Picture Photography....1437
Motion Picture Sub-Titles....1415
Music for the Picture....1435

News of Los Angeles and Vicinity....1421

Ochs Issues Supplementary Call....1404
"Old Wives for New" (Artcraft)....1470
Oregon League Elects Officers....1404
Pallette, Gene, Waits for Air Call....1418
Paralta Changes Due to Army Demands....1416
Pathe Plans in Two Broadway Houses....1420
Photoplaywright, The....1431
Pictures the Big Thing Says Eugene Levy..1469
Picture Theaters Projected....1476
Portuguese Notes....1414
Program Building....1402
Projection Department....1432
"Prunella" (Paramount)....1472

Rambles 'Round Film Town....1442
"Reclaimed" (Harry McRae Webster)....1472
Red Cross Drive "Over the Top"....1407
"Regular Patsy, A" (Christie)....1473
"Restitution" (Mena Film)....1472
Roach, Hal, in New York....1409
"Romance of Coal, The," Under Way....1441
Ruben & Finkelstein Get Two More Theaters....1467
Rudolph Goes to West Coast....1418

Salesmen Must Push All Propaganda Films..1441
Shea's Hippodrome, Why It Is Famous....1439
Sherry Opens Headquarters in New York..1418
Soldiers Constitute New Audience Type....1440
"Somebody's Baby" (Christie)....1473
"Soul for Sale, A" (Jewel)....1472
Spokes from the Hub....1425
State Rights Department....1455
State Rights Still Strong....1423
"Street of Seven Stars, The" (De Luxe Pictures)....1472

Texas Exhibitors Now Aid Red Cross....1466
"Their Breezy Affair" (Christie)....1473
Think Cantonment Will Boost Business....1417

Universal's Footage Tax Runs High....1405

Williams Roasts "The Grave Diggers"....1416
World Studio Employes Care for Pals....1414

"Yellow Ticket, The" (Pathe)....1471

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co....1491

CHAIR & SEATING MFRS.
Steel Furniture Co....1482

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co....1493
Autoscope Products Corp....1493
Central Theater Supply Co....1482
Cushman Motor Works....1492
Exhibitors' Supply Co....1482
Hertner Electric Co....1482
Northwestern Electric Co....1483
Porter, B. F....1481
Swaab, Lewis M....1480
Typhoon Fan Co....1480
United Theater Equip. Corp....1495
Universal Motor Co....1481

FILM EXCHANGES.
Film Exchange, The....1481

LENS MFRS.
Gundlach Manhattan Opt. Co....1491

LOBBY DISPLAYS.
Kraus Mfg. Co....1479
Newman Mfg. Co....1483

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories....1478
Duhem M. P. Co....1491
Erbograph Co....1493
Evans Film Mfg. Co....1483
Gunby Bros....1480
Rothacker Film Mfg. Co....1483

MFRS. OF MOVING PICTURES.
Bear State Film Co....1396
Broadway Star Features....1379
Educational Films Corp....1390
Essanay Film Mfg. Co....1359, 1378
Famous Players-Lasky Corp....1366-68
First Nat'l Exhibitors' Circuit....1388-89
Fox Film Corp....1380-86
Gaumont Co....1387
Goldwyn Pictures Corp....1371-73
Haworth Pictures Corp....1483
Inter-Ocean Film Corp....1374
Ivan Film Productions....1394-95
Jewel Productions, Inc....1358, 1364
Leonce Perret....1494
L-Ko Comedies....1365
Paralta Plays, Inc....1376-77
Pathe Exchange, Inc....Colored Insert, 1391-92
Select Pictures Corp....1369-70
Triangle Distrib. Corp....1393
Universal Film Mfg. Co....1360-63
World Film Corp....1397
W. W. Hodkinson Corp....1375

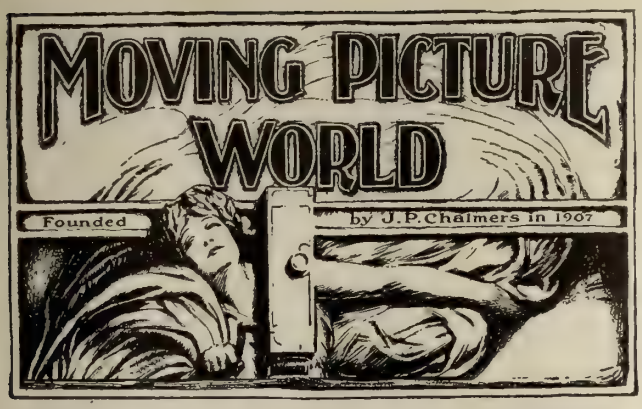
MISCELLANEOUS.
Anti-Censorship Slides....1491
Automatic T. S. & C. R. Co....1482
Bioscope, The....1482
Cine-Mundial....1492
Cinema, The....1483
Classified Advertisements....1485
Eastman Kodak Co....1494
Harvey, G. L....1494
La Cinematografia Italiana....1491
Moore, Wm. N....1493
M. P. Directory Co....1492
M. P. World....1487
M. P. World Circulation Coupon....1493
National Ticket Co....1480
Our-Boys-in-France Tobacco Fund....1479
Richardson's M. P. Handbook....1494
Robinson, T. L., & Co....1480
Screencraft....1493
Williams, A. F....1481

MOVING PICTURE CAMERAS.
Bass Camera Co....1492
Burke & James, Inc....1492
G. Gennert....1491

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co....1480
Marquette Piano Co....1481
Seeburg Piano Co....1482

PROJECTION MCH. MFRS.
DeVry Corp., The....1492
Enterprise Opt. Mfg. Co....1480
Power, Nicholas Co....1496
Precision Mch. Co....1489

PROJECTION SCREEN MFRS.
Gold King Screen Co....1491



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Saturday, June 8, 1918

Facts and Comments

PLEASE observe for a moment Dr. Ellis P. Oberholzer. The doctor is secretary of the Pennsylvania State Board of Censors, well known to motion picture producers, and the man who, in his official capacity, has endeavored to stop the showing in Pennsylvania of such propaganada pictures as "My Four Years in Germany," not to mention others offered in the general run of business. In his authoritative position as censor for the people of Pennsylvania the trade has managed to get along notwithstanding the Doctor's decisions, but we do not understand where he comes in to spread the pernicious doctrine of censorship to other states and cities.

*

We refer to the activities of Dr. Oberholzer at the biennial session of the General Federation of Women's Clubs, held during the first week in May at Hot Springs, Ark., at which time he made a strenuous effort to secure the adoption of a resolution favoring legalized censorship throughout the country. As we understand the law it provides that Dr. Oberholzer shall view and pass judgment upon such motion pictures as are to be shown at picture theaters in Pennsylvania and that his activities end just there. Where he finds it within the scope of his duty to go gallivanting about the country to lecture in favor of censorship we do not understand. Who pays the expenses of such jaunts?

*

However that may be it shall stand to the everlasting credit of the General Federation of Women's Clubs that its members promptly squelched the efforts of the energetic doctor and sent him home a wiser man. Whatever may be said about Major Funkhouser he at least attends to his appointed business.

* * *

HERE'S a good live tip to American producers, for which we must give credit to the editor of the Cinema, a British motion picture trade paper. Cinema regrets that there are not British propaganda pictures such as "My Four Years In Germany," produced in the United States, and suggests the reason to be that the "official mind is as dull as dishwater" and "shackled by antiquated conceptions of what is fit and proper." Continuing Cinema intimates that the British Blue Books are filled with subjects for such pictures. In view of this bit of information it might be well for some of our American producers to take a look at some of the aforesaid Blue Books. Something "fit and proper" might be found.

* * *

THE publication of the letters that passed between Sydney Cohen, president of the New York State Exhibitors League, and Charles C. Pettijohn of the American Exhibitors' Association, published in last week's issue of the MOVING PICTURE WORLD has led to the belief by some that Mr. Cohen is a candidate for the office of president of the National League at the Boston convention. Mr. Cohen hastens to inform us that he has no desire to become president of the National League and, consequently, is not a candidate. His sole desire is, he says, to see the league separated from every form of business except that of building up the organization along legitimate lines. In this commendable ambition the MOVING PICTURE WORLD desires to second his efforts. There is a demand for a strong and effective trade organization to look after the interests of motion pictures and the men who have made investments in theaters. Such an organization, properly administered, will become of great assistance to the business at large. It is up to the exhibitor to perfect such a trade organization, but the exhibitor who dabbles in the business of production and distribution is almost certain to lose out in his proper calling. Cut out the "side issues" and give us a national organization without them.

*

If exhibitors will do a little thinking they will discover that no profit has come to them through the side issues that have been started by the leaders of the League in the past year for their especial benefit. How much money has the trade paper business paid them? Yet they were told that a large portion of the profits of that venture was to go into the coffers of the League. What has it all amounted to? If there were any profits, who got them? Since the launching of the trade paper scheme another proposition has been offered to exhibitors by officials of

the League and the exhibitor has been asked to assist in its financing. Does any one of them believe any of the alleged profits of the new scheme will ever reach their pockets? Yet it is all being done in the name of the exhibitor and the League.

*

Let us hope that Mr. Cohen and his associates will be able to defeat any candidate for president of the National League who has the least interest in any of these propositions. The slate should be wiped clean and the men who are elected to office should be pledged to run the organization for the benefit of its members generally and not for the purpose of backing up the private ambitions of any individual.

* * *

IT is unfortunate that the Government method of accounting as applied to the collection of revenues does not segregate the sums collected from various sources so that we might have an exact statement of the money paid by the motion picture industry for the support of the war. Estimates of license fees, admission and footage taxes indicate that the total sum derived from those sources will approach $60,000,000, of which the greater part will be paid by picture theaters and picture producers. This would seem to indicate that the motion picture industry was something more than a non-essential calling.

Aiding the Exhibitor

By EDWARD WEITZEL.

Always Take Obvious Advice.

ONE of the most touching and inspiring incidents connected with the moving picture is the willingness of a certain grade of trade journal to teach the exhibitor how to conduct all departments of his business. Occasionally the advice offered is good. More often it is just the reverse. Frequently the exhibitor is asked to set aside practical knowledge acquired by experience and to pay heed only to the instruction of versatile and profoundly self-confident young gentlemen, whose grasp of the show business is as limited as was the reasoning power of Barnum's What-Is-It.

A considerable portion of the first-aids offered the proprietor of the moving picture theater put him in the managerial infant class.

Take this gem of wisdom from an advertising aid published recently: "Use the star's name and pictures freely." Hundreds of such brilliant thoughts have illuminated the sections devoted to teaching the exhibitor how to arrange his advertising campaigns.

"Always Take Mother's Advice" was the catch line in the old song. "Always Take Obvious Advice" is the theme of this class of advertising "helps."

The Universal Forecaster.

The Universal Forecaster is another valuable first aid to the exhibitor—if the U. F. happens to guess right on the drawing powers of a picture for a fair percentage of the dates booked. Fortunately there are more than one of these gifted seers, and they frequently disagree. However, by absorbing the advice of them all the exhibitor will have the satisfaction of knowing that one of the number has given him the correct prognostication.

A rude awakening awaits the exhibitor who relies on any judgment but his own in selecting his programs.

The writer recalls being connected with a play that was booked in a western city for a week following a week of one-night stands. At the Friday one-night stand the audience, as they say in Wisconsin, "Did not wish to care" for the performance. The one-night stand manager telegraphed the week stand manager that the show was no good. That worthy individual was furious and swore if the paper wasn't already up he'd cancel the play. It filled the date and broke the house record for the season. The next year it went out again—and broke its owner.

Classifying the Exhibitor.

It would be foolish to contend that the moving picture has not brought new angles and novel publicity schemes into the show business. A casual glance through the publications covering the moving picture field will reveal a wide range in the articles in the different journals and also in the style in which they are written.

From the tone of some of the trade papers it is evident that they are endeavoring to address themselves to only one class of exhibitors, and expect their statements to be received without question and with no appeal to common sense. By following the Tammany rule of claiming everything in sight and blowing their own horns continuously each one hopes to dominate the trade in spite of the fact that its methods restrict it to the support of only a limited portion of motion picture theater managers.

Some of the "stunts" invented by the editor of one publication resemble the efforts of a Shanghai rooster just after he has suffered decapitation—energetic, but futile.

"How Far That Little Candle Throws His Beams!"

The variety of styles in which the articles in the different papers are written include the exploitation of favored persons in words of almost honeyed sweetness and palpitating editorials, penned with the emotional stress of a sob sister's seventh son.

Who that read it can forget the fervor with which one seventh son poured forth his soul to his subscribers and reminded them of how the light from his editorial window streamed into Times Square "like a good deed in a naughty world" while he toiled far into the night that they might not be denied the priceless benefit of his unerring judgment and command of easy speech? That little candle no longer rivals in brightness the light-jeweled center of Broadway's night life, but the beam from that window will long be remembered. In ages to come, no doubt, when the building itself is a crumbling ruin, parents will bring their offspring and point to the spot as hallowed ground.

"Here, my children," they will say in voices choked with emotion, "toiled one whose unselfish devotion to and mastery of his profession made him a unique figure in the century when the moving picture was given to the races of the earth."

Bunkum and Slang.

The progress of the screen has been steadily upward in all branches of its development except in the tone of some of its trade journals. Why put a club into the hands of its enemies by spreading the impression that the only mediums of expression that appeal to the men engaged in the exhibition of the silent drama are bunkum and slang? They are continually treated with the familiarity common to a bunch of rough-necks on a spree or inflicted with a brand of painfully labored humor long since discarded by the regular stage. To judge from this kind of getting down to the reader's level the mental development

of the exhibitor does not include the rudiments of a common school education nor the slightest trace of natural refinement.

The fallacy of such a conclusion is readily understood by the men who control the screen theaters, and who have learned to solve their individual problems with the aid given them by competent and reliable trade publications that set down no more than they know.

From the Depths

By Louis Reeves Harrison.

REMARKABLE success has attended the production and performance of Victor Hugo's "Les Miserables" at all times, particularly the recent version released by Fox, showing the immortality of its theme. This is embodied in the novelist's own preface.

"So long as there shall exist, by reason of law and custom, a social condemnation, which, in the face of civilization, artificially creates hells on earth, and complicates a destiny that is divine with human fatality; so long as the three problems of the age—the degradation of man by poverty, the ruin of women by starvation, and the dwarfing of children by physical and spiritual night—are not softened; so long as, in certain regions, social asphyxia shall be possible; in other words, and from a yet more extended point of view, so long as ignorance and misery remain on earth, books like this cannot be useless."

"Les Miserables" still has a powerful appeal. It may be immortal, as are all works which show how pregnant is human life with power, yet how unavailingly it is expended. That the high spirit is in us has been recently shown by our splendid response to the appeals of struggling France and despairing Belgium. Though selfishness may whisper in one ear and ignorance sneer at the other, there is plenty of heroic stuff in us all; great thoughts and noble impulses lurk in all the depths of human nature.

Flowers of the heart are they!
Let them not like weeds pass away!
Their heritage a sunless day!

In the midst of such reiteration of the commonplace as we are getting on the screen really great plays give us a spiritual awakening, stir us out of our overfed lethargy, our easy indifference to injustice doled out to others. In the abstract every American revolts against wrong done to the helpless and unfortunate, but he was enjoying the calm routine of peace when came the call for help from his brothers across the sea, and it was not an easy matter to arouse him. To show how little we know our real selves we are amazed at the tremendous sacrifices made by those who stay at home and the greater risks bravely taken by those who stake their lives for the cause of liberty. Martyrs and heroes rise by millions.

True freedom is to share
All the chains our brothers wear,
And, with heart and hand, to be
Earnest to make others free.

The simplest mission of comedy is to divert our minds, and it should have its place on every program. Its higher purpose is to laugh human weakness to scorn, and it is probably the most effective weapon for that purpose, but let us not ignore the heart appeal of serious drama. These are serious times. We are in mood to sympathize with anxious hearts of the poor, to see that justice is done those close at hand whose lives and labor seems spent in vain, to enforce the vital rights of mankind where we dwell.

Let us have plays that inspire.

None of us would deny little children the privilege to live right, work according to inclination and natural fitness, to enjoy both labor and leisure. In those few words lie a thousand beautiful themes. None of us would deny the creators of little children, their mothers, from whose fonts of affection flows the influence which purifies existence. To mother and children many a man is giving all he can earn by his utmost effort and hardest self-denial. Why not consider him also? On the screen can be intensely shown how his increasing burdens and mental slavery can be mitigated in one case and abolished in the other. In serious drama only can his cry be heard and appreciated. The whole idea of human liberty is marvelously incorporated in the famous poem by "Bobby" Burns, a message which humanized the English-speaking world.

Then let us pray that come it may
(As come it will for a' that),
That sense and worth, o'er a' the earth
May bear the gree and a' that
For a' that and a' that—
It's coming yet, for a' that,
When man to man, the warld o'er
Shall brithers be for a' that.

Keep the War Reels Turning

By Robert C. McElravy.

THE campaign for subscriptions to the Third Liberty Loan has come to a successful termination. Approximately twenty million people in the United States are said to have subscribed. The figure may be high or low, but it gives an idea of the sweeping work accomplished during the period set for raising funds.

We wish there were some definite way of determining just how great a share of these subscriptions moving pictures were responsible for gathering in. It must have been very great; we may be sure of that.

Aside from the daily press, moving pictures rank as the world's greatest publicist and educator at the present moment. Their message is swift and illuminating; it spreads definite knowledge to both the learned and the unlearned. As a means of strengthening the war arm of the Government the moving picture is a thing of priceless value. It rouses the minds of unawakened people to the magnitude of the task we have undertaken, and the actual scenes from the front bring us close to the great conflict.

This annihilation of distance is one of the most valuable accomplishments of the screen. When we see actual pictures of our men in France, mingling with their comrades of other nations, it brings the situation home to us.

Let us keep a plentiful supply of these war subjects going. It is the right thing to do from every standpoint. It is patriotism of the best sort and it is also good business. The people of this country who have grasped the significance of the situation are no longer trying to escape the labors of war. Instead, they are bending every effort to press the war to a successful conclusion by whipping the Hun. They are also trying to wake up other people and spur them on toward doing their share of war work.

It is the sluggish elements of humanity that are most easily wrought upon by misleading peace propaganda. They do not wish to be disturbed by war and its rude alarms; they feel no sense of personal responsibility in the situation. Such people, by their mere failure to act, have a detrimental effect upon others. These are the real pacifists and pro-Germans—the sluggish, the idle, the contented slackers who do no actual work and love to sit and talk. They are advocates of a false peace without realizing it, for they have not learned the tremendous price that must be paid for victory.

Moving pictures have shocked more than one of these dull souls into something of a comprehension of what is

going on in the world; they have awakened a proper sense of responsibility in many indifferent individuals and set them to working and talking the right way.

Let us continue to make an inspiring war message a part of every program in the moving picture theaters of the country, so far as is possible. Producers are doing excellent work in turning out the subjects, and exhibitors have a wide range of choice. There is a constant menace of pro-German propaganda to be offset in this country, and moving pictures do much in keeping the truth before the people. We have seen what this insidious pro-German propaganda accomplished in Russia and Italy. It weakened the morale of the people at home and led to immediate disaster on the battlefield. May the sons of America never have occasion to reproach those at home for failure to squelch premature talk of peace. There can be no peace for the world until America and her Allies have won victory on the battlefield. It will come.

Keep the war reels turning!

Program Building

By Epes W. Sargent.

PROGRAM release of films seems to militate against program building, yet the real measure of entertainment will never be reached until every exhibitor of motion pictures comes to understand at least the rudiments of programming.

To take one five-reel feature of a certain brand and exhibit it with one comedy of another brand and a scenic of a third, no matter what these releases may be, is not program making. It is trusting to blind luck. Last week one house in New York, a part of a leading circuit, advertised Chaplin in "A Night Out" and De Mille's "The Whispering Chorus." Because the latter was billed without a star the two-reel Chaplin was put in the place of honor. The contrast in such a bill is startling. The crude comedy of this Essanay Chaplin, about the last made before he developed his craze for a touch of pathos, was disgusting to those who were appealed to by the psychology of "The Whispering Chorus," while the latter was regarded with disfavor by a majority of those who were drawn in by the Chaplin name and found him to be but two-sevenths of the show. At other houses on the same circuit the Chaplin was linked with a Hart feature, a much better coupling, but the damage had been done in those houses in which the first combination had been played.

Everything lies in the combination of the individual features of a program, and this business will never reach its proper level until it is possible to select and arrange the programs. Vaudeville managers are successful in the degree of skill with which they put their programs together. Some hire the requisite number of acts and put them in some semblance of order according to the salaries paid. Others even go so far as to book acts for their special place on the bill, a turn perhaps being billed to appear in number five position three months before the engagement is to be played, and the acts for the four and six positions are engaged to match this billing. A really clever manager can make $1,500 worth of acts look like twice as much and another can put $3,000 worth of talent in such a combination that each turn kills the other and nothing affords entertainment.

It is the same condition that should prevail in filmland. The exhibitor, who can, should be given a chance to build a program from material that will work well together. For such a play as "The Whispering Chorus" a Drew comedy would seem to be indicated, and rough melodrama should be coupled with the Chaplin farce reissues. Then at least one element of the audience would be appealed to, but with mismatched attractions everyone is apt to go away dissatisfied.

Some rough attempt was made by the General Film back in 1911 with the system of "locked" releases, but this was not real program making, since the releases had to be handled by dates, but it still remains about the only effort made on the part of anyone to solve a problem that is the foundation of business success. It is time that something more practical should be attempted toward this end.

At Leading Picture Theaters

Programs for the Week of May 26 at New York's Principal New York's Principal Motion Picture Houses.

THE RIALTO.—"The Yellow Ticket," a Pathe production of Michael Morton's powerful play, with Fannie Ward as Anna Mirrel, was the leading screen attraction at the Rialto the week of May 26. Milton Sills and Warner Oland are in the cast. "Winter Scenes in Southern France," "Wild Women and Tame Lions," and the Animated Magazine were also shown. Greek Evans was the soloist.

THE STRAND.—Madge Kennedy in a photo-comedy, "The Fair Pretender," a Goldwyn production, held the honor position on the Strand program. Bob Baker appeared in person and explained motion pictures, showing how he captures mountain lions single handed. The fifth of the Chester-Outing scenics, the Topical Review and James Montgomery Flagg's "The Spoiled Girl" completed the screen features. Betty Brown was the soloist.

THE RIVOLI.—Frank Keenan in "More Trouble," a comedy, produced by the Anderson-Brunton Company and adapted by Ouida Bergere from a story by Edgar Franklin, was the fature picture at the Rivoli. A Mexican scenic, the Katzenjammer Kids and the Animated Pictorial were included in the program. Jeanne Gordon, vocalist, and Rita Lee, dancer, appeared.

EIGHTY-FIRST STREET THEATER.—Enid Bennett in "The Biggest Show on Earth," and a new chapter of "The Eagle Eye," first half. Henry B. Walthall in "With Hoops of Steel," last half.

FORTY-FOURTH STREET.—Eighth week of "Hearts of the World."

LYRIC.—"Pershing's Crusaders."

BROADWAY.—Dorothy Phillips in "A Soul for Sale." Second week.

PATHE ELECTRICIAN WINS MILITARY MEDAL.

Maurice Astier, electrician of the house of Pathe at the big factory in Bound Brook, N. J., who left for France to join his regiment in August, 1914, has been named in army orders with the following official mention.

"Military Medal, Maurice Astier, adjutant of the Eighth Engineers' Telegraph Section, accomplished in the midst of battle the construction and operation of an improvised telephone during a period of five days and five nights, without a moment of rest, with extraordinary courage and under continual artillery fire. He himself directed the groups of construction and repair. He rendered great service in 1917, in constructing a telephone buried in a bombarded zone and he is for every one an example of calm courage and self sacrifice."

Mr. Astier had already received the War Cross in 1915.

EDITH STOREY RETURNING TO NEW YORK.

Edith Storey, Metro star, will return to New York from California, where she has been engaged in the production of Metro features and Screen Classics, as soon as she completes her work in "As the Sun Went Down."

Miss Storey will work in the East during the summer, returning to the Coast in the fall.

OLD GENERAL FILM MAN ENTERS ARMY.

V. Carroll, booker at the Albany exchange of General Film, has entered the selective army and is now a member of the 311th Infantry at Camp Dix. Mr. Carroll had served General Film four years in the New York, Syracuse, Buffalo and Albany exchanges.

LEARNING TO SOAK 'EM AT SLOCUM.

George Landy, since last fall a member of Select's Publicity Department, left last week to join the army. The speed and adaptability with which he grew into the picture industry lead his friends to entertain high hopes for his latest job. He went to Fort Slocum.

Los Angeles Film Men Alarmed

At Mass Meeting Measures are Taken to Combat Situation that Is Closing Theaters and Reducing Attendance

MOTION picture exhibitors in Los Angeles face at present time a most alarming situation. Teachers in the public schools, it is reported, are requesting children not to attend picture theaters but save their money for other purposes. The result of this is that many theaters have been forced out of business. A mass meeting of exhibitors, exchangemen, producers and others interested in the trade was called at the Mutual Exchange on Saturday, May 18, to discuss the serious situation. Nearly a hundred people from various branches of the industry attended the meeting.

Testimony was given by many of the exhibitors present that their receipts had dropped fully from 30 to 50 per cent. in the last two months and that very few children are patronizing the picture theaters. It was reported by several exhibitors that teachers in some public schools even went so far as pledging children on their word of honor not to go to picture shows, with the result also of a considerable decrease of patronage from parents who have been going to shows with their children. The smaller theaters, particularly those in the residence districts, had suffered the most. The chairman of the meeting, F. A. MacDonald, who is president of the local league, threw a bombshell in the assembly by the astounding statement that on account of this thrift campaign not less than 32 theaters had been forced to close in the last few weeks.

Mr. MacDonald also stated that it had been hinted that insidious German propaganda might be responsible for these abnormal conditions. It had been suggested that the consistent boosting of Government activities through special trailers and slides, and also the active work of the Four-Minute men, and active assistance of producers and exhibitors in carrying out the policy of the Government might have incensed the German element to the extent of carrying on a campaign which would take away the people from the theaters with the end in view that the efforts of speakers and the screen would have less effect.

Several of the producers were present at the meeting, including Jesse L. Lasky, Samuel Goldfish, Thomas H. Ince and D. E. Robbin, representing D. W. Griffith.

Mr. Goldfish stated that he had already taken up the matter with New York and had wired, among others, W. A. Brady. He had received an answer from Mr. Brady, and the Los Angeles exhibitors could be assured of the assistance of the New York organizations. Mr. Goldfish, however, was of the opinion that the condition was only local and suggested that before making a national issue of it the exhibitors should leave the matter to the local producers. The studios here had considerable influence and could approach the Chambers of Commerce, Board of Education and other civic bodies and impress upon them the unfair and precarious situation for the moving picture theaters.

Whitson Denies That Situation Is Local.

Mr. Whitson, of the Plaza Theater in San Diego, took exception to Mr. Goldfish's statement that the condition was only local. He said it was the same thing in San Diego and many other cities all over the country. He said the producers as yet did not realize the seriousness of the situation and that the attitude of the schools is the same in almost every city in the United States. He would suggest the producers take immediate action and get in touch with the authorities at Washington.

Mr. Hepburn, local manager of the Vitagraph office, testified that conditions were very bad in Salt Lake City.

Mr. Lustig of the Metro exchange said the same conditions existed in the state of Washington, and that exhibitors there had already got together and advertised full pages in the newspapers.

Mr. Robbin said Mr. Griffith was sorry that he could not attend in person, but that he had received a wire from Mr. Brady in which he was requested to make investigation regarding the attitude of the Board of Education. He was informed that officially the Board of Education had made no statement to teachers with regard to telling children to stay away from the theaters. However, they had advised the children not to throw away money or buy candy. Mr. Griffith stated he would stand by any action taken by the exhibitors.

Mr. Lasky said business is far from normal and that there was much unrest and agitation. He said he would keep in touch with New York and Washington and follow developments closely.

Mr. Ince suggested that the exhibitors enlist the support of the local newspapers. The exhibitors spend a lot of money for advertising and could expect a friendly attitude from the press. There should be started a regular campaign in papers and on billboards. Tell the people it is patriotic to patronize picture shows. Mr. Ince also offered the co-operation of the producers to the extent of making special trailers for the houses to tell the people on the screen that the picture theater is the most wholesome amusement and relaxation, and in thus reaching the people urge them not to forget the many things done by the producers, actors, picture theater owners and exhibitors in behalf of the Liberty Loan and Red Cross.

J. A. Quinn of the Rialto Theater said no better time could be found than the present moment to establish a strong campaign in behalf of theaters, to go to the teachers and school board and ask them to correct any impression that might have been made on children as to staying away from the theater. He pointed to the fact that President Wilson at one time said: "The moving picture is helping win the war"; that public information comes to a great extent from the weekly news reels of the various producers and that the Public Information Bureau in Washington relies heavily upon the moving picture screens of the country to bring before the people the activities of the army and navy, etc. He suggested that action be takn at once.

An exhibitor from Pasadena said the only salvation for this business would be to get President Wilson to do something.

Mr. MacDonald said he was in favor of Mr. Ince's suggestion of an efficient publicity campaign. Mr. Lasky offered the services of his publicity department. A resolution was passed immediately to launch a campaign. A committee was appointed with J. A. Quinn as chairman. The campaign will interview the Chambers of Commerce, Board of Education and consult with the newspapers. Another mass meeting will be called within a few days. G. P. H.

FAMOUS PLAYERS-LASKY EXCHANGE PROMOTIONS.

A number of changes in the personnel of exchange offices of the Famous Players-Lasky Corporation throughout the country resulted in many recent promotions for members of the organization. Among these are J. W. Allen to special representative, C. Lang Cobb to special representative, temporarily managing the Buffalo exchange; Oscar Morgan to manager of the Washington office, M. H. Cohn to manager of the Denver branch, F. B. McCracken to manager of the Salt Lake City branch, P. C. Wreath to manager of St. Louis exchange, M. H. Lewis to manager of the San Francisco office and J. J. Halsted to manager of Los Angeles branch. Several new appointments include H. H. Buxbaum as special representative, R. R. Rich as assistant manager of the Cincinnati office, G. E. McKean as special salesman in Kansas City district and L. Rogers as assistant manager of the New York exchange.

SELECT TO HAVE CANADIAN EXCHANGES.

Announcement has been made in Toronto that the Select Pictures Corporation of New York has made arrangements for its own distribution throughout Canada. Phil Kauffman, sales manager of the Regal Films, Limited, is named as general manager for Canada for the Select interests, and he has visited New York City to arrange for the opening of direct branches in Toronto, Montreal, Winnipeg, Vaucouver and St. John.

Mr. Kaufman was at one time sales manager for the Famous Players Film Service, Limited, former Canadian distributors for Select releases.

BERST WITH DIVISION OF FILMS.

J. A. Berst, formerly vice president and general manager of Pathe, has been engaged to manage the distribution of the pictures distributed by the Division of Films of the Committee of Public Information. He takes the place of G. A. Smith, who has been called to the service.

The Motion Picture Exhibitor

Canadians Talk of National Organization

Conferences Have Been Held by Film Men Looking Toward Formation of Militant Body.

A MOVEMENT has been started in Toronto, Ontario, for the formation of a country-wide association for all exhibitors in Canada. It is believed the federal and provincial authorities will soon try to find more ways in which to tax the Canadian film industry and moral reformers have also been paying considerable attention to the subject of moving pictures. For these and other reasons it is felt the exhibitors of the Dominion should band themselves together for their mutual protection. Several important conferences have already been held in Toronto to discuss arrangements for a campaign to secure the co-operation of every Canadian film man.

At the present time there are local associations of exhibitors in various cities, including Toronto, Montreal, Winnipeg and other leading centres. There are exchange managers' organizations in these and other cities, including St. John, N. B., Calgary and Vancouver. All these could be used as local units of the national film association, it is pointed out. It is felt many exhibitors are ripe for such an organization because of the manner in which the rights of the picture men have been trampled upon. As an indication of the spirit it is only necessary to point out that in a recent round-up President Baillie of the Moving Picture Exhibitors' Protective Association, Toronto, secured twenty new members by personal effort and without much trouble. Mr. Baillie, who is a prominent Toronto exhibitor, is one of those who are behind the movement to organize a Canadian association.

There are one thousand moving picture theaters in Canada. This is not an unwieldly number, it is asserted, and with at least a majority of the Canadian exhibitors in one organization the industry could go a long way in protecting its own interests.

Atlantans Attend Florida Convention

Many Exhibitors and Film Men Are Present at the Four Sessions and the Banquet.

ATLANTA motion picture men are back from the Florida State Exhibitors' convention, held at Daytona on May 7 and 8, with Judge Henry T. Titus, the motion picture man of Daytona and Daytona Beach as the host.

The convention was the largest gathering of exhibitors and exchange men ever held in Florida. President Charles D. Cooney, of Tampa, presided over the four business meetings. At the big banquet of the convention Mrs. Louis Kalbfield, of Palatka, presided as toastmistress.

Among those present were E. J. Sparks, of the S. A. Lynch Enterprises, Jacksonville; Jesse Clark, Arcade theater, Jacksonville; W. L. Whitehead, Republic theater, Jacksonville; L. D. Joel, Casino and Liberty, Jacksonville; Mr. and Mrs. Louis Kalbfield, the Grand, Palatka; Mr. Jones, representing the Sanger interests, Pensacola; Thomas J. Hayes, Princess, Deland; A. A. Tano, the Rialto, West Palm Beach; Barney Beacham, Jr., the Grand, Orlando; C. D. Cooley, the Strand and Grand, Tampa; Al H. LaBelle, the Nationa, Spanish theater, Ybor City; F. M. Catron, the Bonita, Tampa; Aurelio Torres, the San Carlos, Key West; Burt Mank, the Airdrome, Miami; Carl Kettler, Jr., the Bijou, West Palm Beach; "Dad" Sutherland, the Bijou, West Palm Beach; Henry T. Titus, the Crystal, Daytona; Paul I. Majewski, the Star, West Palm Beach.

The manufacturers were represented by "Diamond Dick" Anderson and J. Oliver Levy, of Pathe; Mr. and Mrs. Chamberlain, Paramount; R. M. Simril and G. N. Tyler, General and Paralta; C. G. Jordan, Universal; E. E. Jerallie, of George Kleine, and B. S. Bryan and Mr. and Mrs. A. R. Nininger, Vitagraph.

Oregon League Elects Officers

Ruffner Is Chosen President and Bradt Secretary—To Organize Local Committees.

THE Motion Picture Exhibitors' League, of Oregon, of which most of the exhibitors of Portland are members, held a meeting at the league rooms at the Majestic Theater building May 15, at which officers were elected for the ensuing year. Abraham Nelson, secretary of the Majestic Amusement Company, presided. The following Portland men were elected officers of the association:

President, Ralph Ruffner, Columbia Theater; vice-presidents, W. E. Tibbets, Alhambra; J. J. Parker, Majestic; J. B. Washtock, Victoria; treasurer, Joe Bradt, Echo; secretary, W. A. Ayres, Sunnyside; chairman executive committee, W. A. Graeper, Union Avenue; executive committee, J. C. Stille, Peoples; J. J. Parker, Majestic; W. E. Tebbetts, Alhambra; J. B. Washtock, Victoria; chairman of house committee, Hugh McCredie, Multnomah; chairman of membership committee, H. C. Phillips, Tivoli; chairman entertainment committee, J. A. Jennings, Sunset.

It is planned to appoint executive committees among the theater man in different parts of the state, with exhibitors in the local communities as presiding officers. This will be done by the organization under the new regime. Retiring Manager Nelson reported the association busy with war activities. The use of slides on the screens except for purposes sanctioned by Government authorities will hereafter be curtailed.

The finances of the organization were reported to be in excellent shape, with a goodly balance in the treasury and no debts outstanding.

The League is preparing to move to newer and larger quarters in the basement of the Strand Theater building. Arrangements toward this end were made by H. C. Phillips of a committee appointed for the purpose.

Ochs Issues Supplementary Call

Notifies State and Local Organizations That Per Capita Must Be Paid to Secure Representation.

IN a supplementary call to the members of the Motion Picture Exhibitors' League of America, President Lee A. Ochs reminded all state and local organizations that the by-laws of that body provided that no such organizations should have representation in or be allowed to participate in the deliberations of the annual convention, to be held this year in Boston from July 13 to 20, unless the per capita tax of the organization shall have been paid to the national

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention ..... **June 3, 4, 5**
At Headquarters, 1331 Vine St., Philadelphia

Virginia Exhibitors' Convention, Grays Armory, Richmond ..... **June 13-15**

National Exposition Moving Picture League of America at Boston ..... **Week July 13 to 20**

American Exhibitors' Association, Business Convention ..... **Week August 20**

treasurer. In view of the extraordinary importance of this year's convention, he urged that every effort be made to secure the attendance of full quotas of delegates and alternates.

Mr. Ochs also called a meeting of the national executive committee of the league to be held at the Copley Plaza Hotel in Boston three days prior to the opening of the convention, in accordance with the by-laws of the league.

Reports from the various committees in charge of the preparations for the Exposition of the Motion Picture Industry indicate that they are receiving universal support in their efforts to make the Exposition bigger and greater than any that has been held hitherto.

Hinz Protests Minneapolis Election

Exhibitor Claims Recent Choice of President Is Illegal on Account of No Quorum.

EDWARD F. HINZ, owner of the Cozy and Alhambra theaters in Minneapolis, has served an injunction on the Motion Picture Exhibitors' Corporation of the Northwest claiming that the election of the board of directors at the recent convention is illegal due to the failure of a quorum to be present at election time. Mr. Hinz maintains that a majority of the 257 stockholders were not represented at election time. Convention minutes show that 87 stockholders out of 173 in good standing at convention time voted. Exhibitors' opinions vary as to the advisability of carrying such a point into court.

EXPOSITION MANAGER GRANT VISITS NEW YORK.

The preparations for the National Convention that is to be held in Boston July 13 to 20 are going ahead full speed with the hearty support of all the Boston newspapers. Manager Samuel Grant, of the Exposition, stated in an interview that the large amount of space that was given to his get-together dinner by both the newspapers and trade journals was greatly beyond his expectation.

Mr. Grant has been in New York conferring with the New York manager, Frederick H. Elliott, after which he will proceed to Washington to take part in an international conference with the object of gaining the attendance of President Wilson for at least one day at the Boston exposition.

VIRGINIA EXHIBITORS' CONVENTION.

There will be a convention of Virginia exhibitors at Gray's Armory, Richmond, Va., on June 13 to 15. On the night of Saturday, June 15, there will be a movie star ball. Henry Bernstein, chairman, has charge of the arrangements. It is expected that there will be a large turnout of exhibitors from all parts of the state. Plans for the movie star ball are said to be elaborate and a big attendance is promised.

Millions in Tax Paid by Theaters

Treasury Department's Figures Show License Fees and Admission and Footage Tax Amounts Will Be Larger Part of $60,000,000.

THE motion picture and other theaters of the country are going to pour a lot of money into the United States treasury during the next few months as a contribution to our war needs under the provisions of the several internal revenue laws. The Senate, curious to know where all the money needed to run the war was coming from, and probably with a view to developing additional sources of income, called upon the Secretary of the Treasury for information as to how much had been collected and how much would be paid by the various industries and on the various matters covered in the several laws.

It is not the practice at the Treasury Department to separate the various classes of taxes coming under one particular head. For instance, there is grouped under "special taxes, miscellaneous," brokers, theaters, bowling alleys, pool and billiard tables. The theaters would, of course, be the heaviest contributors under this and there has been collected under this title between July 1, 1917, and March 31, 1918, $1,417,000. Secretary McAdoo expects a total of $3,237,000 for twelve months, and so it is estimated there will be collected between March 31 and June 30, 1918, $1,820,000.

"Admissions and dues" include the penny tax assessed against seats in theaters, concert halls and other places of amusement of this type, and the assessment levied on club dues. The theaters here also are the heaviest contributors, and were it possible to dissect the figures given it would be found that they paid by far the heaviest part of the $14,798,000 collected between October 3, 1917, and March 31, 1918, and will pay a correspondingly large part of the $16,000,000 additional to be collected between the latter date and June 30, to make the estimated $30,798,000 to come from that source.

The footage taxes are buried in the group covering automobiles, jewelry, piano players, sporting goods, cosmetics, proprietary medicines, chewing gum, cameras, boats and yachts. From this source there was collected between October 3, 1917, and March 31, 1918, $19,573,000, and there is expected to come in between the latter date and June 30, next, another $16,500,000.

The moving picture trades will also pay heavily under the income tax and excess profits tax provisions. It also contributes through the purchase of transportation for its people and for its property and on long distance telephone and telegraph messages. Truly, one can but say that the motion picture industry is paying its share. LINZ.

Universal's Footage Tax Runs High

Less Than Tenth of Year and Reckoned on Quiet Period Yields $45,600.

THE Universal Film Manufacturing Company on Wednesday, May 22, sent a check calling for the payment of $45,600 to the United States Government as its initial remittance for film tax footage made mandatory in the war revenue measure last fall. The $45,600 is the amount of tax due for a period of ten weeks ending December 12.

That this figure does not in any way represent collections for the future is demonstrated by the statement made at the offices of the Universal Company that the production at Universal City during the ten weeks represented by the payment was the smallest in footage for a long period

For a time during the ten weeks' prior to December 12 the big producing center on the West Coast—Universal City—was being used by but three and four companies as against sixteen and seventeen when production is proceeding at the usual rate.

The records of the Universal show that the fifteen cents a reel tax required from the exhibitors does not take care of the footage tax demanded by the Government. Notwithstanding this the Universal Company announces that it purposes to stand on the original figure and will not request the exhibitors to pay more unless the difference between the payment by the exhibitors and the sum demanded by the Government is so great as to make an increase in the reel tax absolutely necessary.

THEATER BREAKS RECORD WITH GERARD FILM.

The first motion picture theaters in Pennsylvania to show "My Four Years in Germany" are Charles F. Oldt's Third Street theater of Easton, and L. F. Heilberger's Lorenz theater of Bethlehem and Lehigh Orpheum of South Bethlehem. Mr. Oldt has run the Gerard picture for a full week, beginning May 20, to big business, this being the first time in the history of his house that he has played one attraction for that length of time. "My Four Years in Germany" will begin its run at the Heilberger theaters on June 6, and will continue until the 12th.

In Louisville the picture met with such a reception during its first week at the Mary Anderson theater that manager Lee Goldberg was obliged to hold it over for a second week. According to reviews in the Louisville newspapers, Ambassador Gerard's revelations have aroused more discussion than any motion picture material that has been shown in the Kentucky city in many years.

BOWMAN TO ASSIST DIRECTOR BALSHOFER.

In the making of Metro's screen version of Henry Kitchell Webster's novel, "A King in Khaki," which has been selected for immediate production as a starring vehicle for Harold Lockwood, Director Fred J. Balshofer will have the assistance of William J. Bowman, who has just been added to the personnel of the Metro-Yorke forces. Bowman's experience has been gained both on the stage and in the studio. When he joined Thanhouser in 1912 he played leads, but after that engagement he joined the American Film Company in Chicago as a director, later going to that firm's studios in Santa Barbara. Successively he was directing with the New York Motion Picture Company, Quality Pictures Corporation and Vitagraph, where he remained for three years.

Another addition to the forces of the Lockwood company is Edward J. Hass, who has been engaged as technical director.

Adding to the Pictures

By Epes W. Sargent

Opera, Concert, Ballet and Productions Used by S. Barret McCormick to Add Effect to the Pictures

ENTERPRISING managers long since realized that the presentation of the motion picture meant something more than sending the cans to the projection room and seeing that the screen was dusted more or less regularly, yet this means "long since" only as time is counted

Set for the Ballet, "The Primeval Forest."

in this branch of the amusement business, for it is not more than five or six years since Rothapfel startled his brother exhibitors by making "productions" of the films with added effects, pictorial prologues and the like.

Live wires were not long in taking the hint, and now dead stages are scarce in the better class of houses. They are at least tastefully set, and in many instances there is a production of some sort, perhaps only a singer, but something to give life to the otherwise silent stage. Of the hustlers none seems to have worked out the scheme more thoroughly than S. Barret McCormick, of the Circle theater, Indianapolis. Since he came on from Denver to assume the management of this house he has worked out the scheme of additions to include five branches. These include the

The Japanese Tea Gardens Set from the Tabloid "Mikado."

ballet, the production, the opera, the prologue and the singer.

Booking well ahead, and knowing what he is to have, it is possible to give orders to the scenic artists well in advance, and two weeks are generally allowed for the production of an effect in the studio. As soon as the Saturday night house is out the stage crew strike and remove the current production and start to install the new scenery. From the fact that this sometimes keeps them until just before the Sunday matinee (twelve hours) it can be seen that the productions are by no means light. Often mechanical effects are used, which must be got just right, and the crews are rehearsed in setting and striking the effects that a smooth performance may be given at the opening.

Mr. McCormick is fortunate in that there is a school for the ballet in Indianapolis, and for more than a year he has been working in conjunction with the instructors to devise dances to fit the productions, using the advanced pupils as his seconds, with trained dancers in the solo numbers. The photograph shows a set for "The Primeval Forest," used as an opening to "Tarzan of the Apes" at its recent showing. A blue cyclorama is used, against which the vivid coloring of the tropical forests shows to advantage. The painting was done in the manner of the modernish school, with broad strokes rather than intricate detail; not to save work, but to accord with the spirit of the play. The story of the ballet is thrown upon the screen before the overture that the audience may be able to follow the allegory, in which the emotions of the heart were symbolized by the dancers.

The second cut shows the stage setting for a tabloid production of "The Mikado," done last October. A Japanese artist was employed in the Circle's scenic studios to do the set, which shows a teahouse garden. Only the most popular numbers of the opera are sung with a small chorus, but the setting is as carefully done as though for a season's run. Bits from other operas are given from time to time,

One of the Two Settings Used for "The Two Grenadiers."

alternating with the other features, the forest scene from "Robin Hood," for example, being given with the Armorer's song.

Sometimes merely a song is given a scenic setting, as is shown in this set for "The Two Grenadiers," sung by an operatic basso. As the close of the song is reached the back drop is taken up to disclose a battlefield. Back of the set wall, which remains in place, a truck is slowly moved. This is covered with French flags of all sizes, more than a hundred being used, to give the effect of a marching army passing behind the wall. An old effect, but one strikingly effective when the flags of our gallant allies were shown. A thirty-six-inch fan was used to keep the flags fluttering, and twenty or thirty explosions sent up their fire and smoke to give the effect of an assault. Songs not relevant to the film production are used only when the picture does not lend itself to special treatment.

On the other hand, many of the plays lend themselves unusually well to scenic treatment. For "The Barrier" an Alaskan setting was used with a "real" waterfall. The rise of the curtain disclosed 'Poleon standing beside his canoe singing "The Song of the North," with "Somewhere a Voice Is Calling" for an encore. That 'Poleon, with his red and white voyager's cap and mackinaw, looks more like the hero of "Uncle Tom's Cabin" is due to the photography. It might be added that all of these photographs but imperfectly

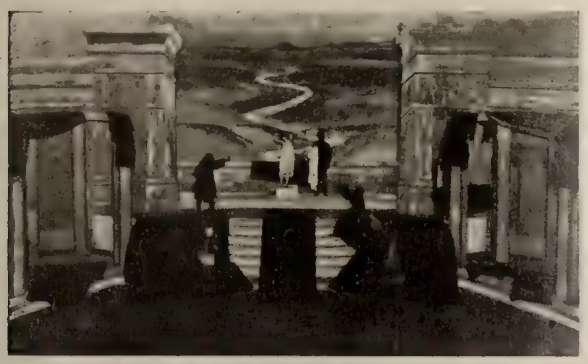
do justice to their subjects because of the improper recording of color values.

Prologues of this sort are useful in getting the audience into a proper frame of mind, and are by no means unusual; but more daring was the recent experiment of stopping the film to play a scene with living figures. This was done and

'Poleon Singing "The Call of the North," Prelude to "The Barrier."

very successfully with the Goldwyn production of "The Auction Block." The film was started upon the screen, but when the ancient slave market scene was reached the screen was taken up and in its place the scene was enacted as shown, then the screen dropped and the run of the film was resumed. The experiment might not be so successful where players in their own character are to be reproduced, but this scene was extraneous to the play proper and its actual enactment made for effect.

The special production is featured in the newspaper advertising, as may be noted in the many examples of Mr. McCormick's work shown in Advertising for Exhibitors; but



An Interpolated Scene with Living Actors in "The Auction Block."

it is never permitted to overshadow the film announcements, nor, save in the case of some notable musical star, to gain equal prominence. It is treated merely as the Circle's way of showing film, and explains why Circle productions make for regular and satisfied patrons.

MRS. McCONNELL PLAYING WITH METRO.

Mollie McConnell, widow of Will A. McConnell, former editor of the New York Morning Telegraph, is playing in her second picture with the Metro forces at the company's west coast studios in Hollywood. Mrs. McConnell at present is in the support of Bert Lytell, appearing before the camera in the role of Mrs. Brayton in "No Man's Land."

HARDEN SELLS E. & H. INTERESTS TO ENGLER.

Ownership of the E. & H. Film Distributing Company, of Atlanta, Ga., changed hands last week when Charles W. Harden arrived in New York City. In order to devote his entire time to another end of the industry, Mr. Harden disposed of his holdings in the E. & H. to P. A. Engler, another of the old southern film men.

Red Cross Drive "Over the Top"

Allied Theatrical and Motion Picture Team, Led by William Fox, Does Heroic Work.

THE total amount secured by the Allied Theatrical and Motion Picture team is not available as this issue of the Moving Picture World goes to press, but it is certain that the forces led by William Fox have rolled up a vast sum toward the national proceeds of the second Red Cross drive. Various entertainments were held throughout the week ending May 25 and on Monday evening, May 27, the operatic festival at the Metropolitan Opera House brought the drive to a brilliant conclusion.

Sunday evening, May 26, there was a carnival of vaudeville at the Century theater; Saturday evening, May 25, the gold ballroom at the Hotel Astor was the scene of a ball and fashion show; Friday evening, May 24, at Madison Square Garden, a boxing carnival was held, and on Thursday evening, May 23, "Cheer Up" was revived for one performance at the Hippodrome. In every theater and motion picture house throughout the boroughs of Greater New York special efforts were made, every afternon and evening, to swell the totals secured through volunteer contributions.

The grand ball at the Astor was the most popular of all the entertainments provided by the William Fox team. To attempt an adequate description of the event would require a skillful force of fashion experts and to list the names of those in attendance would call into requisition a directory of the theatrical and Metropolitan fraternity. It was observed, however, that screen stars outnumbered and outshone their sisters from the legitimate stage—and it was a big night for "pictures."

R. Sidney Drew Falls in Battle

Machine Driven by Talented Young Actor Makes Safe Landing in German Territory.

CORPORAL R. Sidney Drew, son of Sidney Drew, and a nephew of John Drew, who enlisted in the French aviation corps in 1917, was shot down in a fight with an enemy plane inside the German lines on May 23, according to information received in New York.

It is believed that he is a prisoner, as his plane apparently landed safely.

R. Sidney Drew is thirty years old. Three months before the United States entered the war he was working for the Metro Pictures Company as a director and player in leading parts. He joined the French ambulance service and went to France and had not been there long when he was moved to write his father the result of his experience with an expression of his intention to get into the "action." After what he had seen he said he felt ashamed to be in the ambulance service and he announced his intention of asking for active service with the Lafayette Escadrille.

He was accepted for training and in the course of a very short time he was with the fighting planes. Since last April he has been in continuous service. The younger Drew had risen quickly in the moving picture field, which he entered at the beginning of his career. For many years he was acting in and directing Vitagraph productions. His mother was the late Georgia Cameron, long known as a player and also a writer of note.

Major Funkhouser Suspended

Second Deputy Superintendent of Police and Censor of Pictures of Chicago Relieved from Duty—Charges Not Revealed.

Chicago, May 26.

ACTING Chief of Police Alcock of Chicago, with the sanction of Mayor Thompson, suspended Major Funkhouser, second deputy superintendent of police and morals censor of Chicago, on Saturday, May 25. Two of Funkhouser's aids in the morals department were also suspended. William H. Luthardt, secretary to the Chief of Police, was named as second deputy to succeed Funkhouser.

The charges against the second deputy are kept secret for the present. Acting Superintendent Alcock has thirty days in which to file them before the Civil Service Commission. Alcock has hinted that Major Funkhouser was not giving him proper support in police matters connected with the morals department. Major Funkhouser also refuses to make any statement until his trial comes up.

PETE LOBRAICO JOINS CANADIANS.

Pete Lobraico, who has been in charge of the poster department of the Canadian Universal Film Company, Ltd., for some years, left on May 11 to join the Canadian Expeditionary Force. The staff of the Toronto office presented him with a military wrist watch on the eve of his departure.

Getting Out of the Well Beaten Track

By Sam Spedon

World Correspondent Looks In on Some of the Smaller Cities Near St. Paul and Minneapolis

DEPARTING from the usual custom of only visiting the larger cities and judging conditions from that viewpoint, we dropped in on some of the smaller centers and got an ear and an eye full from their way of looking at things.

At Stillwater, Minn., about twenty-five miles from St. Paul, we talked with F. W. Boll, the owner and manager of the Majestic theater, which seats 400. The Majestic is the only regular motion picture theater in the town and caters to a population of 12,000. There are three shows of six or seven reels given every night, at 15 cents admission, matinees only on Saturday and Sunday. There is an auditorium in Stillwater where legitimate performances and large meetings are held occasionally and where a special picture is featured now and then. The Majestic is well ventilated and employs a women's orchestra of three pieces: piano, violin and traps. These musicians have been in the employ of Mr. Boll for nine years, here and other places where he has exploited theaters. He has had control of the Majestic for five months and has finally decided to locate in Stillwater. He keeps his house in good shape, his pictures standard and his music excellent. Everything indicated he is a regular showman.

Stillwater is characteristic of all towns of its size. There is a sashweight factory, and recently a munition factory has been established there. It is surrounded by a great farming country.

Mr. Boll told us business is good, but he finds that the war has drafted about 1,800 of the young men who were all theatergoers, and that number is considerable and means a large percentage of patronage and a big attraction to the girls, now minus their escorts, who used to take them to the show almost every night. Just now the weather is fine and automobiling is popular pastime in this section.

Another reason, which is general in these smaller places, for the falling off of business, is the daylight saving. Most people work in their war gardens until 9 P. M. now, which makes the second performance better than the first, at the same time many are so tired after their labors they do not go out at all.

Canning the Town.

Mr. Boll told us of a very good advertising stunt he pulled off. He announced he was going to clean up the town, a startling statement. To make good, he offered prizes to the three youngsters who would collect the largest number of old tin cans scattered about the city and deliver them in front of his theater. One youngster collected 1,963 and so on down the line.

The winner of the first prize received $3, the second $2 and the third $1, and to all the rest he gave a ticket of admission. The Mayor was so pleased with the result he gave $3 additional to the winners. The sashweight factory bought the old cans, carted away five double truck loads, and Mr. Bolls gave the proceeds to the Red Cross Society. This only goes to show what a real enterprising showman with ideas can do to help his town, popularize his theater and do another little bit towards winning the war.

Overinvested.

At Eau Claire, Wis., we found a peculiar state of affairs. There are five theaters, the Unique, Oklare, Lyric, Grand and Orpheum. The first two are open all the time, the second Saturday and Sunday, the Orpheum is permanently closed and the Grand is used for stage productions and special features. All five are owned by the Eau Claire Theater Company. We did not see Mr. Schwann, the manager, he was out of town, but we saw B. J. Bostick, his assistant. He told us business was good, but decreasing as the fine weather progressed. He assigned the same reasons for the decline as Mr. Boll of Stillwater. Out of a population of eighteen or twenty thousand an unusually large proportion of the men were in the army. Standard and quite recent pictures are run here. We attended the matinee performance at the Unique. It was poorly attended, at admissions of 10 and 15 cents. In the evening there was a full attendance.

A Town of Retired Farmers.

Chippewa Falls, Wis., a town of 9,700, twelve miles from Eau Claire, has four theaters, all owned by the Chippewa Theaters Company, Inc., and controlled by C. M. Waterbury. All of them are well equipped, showing best pictures. The Rex, seating about 500, is thoroughly up to date, with a six thousand dollar organ. This and the Lyric are the only ones running. The Palace and the Empire are closed. We attended the evening shows. When we asked Mr. Waterbury "How's business?" he said: "Judge for yourself. It couldn't be much worse."

"Over 800 young men of this town have been drafted," Mr. Waterbury continued. "They all spent money on the girls and now the girls don't attend the shows. We have the greatest water power in the country, but no munition plants, which are a boon to most towns and would be to this.

"Sunday is our big day, that's all. That doesn't pay our overhead on all the theaters. The daylight saving is a drawback to us. We used to have a large attendance of farmers and their families from the surrounding country. The cows won't change their habits. Daylight saving means nothing in their young lives, and they won't come in to get milked until 6 o'clock (7 now) and the farmers can't get through their milking until it is too late to get in town. Last September, when I got control, everything was booming here. Now it is different. I will be doing well to keep my two places going. During the summer I think I shall shut down altogether."

It appears that both Eau Claire and Chippewa Falls have overinvested. They have too many theaters for the patronage of the towns. The foregoing information gives us a different angle to small-town conditions than we get by sitting on our swivel chairs in the home office or by visiting metropolitan centers and getting it second hand. It is worth careful consideration and all the time and travel to get it direct from the source. It was most gratifying to note in our journeyings the thriving crops and their progress, which are indicative of a prosperous fall and winter.

Quiet, but Hopeful.

At Winona, Minn., 18,000 population, we met L. G. Roesner, president of the Colonial Amusement Company, which owns the Colonial, the Opera House and did own the Princess theater, recently sold to be converted into a business house. The Colonial is a large house of 1,200 seats, built on theatrical lines and thoroughly equipped. Mr. Roesner reported business as very bad since last September. He runs the best pictures that cost on an average of $50 a feature, and says he has hardly covered his overhead for the past two months. The Dream theater is closed, the Opera House is used for stage performances.

There is another house in Winona of 500 seats, the Unique, with a three-piece orchestra, run by L. Bolvieki. While the Colonial charges a regular admission of 15 cents and 20 for special features, the Unique charges 11 cents. Mr. Bolvieki said his business was satisfactory. We were informed that Bolvieki is going to build another house at the east end of Winona, a residential section, from which the town theaters draw much patronage. Both the Colonial and the Unique are well kept houses. Bolvieki is not an experienced showman, while Roesner is a thorough and systematic manager of long service.

The owner of the Unique, we understand, has been a keen competitor of the Colonial, with his lower prices, together with the advantage of owning the building and living above the theater, also having the assistance of his two sons in running the place. We heard the same plaint at Winona as elsewhere, that war conditions and interests hurt the business. There are 800 young men drafted from Winona and no industries that hold them there.

Between Eau Claire and La Crosse we noted two small towns—Durand, Wis., 1,700 population, and Wabasha, Minn., 2,500 inhabitants. Each has a small theater. At Durand, A. N. Storey is manager of the Durand, 250 seats, running every evening except Friday, at 20 cents admission, and making a living business. At Wabasha the house, seating 500, is run occasionally. The manager has another business there.

Normal and Seasonable.

La Crosse, thirty to thirty-two thousand, has eight theaters: Majestic, Bijou, Casino, Rex, Star, Dreamland, Strand and La Cross Opera House. The latter is used occasionally

for special features, principally for stage performances. The Majestic, owned by F. L. Koppelberger, who also controls the Opera House, is the largest motion picture house in the city, seating 1,400, originally a vaudeville theater. It is efficiently managed by W. Freise. We called on H. H. Burford, who runs the Bijou and many more houses in Wisconsin. The Bijou has 500 seats, is well managed and thoroughly equipped with a pipe organ and an up-to-date operating booth. We had the pleasure of listening to his blind organist play. He is a marvelous musician.

All the other theaters are smaller. Two of them are suburban houses in North and South La Crosse. While affected by war and warm weather conditions, La Crosse upon the whole is enjoying a fair business. We were impressed with the new and novel decorations instituted in the Majestic, particularly the cages of canary birds hung in the lobby and interior. They seemed to sing in harmony with the orchestra. Mr. Freise was redecorating the lobby for the summer with hanging baskets of flowers, plants and ferns. He was also making provisions for two fountains of flowing water to give the place an air of coolness and outdoor atmosphere.

From these reports of our visits you can probably get a general idea of the motion picture situation in these communities. The summer months concern the exhibitors most and their main anxiety is to get through them at an even break. They are all sanguine about a general revival in the fall.

First Lady of the Land to See "Joan"

Goldwyn Patriotic Comedy-Drama Given Invitation Showing Before Children's Year Campaign Association.

JOAN of Plattsburg," Goldwyn's great patriotic comedy-drama starring Mabel Normand, is to have a private showing in Washington Tuesday, June 4, under distinguished auspices. It will be presented to an invited audience at the Knickerbocker theater by the Children's Year Campaign Association, and among the guests will be Mrs. Woodrow Wilson, wife of the president, and ladies of the Cabinet. It is possible that President Wilson also will be present.

In connection with the presentation of the picture Miss Normand will make a personal appearance as part of a program of patriotic numbers especially arranged to give the production an appropriate setting as the story of the unswerving faith of the nation's women in time of war.

The performance will be staged under the personal direction of Harry M. Crandall, owner of the theater, and Arthur Robb, his manager. One of the Cabinet officers—probably Secretary Wilson of the Department of the Interior—will begin the afternoon's program with a short address. He will be followed by a Canadian officer direct from the battlefields of France, who will sing some of the trench songs of the soldiers. Colonel Barry Bulkley, a Washington lecturer, then will recite "The Star Spangled Banner" in an appropriate stage setting, and a Washington society woman will sing "Joan of Arc." R. W. Bingham will sing "The Vacant Chair," and a soldier's quartet from Camp Meade will be heard in "Tenting Tonight on the Old Camp Ground" and other field melodies. Then will come the picture and the personal appearance of the star.

The ushers will be chosen from among this year's Washington debutantes. Members of the Cabinet, the War and Navy Departments and representative figures in all of official Washington have been invited to attend.

The Children's Year Campaign Association, with which George F. Lenehan, Goldwyn's Washington manager, is arranging the details of the affair, has the indorsement of President Wilson and Mrs. Wilson is one of the patronesses.

MACNULTY WITH FAMOUS PLAYERS.

The settings appearing in Paramount and Artcraft pictures now being produced in the Fort Lee, N. J., studios of the Famous Players-Lasky Corporation are the work of William MacNulty, who has been appointed technical and art director. Mr. MacNulty comes to his new post well equipped for the exacting duties required, with knowledge and experience gained from ten years spent in the motion picture business following a thorough artistic and dramatic training.

Previous to his association with the silent drama Mr. MacNulty had gained prominence as a cartoonist, artist and draftsman and was an interior decorator for a large Chicago firm, and selected the furnishing and appointments for many palatial homes in the Windy City.

Hal Roach in New York

Rolin's Director General Planning Bigger Productions for Harold Lloyd Comedies.

HAL ROACH, director general of Rolin studios, arrived in New York from Los Angeles last week. He will remain in the big town a fortnight perfecting plans with Paul Brunet, vice president and general manager of the Pathe Exchange, for bigger productions for the Harold Lloyd one-reel laughmakers.

"It isn't so surprising that Lloyd is going so big in his new work," said Mr. Roach. "I firmly believe the vogue of the screen comedians who depend largely upon grotesque make-up or physical infirmities to get them over is going out. I believe that more legitimate methods will be demanded by the public even in slapstick."

Rolin is spending a large appropriation on studio extensions, Mr. Roach said, preparatory to increasing production facilities.

Hobart Henley, Director

THE reason for Hobart Henley's skill as a director is no secret to those who know his methods. It is sympathy which gives him power and perception. He is as acutely alive to the feelings of the player of a "bit," as he is to the star's conception of a role, and labors as diligently to bring out the best in a child as he does to surround a leading player with appeal. His striking success with Goldwyn Pictures starring Mae Marsh is evidence of this. They are perfect examples of Hobart Henley's art.

Immediately a script is handed to him he reads it as he would a novel, for enjoyment only. It takes form in his brain as a narrative. He looks upon it almost impersonally. Then, as the story begins to digest in his mind, it assumes the aspect of a photoplay, with the high lights visualized. From this moment the production may be said to start.

Hobart Henley.

Once again Mr. Henley reads the scenario, slowly, carefully, visualizing every moment of the play and every detail, making copious notes as to costume, business and the development of the drama of the story. He repeats this process several times, adding notes, strengthening impressions until finally he sees the play exactly as it will appear when it is photographed. He leaves nothing to the inspiration of the moment, nothing to chance and little to the exigencies of actual direction. For this reason he produces rapidly, smoothly and with the least appreciable delay. His value to Goldwyn is enhanced by this thoroughness and facility.

The success of Hobart Henley in directing Mae Marsh, now in the midst of her third production with him, has occasioned no little comment among those in touch with Goldwyn activities. Heretofore Miss Marsh has had a new director for each of her productions, Goldwyn feeling that the summit of Miss Marsh's delicate art had not been reached.

Shy, elusive and inclined to retire within herself, Miss Marsh responds only under intelligence, sympathetic understanding and a sense of dramatic values as keen as her own. In Mr. Henley she recognized all these essentials at their first meeting, and with characteristic wholeheartedness enthusiastically accepted him as her ideal director. At once she corroborated her judgment by doing the best work of her career in their first production, "The Face in the Dark," and in "All Woman," released June 2, Mae Marsh has given even more of her many-sided self, according to those who have seen an advance showing of the story of "a good girl who tamed a bad town."

Business "Better Than Usual" in Panama

By Clarke Irvine

War Influences Not Felt in Canal Zone, Where Pictures Are the Main Diversion of Americans and Natives

This letter has been received from Clarke Irvine, formerly Los Angeles correspondent of the Moving Picture World, a young man who possesses a host of friends among the picture colony of the West Coast. The Navy Department has given its consent to the publication of the story. Mr. Irvine may be addressed U. S. S. Cheyenne, via New York.

THE moving picture business in the torrid zone is not suffering from the effects of the great war. On the contrary, "business as usual" here is not applicable, but "better than usual" prevails. Before dropping down in the Southern cross country, let me explain how I got there.

Shortly after the draft I dropped my work in Los Angeles and shipped in the navy. I traded my motor to my sister for her ukelele, for a machine on board a fighting ship would never do, while the Hawaiian fox-trot orchestra is tolerated. So I departed the sunny moving picture capital last October on the good ship Cheyenne, and a few days later found myself in Acapulco, Mexico, a small and typical bean port where the sun beats down worse than in the famous Sahara.

Although I could not get ashore here I procured a program of the Teatro Salon Rojo. From what I could learn here the photoplay is about the only amusement, and business is good, only it is difficult to secure pictures. The program told the tale.

I believe that when Mexican affairs are settled once more the United States will have a rich field for operations. The same obtains in most of the lower and Central American states. The more interesting picture situation is in the Canal Zone, which is made up of Panama, the old city, Balboa, the sister city, which is run by the government, on the Pacific side, and Cristobal and Colon, the two on the Atlantic side.

Pictures Main Diversion of Canal Country.

The Zone theaters are, in the majority, operated under the supervision of Robert Wilcox, of New York, who maintains his own exchange, the Tropical Film Exchange, in New Orleans. This concern supplies the Zone theaters, several in Jamaica, and the twenty-five odd army, navy and Y. M. C. A. houses throughout the Canal country. The base of operations is located in Colon, where F. L. Scott is representative, in addition to managing the theaters on the Atlantic side. On the other side of the Isthmus is A. I. Corinaldi, who runs the Cecilie, the new 1,500-seat house just opened, and the Amador.

The canal country likes pictures. They are the main diversion, outside of the lottery, which is not patronized by all, but then that is another story. At that Sunday morning in Panama is interesting, especially in the plaza, where the $10,000 capital prize is awarded, together with the hundreds of other cash payments. The lottery is an institution, maintained by everybody from the highest to those who scrape 50 centimos a week to contribute, always losing. But sometimes a poor man wins, and then his affairs change, which means a motor, a house to live in, and lots of other things.

Panama is a wonderful city. It is cosmopolitan, Parisian, New Yorky, and antiquated modernish. Life is seen in all its phases. I never visited so large a city on such a small area where so many large and luxurious cars were to be seen. The main street has Los Angeles' Broadway backed away off the boards when it comes to traffic. And in all this chaotic mass of business is the moving picture, the main attraction by night and the afternoon diversion of women and children and underworked business men, to say nothing of the service men.

When I visited the Panamanian capital the Amador theater was the Strand of the city, which has since been superceded by the Cecilie. Manager Corinaldi, a genial Panamanian who has been to New York and everything, and who seems to have stepped from Broadway, took me up to his office when I met him in the lobby of the ancient theater. He said he considered himself lucky to meet a picture man, and especially one who had been with the Moving Picture World, as that was his only film magazine, as was proved by the stacks of Worlds in his office. And here I might say that in all my travels I have seen the World wherever pictures held mention. My faith in it has more than been substantiated by the dip into foreign parts.

Mr. Corinaldi is a progressive exhibitor and a fine fellow to meet. He said, "Man, we want pictures down here. The Zone is pretty well supplied, but it is the land down South and Central America that is in need of films. I know dozens of theater men who are begging for pictures. The people have nothing to do, and the photoplay has supplied that eternal wish of everybody for something that they did not know how to describe—something that they wanted—and our screen stars have filled the bill, especially the women.

Exhibitor Accuses Manufacturers of Practicing "Manana."

"These southerners want live virile stories, played by real strong men and women. Bill Hart captures the crowd. Louise Glaum is a riot, and Chaplin gives them the breezy stuff they have ached for these centuries. I tell you," and he pounded the desk with his fist, "we want pictures. There are millions down south, and the Americans seem to have taken the 'manana' standpoint as far as going after it is concerned." I was surprised to hear so vehement an appeal.

Mr. Corinaldi runs at this house of a thousand seats, a daily change of Paramount, Artcraft, and Triangle features, at the "gold" 10, 20 and 30 rate. One is surprised at the volume of business. Every house is jammed; daily matinee and two-a-night. The audience is divided about 60 per cent. Americans and 40 per cent. Panamanian. One strange thing is that no Spanish sub-titles are run, everybody seeming to understand without translations. The latest pictures are shown, and the fans are more rabid than in the States, their applause at times being terrific. Hart and the outdoor, western, athletic stars are supreme. Fairbanks, Rawlinson and Walsh are well liked. The women are more popular, however, as the Panamanian goes wild over Glaum, Dalton, and those types. These southern people like the more virile, red-blooded action plays than the meek and innocent heart-interest stuff. Frank Keenan pulls well and Roscoe Arbuckle is making a hit, but as yet Chaplin holds the hearts, even to the mite of a bootblack who discards his portable shoestand for an entry to see "Chully Cheplin."

One night in the place, for the prize of a dime I had seven such kiddies imitating Chaplin's famous walk, and if it could have been filmed beholders would have had to visit a hospital to have their ribs set in plaster. I fell off a bench laughing at their antics, and all I had to quench with was real limeade. The people are just like the kids—picture fans, unadulterated, so you see that business as usual is better than usual here.

Mr. Corinaldi says that when Selig came to make "The Ne'er Do Well" Panama turned out en masse to see it, some participating. The Amador theater was used in the film. When the picture was shown the whole city saw it, and the run was prolonged, at top prices.

Cecilie Is a Surprise to the Traveler.

The new and beautiful Cecilie theater is a little Strand removed from New York. It seats 1,500, is fireproof, has complete and modern equipment, is well situated just off the main plaza, and is a real surprise to the traveler in this ancient city of the isthmus. It has two new Power's machines, a mirroroid screen and a late Fotoplayer. The shipments were delayed many months, which held up the opening. This is about all they feel the war down below the Southern Cross.

There are two smaller theaters in Panama, running mostly American pictures, and some foreign, but the two I described are the principal ones. On the Atlantic side Mr. Scott runs the America theater, which seats 1,180, and which is equipped almost identically as the others. Here a daily change is shown, with matinee thrice weekly. There is not the activity at Colon that there is at Panama, hence the lesser volume of business. The Broadway, also under the Wilcox control, seats 1,080, but is not open all the time on account of the business, which is good, but the city does not warrant it. This house was built by a competitor some time ago, who failed, and the house was taken over by the Wilcox concern and is now run intermittently. It is well equipped for road shows and any like attraction. It is used for concerts and public events now. It has complete stage and projection equipment. The other house in Colon is the Strand, which is doing a comfortable business.

I was fortunate in seeing Panama as a citizen more than

as a tourist, as the guest of Mr. Corinaldi, who took me in and around the historical old city and the new, below the superficial. I also had the pleasure of dining with Arthur W. Concklin (with whom I had corresponded in Los Angeles on film topics), an executive in the big administration building, who explained the working of the giant waterway, and showed me through the building housing the models, working plans, miniatures, and maps of the canal. Mr. Concklin is in his leisure hours a writer and scenariost of some note and is tapping out modern American comedies and dramas while helping to run the United States' business in the Zone.

America has improved the country in the vicinity of the big ditch. Balboa is a small modern city in itself, run by the government, and is healthier than most cities in the States. The houses are set off the ground. There is not a trace of rubbish; no alleys, no fly-breeding garbage cans, no hidden vacant lots with trash overflowing, but a clean-as-a-whistle town with robust men and women and sturdy children. The government employes make good money, and eat well, at wholesale prices, even though old H.-C-L is abroad in the land. The municipal cafeterias are wonders when it comes to cooking, quality and conservation of the contents of the wallet.

Government Conducts Picture House.

"If the Canal employe," says Mr. Concklin, "wishes to take a bus or a carriage to town he goes and sees a picture, but if he is tired and wants to see one just around the hill, the Ancon theater, run by the government, shows pictures one day later than the downtown houses." He went on to explain about pictures and their future in the southland. "It has been a puzzle to me why American distributors do not go after this South American business more than they have," he remarked. "All the central and southern people crave the photoplay, and it remains for the States man to come and get the money. Since the war started, foreign pictures have been replaced here by American-made films, and the people like them much more. What the photoplay fans of the torrid zone want are real live pictures of life; the romantic west and its picturesque characters—especially the women." And he concluded with, "You can say that I am always a faithful devotee of the World, and when you get to New York give my regards to those who are supplying the real news of the industry. There is one scribbler down south who appreciates the only real picture journal—I would be utterly lost without the Moving Picture World."

I hope this little traveltalk will get by the Navy censor without much amputation. The trip was made some time ago, but the picture information is timely. I have since gathered some material from Key West, the coral island city that came back to life with the war, where two picture houses are running all the time with the good old S. R. O. sign nailed permanently to the lobby and lighted with the electrics.

The Sailorman's Angle of "Home Fires."

One admonition to you at home: Keep the home fires out (to save coal) as much as you can; buy Liberty Bonds—till it hurts; save food, wish and pray, and the good old Stars and Stripes will float from a housetop in Berlin some of these days. I wish it!

Keeney Will Continue Making Pictures

Corporation Denies It Is Going Out of Producing Business, as Intimated by New Publication.

AN article recently printed on May 22 in a daily publication conveys the erroneous impression that the Frank A. Keeney Pictures Corporation has gone out of the producing business. The facts are that a three months' lease was taken on the Pathe Studio at Park avenue and 134th street by the Frank A. Keeney Pictures Corporation for the purpose of producing two pictures, "Marriage" and a picture tentatively entitled "Out of the Night," according to a formal statement by the company. Both pictures have been completed, except for the cutting and titling, and Mr. Keeney has given up the studio, in accordance with his original intention. He had previously used the Biograph Studios under the short-term lease for the production of "A Romance of the Underworld." All three pictures star Catherine Calvert, who is under a long-term contract with the corporation. The work of production is to be resumed after the first of the Keeney pictures is placed on the market.

HOTALING DIRECTOR IN L-KO COMPANY.

Arthur Hotaling, who has been directing the Lyons-Moran comedies, has been assigned as a director to the L-KO Company.

Essanay Announces Real Novelty

Muggsy, Mose and Mike Will Perform in Half-Length Reels as Movie Marionettes.

ESSANAY has nearly completed a series of ten pictures which it claims are the most unique ever produced. The chief characters are Muggsy, Mose and Mike, movie marionettes, although in some of the pictures human characters take minor parts.

These dolls are fourteen inches high and act before the camera just as human beings act. They run the gamut of facial expressions, depicting grief, joy, anger, terror, jealousy, hate, love or any other emotion.

They move on the screen as human beings, walking, running, etc. They have been so perfected that there is scarce-

Muggsy, Mose and Mike, Three Chief Actors in Essanay's Marionette Pictures.

ly any perceptible hesitancy in their movements. Each film carries a distinct plot just as any picture in which real players enact their roles.

The making of these pictures has entailed months of work on the part of Directors Howard S. Moss and Charles B. Bennes. Frequently it is necessary for the men manipulating the dolls to hold one position for hours at a time, to time the action perfectly so that there be no jerkiness in the movements of the marionettes.

The making of the many dolls to get the various facial expressions also entails long, tedious work. This is the first

Muggsy in a scene from Essanay's Marionette Pictures.

time in doll pictures in which the dolls were able to show a change of countenance.

Among the first releases will be "Cracked Ice," "Ups and Downs," "All Balled Up," "Drafted," "Angel's Food" and "Their Jonah Day."

The pictures run five hundred feet each. Their release dates will be announced shortly.

BERNARD McCONVILLE WITH UNIVERSAL.

Bernard McConville, well known screen author, has been added to the staff of scenario writers at the Bluebird studios and is now preparing the working script from "Turn About Eleanor," Ethel M. Kelley's novel, which is to be used by Bluebird as Ella Hall's next photoplay.

Foreign Trade News

Conducted by F. G. ORTEGA.

Kent Heads Foreign Organization

New Exchange Will Distribute Films in the Antilles, Central America, Venezuela and Colombia.

ARCH G. KENT, representing the Central American Film Company, a corporation with main offices in Havana recently formed for the purpose of distributing American pictures throughout Cuba, Santo Domingo, Porto Rico, Jamaica, Venezuela, Colombia, Panama and all the Central American republics, has been in New York for the past four weeks closing contracts and making purchases—and he certainly has not wasted his time.

Arch G. Kent.

"We have closed contracts," said Mr. Kent to a representative of the Moving Picture World, "with David P. Howells for the First National Exhibitors' pictures and with William M. Vogel for the new Chaplin series; with Edna Williams of the Robertson-Cole Company for the various productions controlled by this firm; and from Sidney Garrett, of J. Frank Brockliss, Inc., we have purchased 'The Natural Law' and 'The Liar.' 'The Triumph of Venus' (Victory) and 'Don Quixote' (Triangle) were also bought through A. J. Bimberg and Hiller & Wilk respectively.

"The Central American Film Company is a new partnership formed by Torvaldo Hoff, an influential business man of Havana, and myself. We will endeavor—and the connections already made proves it—to present the best photoplays produced in the United States to the different markets covered by our firm, some of which have been sadly neglected by American producers and distributors."

Mr. Kent, who is also the manager of the Fausto theater in Havana, owned by the Caribbean Film Company, is already on his way back to the tropics. Before leaving, an office was established in New York, at Room 1101, 729 Seventh avenue, with Chester E. Sawyer in charge, for the purpose of keeping in closer contact with the producers.

It is understood that the Central American Film Company will release its films in Cuba and Porto Rico through the exchanges organized by the Caribbean Film Company, of Havana.

Lamy Agrees and Disagrees

Holds That Duping Should Be Allowed in the United Kingdom Only Under Certain Restrictions.

THE question of allowing "duping" privileges to European buyers while the war lasts has created quite a stir among the New York exporters. When asked for his opinion on the subject, Joseph Lamy, of the Piedmont Pictures Corporation, was rather inclined to favor a middle course. However, we will let Mr. Lamy discuss the matter in his own way.

"I read with much interest the opinions on the 'duping question' of my friends, Sidney Garrett, of J. Frank Brockliss, Inc., and Paul Cromelin, of the Inter-Ocean Film Corporation.

"First of all, I wish to state that I am practically entirely in accord with the statement of Mr. Cromelin, who, as an expert in the film export trade, recognized at once the danger of duping subjects should it become a common practice. All film men can easily see the difference between a positive print taken from an original negative and one taken from a dupe-negative, and in many instances, if the duping is not done by experts or if the original positive is not of absolutely first class photographic quality, the results are far from encouraging. However, it has become a common practice with the manufacturers to have two original negatives, both made at the time of taking the picture, and those manufacturers who have this advantage can, of course, easily ship one negative abroad. However, for those who have only one negative I would not advocate the duping for any other country than the United Kingdom, and only then in case the dupe-negative remains the property of the manufacturer to be returned immediately after the necessary prints for Great Britain have been taken off same.

"In such cases as this, I rather try to consider the film business from the public's point of view than as a business proposition. I believe that the moving picture house, as a cheap public entertainment, is essential in all countries today involved in the great conflict, because it has been proved on many former occasions that in war times the nations need wholesome and inexpensive amusements.

"If, therefore, the Government should be unable to spare space on the ships for the shipment of films in general, I would still be of the opinion that with the right restrictions duping should be allowed. However, the manufacturer ought to have the duping made in laboratories where the printing receives the most careful handling by an expert and he should not try to dupe any films, the photographic quality of which does not justify it.

Burlingham Fears Unwarranted, Says Cromelin

The International Film Market Cannot Be Monopolized by Conducting Business at a Loss.

PAUL H. CROMELIN, of the Inter-Ocean Film Corporation, considered among leading American experts on international film conditions, has given out the following statement as the result of the warning of Frederick Burlingham, who recently reached the United States from Switzerland, that Germany was preparing to control the world's film business. "I have no doubt that a German Film Trust has actually been formed," says Mr. Cromelin. "But I really doubt that it will become the world menace its projectors expect it to be."

"I absolutely agree with Mr. Burlingham that the Germans would like to control the international film business if for no other purpose than propaganda use. The World has time and again published stories calling the attention of America to the development of films-for-propaganda-use by Germany, and if our officials have not heeded it, it is not for the want of sufficient publicity on the part of our trade press.

"But how can Germany monopolize the international film market by mere willingness to conduct their film business at a loss? Even if theaters were willing to show certain makes of pictures because they were cheap, that does not mean that the public will patronize these houses. I am sure that in this country exhibitors can get films that 'are given away' so to speak, and yet they pass them up to pay big prices for the films they actually use. And the publics of all countries are the final judges of the films and they will not support theaters that do not show the best, regardless of price. If Mr. Burlingham would fully realize this, he would not take his fears nearly as seriously as he does.

"Then as to keeping American films out of the lands of the Central Empires and Allies, it is simply to be done the way Mr. Burlingham believes the Germans have decided to go about it. When peace comes the publics of the Central Empires, too, will only go to see the films that most en-

tertain them. But the German post-war scheme is, according to Mr. Burlingham, to pay excessive prices, if need be, for the best American-made films and then to simply 'charge the item against expense' and never show these superior films in their countries.

"He forgets that American manufacturers have lots of business foresight and that none of them, no matter what the cash consideration, would sign a contract that allowed his pictures to be shelved in any particular country. The makers of the real, desirable pictures, that is. Such manufacturers insist that the purchasers of their product give the same, adequate exploitation, and for this and other reasons I fail to see how the German Government can go through on its film scheme."

News from Foreign Markets.

The Cinema Films Co., of Havana, an old-established concern owned and controlled by the Messrs. Rosello, has secured the Cuban rights on the following productions: "The Grey Seal," 16-episode serial; a 15-episode Vitagraph serial the name of which has been so conscientiously adapted into Spanish that there is no way of finding out the original title in English; "The Social Pirates," 15-episode Kalem serial; another Vitagraph 15-episode serial, untraceable so far as the Spanish title is concerned; "The Iron Claw," Pathe serial; "Stingaree" and "The American Girl," both Kalems.

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J. Granat, lessee of the Salon Rojo, of Mexico, one of the largest moving picture theaters in the world, and a distributer of films in that territory, announces the release of a photoplay entitled "The Conquest of Mexico or the Last of the Aztecs," with Geraldine Farrar in the leading role. Doesn't this title remind J. C. Graham of the last production in which Miss Farrar appeared for the Paramount company —"The Woman God Forgot?" By the way, Mr. Granat is also advertising in the Mexican trade press the early release of "The Birth of a Nation," produced by the author of "Intolerance," David W. Griffith. This also ought to furnish newsy reading for the Epoch Film Corporation.

* * *

Jose Traver y Cia., of Chile, are handling the distribution throughout the Pacific Coast of South America of the following Goldwyn, Ince and Vitagraph productions: "Womanhood," "The Belgian," "Those Who Pay," "The Zeppelin's Last Raid," "The Secret Kingdom" (serial), "Inspiration" and "Thais," with Mary Garden in the title role.

* * *

On Monday, April 15, "Intolerance," produced by Griffith and featuring Mae Marsh and Constance Talmadge, was exhibited in the Cine Parisiana of Mexico City. The picture was also shown in the Cine Royal, of the same city, on Thursday, April 18. This information is taken from one of the trade papers published in the neighboring republic.

* * *

Alvarez Arrondo & Company, of Mexico City, through an advertisement recently published in the local press, announce that they are always in possession of the latest Fox, Paramount, Pathe, Artcraft, Universal, Famous Players and Select productions. How do they do it?

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J. Verdaguer, of Barcelona, has secured "The Grey Phantom," a Universal serial in 16 episodes with Priscilla Dean and Eddie Polo, and "The Red Ace," with Mary Walcamp, for exploitation in Spain and Portugal.

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The managers of the most important theaters, moving picture houses and music halls of Barcelona have decided to form an association for the purpose of protecting their interests.

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Casanova & Co., of Havana, Cuba, have just released on that market several American-made pictures, among them the Beatrix Michelena production entitled "The Woman Who Dared."

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Mauricio Soriano, of Havana, reports that he has purchased the rights for Cuba and Central America on all the output of the Cines company, of Italy.

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Henri Dathis, of Paris, has just released on the French market the Goldwyn controlled production "For the Liberty of the World."

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Rivas & Co., of Havana, are distributing in the Cuban market, on an exclusive arrangement, "The Great Secret" and "The Mysteries of Myra" (serials).

Among the Exporters.

Sidney Garrett, president of J. Frank Brockliss, Inc., and Bengar Picture Company, reports the following sales: "Revelation" and "Blue Jeans," Metro specials, for Scandinavia; the entire Metro program under contract for Argentina, Chile, Paraguay, Uruguay, Bolivia and Peru; "Brown of Harvard" for Brazil; "The Garden of Allah" for Java and the Straits Settlements, and the entire Selig output under contract for Argentina, Chile, Paraguay, Uruguay, Bolivia and Peru.

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J. Parker Read, Sr., arrived in Brazil a month ago. He opened up with "The Whip," which had its South American premiere in one of the largest theaters of Rio Janeiro, and it is understood that he is already on his way to Argentina. He will make his headquarters at Buenos Aires.

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Eduardo Rodrigo, representing the Empresa de Teatros y Cinemas, Lda., a corporation handling Pathe, Fox and other pictures in Chile, Peru, Ecuador and Bolivia, arrived in New York about two weeks ago.

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Alberto Zumsteg, New York representative of J. R. Staffa, of Brazil, has established connections with the Windmill Motion Picture Corporation. The deal was closed three weeks ago through Reginald Warde.

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Pairoa & Herrera have purchased the rights on "The Woman and the Law," the Fox production, for Chile, Peru and Bolivia. It is understood that a record price was paid for this picture.

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"Tarzan of the Apes," the picture controlled throughout the Spanish and Portuguese-speaking markets by Miles & Manheimer, of New York, was successfully released in Brazil about two weeks ago.

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The Ebony Film Corporation, of Chicago, has started an aggressive advertising campaign to secure Latin-American business through the columns of Cine-Mundial.

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The W. H. Productions Company has acquired the foreign rights on "Carmen of the Klondike" and the special Triangle comedy "The Siren of the House," featuring Olive Thomas.

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Hiller & Wilke are offering "Sporting Life," a Maurice Tourneur production, in the Latin-American markets.

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Sidney Garrett, of J. Frank Brockliss, Inc., left for Chicago on a business trip early last week.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

38. A Central American exchange controlling some theaters is in the market for films. Their desire is to connect with a reliable American firm and are willing to give guarantees for any representation they may secure.

39. A firm in Cuba is in the market for second-hand film.

40. An exhibitor controlling some theaters in the Azores is interested in securing, on a rental basis, a regular program of American pictures with Portuguese titles.

41. A firm in Santa Domingo wishes to establish connections with some American company with the object of securing film on a rental basis.

42. A man in Hermosillo, Son., Mexico, is interested in a small, portable moving picture outfit.

43. A man in Santa Ana, Salvador, is in the market for new and second-hand film.

44. A producing company in Brazil is in the market for cameras, printing machines, artificial lighting devices and all kinds of studio supplies.

45. An exhibitor in Honduras is in the market for used films on a rental basis.

WORLD SALESMEN WIN AWARDS.

In order to stimulate the activities of the various branches by creating a spirit of friendly rivalry the sales department of World Pictures offered to the salesman obtaining the most bookings of the two-reel film "Over Here" a silk American flag and to the second a tooled set of President Woodrow Wilson's "History of the American People." Sales Manager Felix F. Feist announced a few days ago the winners. The first award went to Barnett Lyon of the Salt Lake City branch and the second to F. B. Bernardo, who hails from the Seattle office.

British Notes

By J. B. Sutcliffe.

AN UNPLEASANT reminder of the powers still held and exercised by local authorities in the matter of film censorship comes from the Midland City of Birmingham. Last year the magistrates appointed two lady inspectors to visit moving picture theaters in the district and report upon prevailing conditions in general and upon the way the theaters were conducted in particular. A few weeks ago they reported unfavorably to the magistrates of the film serial "Jimmy Dale," distributed here by the Essanay company, with the result that its exhibition has been banned in the Birmingham district. The main reason assigned for the censorship of the serial is that it had not received the censors certificate.

* * *

London has now two kinema clubs open to public membership and fashioned along similar, if rather more conservative, lines to the numerous reel clubs throughout the States. The first, the Quality Kinema Club, in Old Bond street, has its own private theater, which is for the use of members and their friends only. Special matinees of educational subjects are given for members' children at regular intervals, while current programs from the exchanges are shown to adults. The subscription is equal to $25 per annum. The other is the Stoll Picture Theater Club, held in conjunction with the Stoll Picture Theater, the late London Opera House built by Oscar Hammerstein. The scope of the S. P. T., as it is known, is wider than the Quality Club. It has already an extensive membership, the fee being five dollars less than that of the other. Members have free admission at any time to the Stoll Picture Theater, which in its few months of existence has achieved a reputation for its programs, the privilege of attending lectures and the use of luxurious club rooms in the building.

* * *

If the Frankfurter Zeitung is to be believed a group of moving picture producers in Germany are combining to launch upon the world a number of film productions which events of the past three years have prevented from being exploited abroad, immediately after the cessation of hostilities. The new "gesellschaft" is capitalized at 25,000,000 marks, with the Carl Lindstrom Co. as largest shareholders.

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The controversy over the Thaw picture ("Shadows of My Life," starring Evelyn Thaw, handled in Great Britain by the Ideal Film Renting Co.), continues. Apart from the different opinions in the trade itself the resolution passed by the general council of the Exhibitors' Association "that any film exploiting the notoriety of Evelyn Thaw is prejudical to the best interests of the industry" is hardly representative inasmuch as several members of the association have booked and boosted the offending subject. The Rev. F. B. Meyer, an eminent non-conformist cleric saw the film and considers it unobjectionable. "There is no reason why Evelyn Thaw should not act in it, but it is not her life story, and I cannot see the necessity of associating her name with it," he adds. The chief constable of Cardiff, usually an arbitrary individual where screen morals are concerned, viewed and sanctioned the play, while Lord Hugh Cecil sees nothing demoralizing in the film. The situation created by the resolution of the Exhibitors' Association does seem harsh upon the distributors of the film, a firm of the soundest integrity in the kingdom when it involves choice of subjects. Moreover, the Thaw feature had been sanctioned by the official censor without alteration. Now, as W. S. Gilbert, the Ideal Co.'s publicity manager points out, a second censorship has been set up in competition to the fully authorized body and whatever may be the effect of this step upon the general trade censorship, a position of great delicacy and complexity is obviously created for manufacturers, renters and exhibitors.

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M. Leon Trotsky, the leader of one faction in the recent Russian revolution, being by the trend of events and gentle persuasion compelled to find other employment has, it is stated, returned to his old profession, that of a movie actor. He originally played opposite Clara Kimball Young in America with, I think, the old Vitagraph. Whoever possesses the negatives of Trotsky's photoplays certainly missed an opportunity in not reissuing them.

* * *

Paralta Plays are being disposed of in the United Kingdom on a territorial rights basis by the Inter-Ocean Film Co. (Messrs. Taylor & Cromelin), the first two to arrive being "A Man's Man" and "Madam Who?"

Portuguese Notes

By Alberto Rocha.

Lisbon, March 28, 1918.

THERE is a considerable shortage of American films in this market. Excepting "The Fanatic," with Edwin Stevens, no other American picture is being exhibited here at the present moment.

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"Christus," from Cines of Rome, has had a successful week at the Colyseu dos Recreios, in Lisbon, a house of about three thousand seats.

* * *

Italian pictures are coming back again. At Salao Central "Artigo IV" (Tiber-Film), at Condes "Historia dos Treze" (Cines), with Lyda Borelli and others, are soon expected. "Judex," the Gaumont serial, is also running with success at the Olympia.

* * *

Eden Theatro will stop its "revues" to star with "movies." This makes the seventh big picture palace in Lisbon, in addition to five smaller ones.

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"The Great Secret" (Metro) is now being exhibited in the Oporto theaters.

* * *

"The Silent Command" (Universal), with Ella Hall, will be seen here at the beginning of April.

World Studio Employes Care for Pals

Have Organized Club to Provide Comforts for Men Now in Army—Two More Leave for Camp.

FOR the purpose of providing the World studio employes who are now in the United States army with all the comforts that it is possible to send them a war service club has been organized at the World studio. This club is composed of every person now working there. Weekly meetings are held to devise ways and means of providing the World soldiers with comforts, and as the result of these meetings a goodly quantity of tobacco has been sent the World men at the front and in the camps; film trade papers are sent them regularly, together with the World house organ and other reading matter, and letters go abroad regularly from the studio people at home to those at the front. The women's auxiliary is knitting sweaters, socks, comfort kits, etc., for the soldiers.

So far the following men have entered the United States army from the World studio: George Archainbaud, Leo Beyer, Martin Bitzel, George Cowl, Irving Campbell, Clarence Elmer, Lawrence Fisher, Daniel Gray, William Hamilton, Benjamin Honor, Eugene Hornbostle, Joseph Houlihan, Philip Massi, Benjamin Nedell, Michael Orenbach, Harry Shapiro, Alfred Webb, "Soapy" Williams and W. Zanzeisen.

Last week the World advertising and publicity departments gave two men in the draft call. James MacDonald, who for the past two years has been the commercial artist making advertisement layouts and doing other art work for the advertising department, received his call and left for Spartanburg, S. C., and Stanley W. Bayer, for the past year one of the writers connected with the publicity department, received his call and, as fortune would have it, left on the same train for the same camp with Mr. MacDonald. As the two men are great friends they were delighted with this coincidence.

FAMOUS ACTRESS JOINS WORLD PICTURES.

Miss Margaret McWade, a member of America's most celebrated theatrical families and well-known among the fraternity as an actress of brilliant attainments, has joined World Pictures and at present is appearing in "Blood of the Trevors," a picture starring Barbara Castleton. Miss McWade plays the role of the mother of the principal character.

Miss McWade's father was a famous contemporary of Booth, Edwin, Forest and Barrett and was associated with these celebrities during the heyday of the Boston Museum Stock Company. It is related that Abraham Lincoln preferred him above any actor of his time.

Motion Picture Sub-Titles

By R. J. Huntington

Some Observations and Suggestions for the Benefit of Those Who Write Them

THE word sub-title is a rather loose term, commonly used to designate all reading matter, except the main or lead title, which appears on the screen. A more correct designation divides the term into two sub-headings: Captions, meaning all explanatory reading matter, and Spoken Titles, meaning all words put into the mouths of the characters and indicated by quotation marks.

When, where and why is a sub-title necessary or desirable? Some of the reasons for their use are:

1. To explain the purpose or indicate the main theme of the picture.
2. To give the picture coherency by using them as links, which join the scenes and help to carry the thread of the story.
3. To name and characterize the principal roles portrayed; to identify settings or location, and sometimes to fix the time of the story or any of its component parts.
4. To illuminate and interpret the picture or any of its situations by implanting ideas which the action does not or cannot register.
5. To inject comedy, pathos, or other sentiments which may be entirely arbitrary into the picture.
6. To indicate lapses of time, or cover jumps in the continuity.
7. To economize footage or save production costs by substituting them for scenes not shown.

Some of these uses, as I have tried to indicate them, may appear to be similar and some of them may overlap—that is, one sub-title may serve two or more of these purposes. But, on the other hand, a sub-title may be required for only one of these definite reasons.

There are as many ways of wording or phrasing a given sub-title of moderate length as there are individuals who may write it, and perhaps each one would consider his style and wording the best. It is certain that no two would write it exactly the same. There is and can be no set rules to govern its composition and no definite standard by which it may be measured, therefore its final form must be dictated by the intelligence, judgment and experience of the writer who creates it. Hence the wide diversity of opinion as to what constitutes a good and sufficient sub-title. Some people favor a florid or high sounding style, while others advocate a condensed, almost abbreviated form. As a matter of fact each kind may have its proper uses, depending upon the character of the story and the interpretation given it in the picture. The sub-title writer should endeavor to sense the atmosphere and characterizations of the picture as they are shown on the screen and write his material to fit the scenes as played, not as he thinks they should, or as he wishes they might, have been portrayed.

Sub-titles should be fitted into a picture so that, instead of interrupting or irritating, they help the natural flow of the story and add to its interest. If they are too few or too short and abrupt they may defeat this purpose as effectually as when they are too numerous or too long. Everybody knows how interesting a spoken or written story may be when told by a master and how flat or insipid the same tale may be when related by one unskilled in the art.

It is often much more difficult and takes more time and study to decide not to insert a sub-title than to write one. If a sub-title will not help a scene, or if one is not really needed, it is a safe rule to leave it out. It is not always as simple and easy to write a suitable sub-title to fit a given scene as it might seem to one who views the finished picture. It is much easier to write something long and flowery than one which is terse and expressive. A caption of moderate length, designed to cover several points, is often revised and rewritten a dozen times before it assumes satisfactory form. Sub-title writing has its nuisances as well as music and art. Words that may express the desired thought must sometimes be discarded because they are too long or not familiar enough to the average motion picture patron. The best captions and the most difficult to formulate are those in simple, correct and expressive English, devoid of technical or uncommon terms, which register the desired thought in the fewest words.

Captions covering a considerable lapse of time should not be too short. There is a psychological reason for this. It may seem sufficient to cover a lapse of time by simply flashing "A Year Later" on the screen, but if this short caption follows intense action or suspense the mind of the audience should be given a little longer time in which to relax and to grasp the new thought before the next scene is shown. Therefore a caption containing from six to ten words may sway the trend of thought smoothly and pleasantly and without the mental wrench that the shorter caption might give to the average person. Of course this does not apply when surprise is desired.

Spoken titles often present many diffculties. Witness the mushy, inane speeches often put into the mouths of some characters in love scenes—speech such as no regular human being would ever make. The effort should be to write spoken titles that will seem natural and at the same time in keeping with the character supposedly talking. A speech that may sound all right when actually spoken, with the advantage of inflection and emphasis, may seem very flat when thrown upon the screen.

Dialect spoken titles are tricky things, and should be used sparingly. They are usually difficult to read and often fail to impress. Very few people can write any dialect with great success, especially for pictures, and probably no one can write all dialects with any approach to satisfaction.

Long spoken titles should be avoided as much as possible. Better to have two or three short ones than a single long speech, provided the scene will carry more than one. As a rule it is better to confine them to one sentence, worded, punctuated and spaced to read as smoothly as possible. Many spoken titles containing two or more sentences could be condensed into one by a little thought and study. But brevity may, in some cases, be overdone. It is often easier to catch the sense of a well-rounded sentence than one which has been clipped too short.

Title cards should be edited carefully by the title writer before they are photographed. The idea contained in a sub-title is often obscured by crowding, bad spacing, the incorrect or unnecessary division of a word at the end of a line, caused by the exercise of poor judgment on the part of the man who letters the cards, making the words hard to read or difficult to interpret readily.

Spoken titles should not be cut into long shots if it can be avoided because it is often difficult to be sure which person is speaking. If possible flash to a close-up of the person talking, cut in the title, another flash of the close-up and then back to the long shot. A very short piece before and after the spoken title will accomplish this purpose and add very little to the footage. If a close-up is not available and the spoken title is essential to the scene then write it so that the audience may be sure as to which person speaks. Do not leave it to them to guess.

In writing sub-titles and also in cutting a picture keep the audience constantly in mind. Try to work from the point of view of the person who is going to look at your picture in the theater. Remember that the people seeing the picture but once will not be as familiar with it as those who have run it over and over while working on it, and that the public may not catch the fine points that have become quite familiar and obvious to you.

While a certain amount of latitude in language is allowable in spoken titles, captions should be written in good English and be grammatically correct. Study, analysis, judgment and experience are as necessary in writing good sub-titles as in any other department of picture production. Ability to write stories, advertising copy, letters or other forms of composition does not necessarily imply qualification to write satisfactory sub-titles.

CHAPLIN RESENTS EXEMPTION SLUR.

The announcement in the current issue of a Los Angeles film magazine that Charlie Chaplin has circulated petitions among women's clubs throughout the nation in his endeavor to gain exemption from military service has aroused the comedian. Chaplin, as well as his associates and attorneys, considers the article exploited for the purpose of placing him in a false and unpatriotic light with the public. Chaplin and his studio manager declare the entire story to be untrue.

Chaplin registered under the rules of the selective service law. He has been placed in Class 5. He has never claimed exemption nor has he sought it, and will willingly respond when called.

Williams Roasts "The Grave Diggers"

Wants a Commission of Film Men to Decide What Punishment Shall be Meted Out to Them.

J. D. WILLIAMS, manager of the First National Exhibitors' Circuit, has drawn a strong indictment against the men in the picture business who make a practice of digging up old subjects and, furbishing them up with new titles and sub-titles, and offering them to the trade. Mr. Williams has no objection to reissues of old subjects under their original titles, but he objects to the practice of making the old subjects look like new pictures, thus deceiving the patrons of the theater which shows them. His argumen' against the practice follows.

The practice that has lately come into vogue of reissuing well-known films of the past under new titles is the most sinister move that has been developed within the film industry for many years. And unless the men of this country who have raised the business to its present high plane immediately express their disapproval of such questionable methods, the matter is likely to produce results of far-reaching evil, and permanently damage its prestige.

The people who are now digging up the successes of four and five years ago from the graveyard of the past and trying to animate them with new life under new names are guilty of bare-faced fraud, and are trying to get away with tactics that would not be tolerated for an instant in any other industry or profession that I can call to mind.

Suppose, for instance, that after Jack London's great story, "The Sea Wolf," had temporarily exhausted its popularity in its original $1.35 edition, do you imagine that MacMillan & Company would even consider the idea of getting out a cheap edition under the title, say, of "The Blond Beast," with new chapter headings to fool the unwary into the supposition that it was a brand new novel from London's pen?

Doesn't sound very probable, does it?

Yet that is exactly what these grave diggers in the film field are doing when they reissue pictures that have already served their full duty from the standpoint of both entertainment and money-making.

They offer the alibi that the exhibitor books the stuff with his eyes open, and that if the man who runs the theater is willing to take a chance on fooling his patrons into the belief that they are going to see one of their favorite stars in a new production, why, they will print up all the old material in the storehouse and ship it out under new labels so long as the office thesaurus of words and phrases will supply them with new titles.

This is passing the buck with a vengeance, and if I am not greatly mistaken, will turn out to be a boomerang-throwing act that will sooner or later knock the parties who evolved the scheme into the discard, along with the gentry who used to fake labels on well-known articles of merchandise and misbrand cattle on the open range.

Any theater manager who once gets the reputation of luring the crowds into his house under false pretenses is going to find himself without any crowds to lure before he has pulled the stunt more than two or three times.

And without the co-operation of the ultimate consumer where is the money going to come from to keep the film industry in a live, progressive state, anyway?

Reissues that are put out frankly as reissues are not objectionable in any sense. There is no reason why acknowledged screen classics should not live as long as literary or musical classics. But when titles are deliberately changed, and "new prints from original negatives" are gotten out under a camouflage of "up-to-date sub-titles," rewritten press books and newly designed posters and advertising accessories, the scheme degenerates into a deliberate effort to mislead.

"The old title is given as well as the new one in the trade paper advertising," say the apologists of the men who are trying to float the proposition.

So it is—in the advertising pages of the trade papers—but NOT ON THE ADVERTISING MATERIAL AND THE LITHOGRAPHIC STANDS THAT ARE BEING PUT OUT TO ATTRACT THE PUBLIC AT LARGE.

In fact, so flagrant and so well calculated is the effort to deceive in this respect, that I believe the department that has legal jurisdiction over the selling of goods under fraudulent names in any community could be made to stop the showing of such films, if the proper steps were taken.

I hereby call for a commission of seven of the leading producers and distributors of motion pictures—to be selected by the editors of the Moving Picture World, the Motion Picture News and the Exhibitors' Trade Review—to meet at the earliest convenient date that can be agreed upon and decide upon the proper action to be taken to stamp out this despicable form of counterfeiting.

Do Exhibitors Undervalue News Weeklies?

That Is the Contention of the Makers—Campaign On to Convince Theater Men of Intrinsic Worth.

JUST how much is the news weekly worth to the motion picture theater? Under the leadership of Jack Cohn, manager of the Universal News Weekly department, the manufacturers and distributors of the weekly picturization of the current events have been conducting an investigation in the theaters of New York with the result that they have made reports to the heads of their companies tending to prove that the value of the news weeklies is so undervalued by exhibitors in general as to warrant the statement that many exhibitors have failed to keep their fingers on the public pulse.

The investigations have been conducted through personal investigation by members of the manufacturing company staffs who were instructed to attend the theaters and make observations on the applause given for each unit of the show. The reports on this phase show that the applause given the news weeklies was more spontaneous and in greater volume than the applause given other parts of the program. This did not apply in every instance, but was the fact when the feature presented was about the average production.

The second test consisted of personal interviews with members of the audiences. This test would seem to prove even more conclusively the popularity of the news reel. While members of the audiences were divided on their opinion of the feature and the comedy they were a unit in praising the news reel.

As a result of the investigation exhibitors throughout the country will be asked to give more attention to the news weeklies and to meet the producers at least half way in assisting in defraying the expense of getting them out by paying a legitimate rental price.

It is a fact well known to the exhibitors that the life of a news weekly is very short. Every print must work continually to even pay the print cost, to say nothing of the office and production overhead.

Paralta Changes Due to Army Demands

With Kane in Service and Brown Soon to Be, Anderson Decided to Release Holdings.

THE transfer of Paralta stock, which has just been consummated in Los Angeles, as told in the World last week, provides for the release of the Carl Anderson, Nat I. Brown and Robert Kane interests in all of the eight corporations of which they have been officers and directors. Mr. Anderson was, prior to his sale of stock, president of these eight companies and Mr. Brown was general manager.

The principal reason which prompted the transfer of stock was the practical disorganization of the Anderson, Brown and Kane faction, due to both Mr. Kane and Mr. Brown being called into the service of the United States Army. Mr. Kane has just been commissioned an officer at American Lake, Washington, while Mr. Brown will report at camp this month. This left only Mr. Anderson to represent the original group of organizers and business heads of the Paralta company, and, consequently when the others found it necessary to dispose of their interests due to their enforced resignation as active executives, Mr. Anderson decided to release his own holdings to Herman Katz and John E. De Wolf.

In the terms of the agreement of purchase, however, Mr. Anderson has consented to remain with the company temporarily in order to allow Mr. Katz and Mr. De Wolf ample time to affect a reorganization capable of carrying on successfully the business created by him.

In an interview this week it was pointed out to Mr. Anderson that his success with Paralta should be of benefit to the world of pictures, inasmuch as it will inject assurance and confidence into many men who have been fearful regarding the reported financial depression in the business.

"Motion pictures are now an industry—they are no longer an enterprise," replied Mr. Anderson. That means that every man connected with films today must be a business man; he cannot be a money-mad prospector. The only reason that there has been a lot of calamity-howling resounding in the industry is that the incompetents are being forced out by the men who belong in the amusement field by right of knowledge, and it is these, the incompetents, who are doing the shouting, and it is really a good sign and not a bad one. It is a sign that the industry is finding itself and is becoming established upon solid foundation.

"It is said that the poor will always be with us. It is a fact that as long as we have the poor we shall have motion pictures. There is just as much money in them now as there ever was, and the secret of success is really not a secret at all. It consists merely of business acumen. Our success with the Paralta company is gratifying, but it is not astonishing. It simply verifies what I have said—that there is money in the industry for those who understand the business."

HENDERSON JOINS ADVERTISING AGENCY STAFF.

Daniel M. Henderson has resigned from the staff of McClure's Magazine to become a member of the Ruthrauff and Ryan Advertising Agency of New York City.

Mr. Henderson, in addition to his duties as promotion manager for McClure Publications, was also advertising director for McClure Pictures and Petrova Pictures, conducting the nation-wide exploitation campaigns on "Seven Deadly Sins" and Petrova Pictures. The latter campaign was specially commented upon by the trade for its artistic and attention-attracting qualities.

In his new position Mr. Henderson will devote himself to mail-order advertising.

Ralph Ince at Head of New Company

Contract Executed Between Director and Sawyer and Lubin for Making of Special Feature Attractions.

AN important combination of interests in production and distribution is announced. On May 20 contracts were entered into between Ralph Ince, Arthur H. Sawyer and Herbert Lubin, whereby a series of big special feature attractions will be produced, marketed and exploited, bearing the brand name of "Ralph Ince Film Attractions."

In addition to the three men mentioned the name of one of the leading figures of the industry, which is withheld for the present, will be linked in all of the activities of the combination.

The agreement brings together the much discussed angles of production and distribution in the closest kind of contract. The plans of the combination are comprehensive. They embrace the production of a series of specially picturized versions of stage successes and the works of famous authors, bearing the stamp of Ralph Ince's name.

When the details attendant on the first offering are made public, it is said surprise is in store, inasmuch as they will present an innovation in the matter of the type of attraction and the method of staging. The plans call for the use of all-star casts, embracing the names of film and stage favorites.

The name of Ralph Ince is familiar to the public by reason of the successful screen productions to which it has been attached as director. Prior to becoming a producer, Ince was a film player of note. His characterization of Lincoln is still remembered. During his several years with the Vitagraph Company he directed such successes as "The Juggernaut," "A Million Bid," "The Wreck," "413,' 'etc. More recently he has to his credit the making of "The Eleventh Commandment" and "Ninety and Nine," both presenting Lucille Lee Stewart; "To Day," starring Florence Reed; "The Woman Eternal," starring Elaine Hammerstein; "Fields of Honor," starring Mae Marsh, and a series of pictures featuring Madame Olga Petrova.

Herbert Lubin bears a reputation as exchange man, state right specialist and organizer of big financial projects. The former holder of the Metro franchise for Canada for several years, Mr. Lubin possesses a wide knowledge of the exhibitor's problems and requirements. He has been responsible for many innovations in the field of state right distribution during the past twelve months. A member of the firm of General Enterprises, Inc., which scored a success in its handling of "The Warrior" and "Mother," he is known to practically every showman in the United States and Canada. In addition to his activities in the fields mentioned herein, Mr. Lubin also negotiated and consummated the contract whereby Madame Olga Petrova became the head of her own organization.

Arthur H. Sawyer is one of the pioneers of the picture business, having been prominently identified for the past fifteen years with every branch of the industry. Originally an exhibitor, and afterward owner of one of the first chain of picture theaters in the United States, Mr. Sawyer became interested in the matter of production about ten years ago.

Mr. Lubin announces that a special department of publicity and exploitation had been created, to be administered by Bert Ennis. The latter has had a varied career in the theatrical and motion picture business.

Think Cantonment Will Boost Business

San Juan Picture Men Believe New Soldiers Will Bring Much Money to Theaters.

San Juan, Porto Rico, U. S. A., May 18, 1918.

MOVING picture men are looking forward to a large increase in business as a result of the calling for military training of 13,000 men from the island, who will be stationed at Camp Las Casas, a suburb of San Juan. While it is not known just yet whether the moving picture men will have an opportunity to establish theaters near the cantonment, the Y. M. C. A. will have three large huts in the encampment, each with a theater with a seating capacity of 700. In addition to this the committee on camp activities will provide other amusements for the men, in which moving pictures will play a large part.

For most of the men who are called into military service their pay as soldiers will mean to them more money than they have ever regularly had before, so that whether they spend it within the cantonment or scatter it over the city the picture theaters expect to have a very great increase in business.

An addition is to be made very shortly to the moving picture theater at Borinquen Park. For several months the theater—at least one night a week—has had to turn people away after providing all of the extra seating capacity the house will hold. As high as 400 people, it is said, have been turned away on Sunday night, the big night of the week.

More people have seen Mary Pickford in "The Little American" than in any other film that has ever come to Porto Rico, according to Manager Donahue of the Caribbean Film Company. "The Little American" was released here on March 1, and up to the 10th of May had been shown thirty-five times to 30,000 people. At Ponce the film has been shown nine times, three times in each of the three houses, and Ponce is still asking for repeats on the film. It is expected this film is good for at least three months more in the island. So far only the largest cities have had the film. In every theater in San Juan it has been shown, in most cases for two performances.

Broadway Will Have Seating Capacity of 2,700.

What is to be the largest and finest moving picture theater in the island is now being constructed at Ponce by Antonio Arias, who also owns and operates the Cine Delicias, Cine Apolo and Cine Mundial in that city. The new theater will be called the Broadway, and it is now planned to arrange for a seating capacity of 2,700. This will be double the capacity of any house in the island.

The Universal Film Company is planning to release "The Kaiser, or the Beast of Berlin" for six performances on Memorial Day, May 30, which will be a holiday here. Already "The Kaiser" is being extensively advertised, and Manager Goldman has been getting some good publicity for the picture. It was first shown at a private performance at Borinquen Park ten days ago for the special benefit of Governor Yager.

The Caribbean Film Company has two features which it is planning to release soon. The first of these is "Joan of Arc," which is now being held up on account of lack of advertising material. The Caribbean is also expecting to receive this week "The Woman God Forgot," which probably will be released within the next month.

Most of the exchanges and cine managers say that the moving picture business in Porto Rico is improving all of the time; that the demand for better pictures is more general, and that more people are going to the movies more nights a week than ever before.

This increase, however, is largely noticed in the larger towns; while in the smaller places, where there is competition, it is inclined to be of a ruinous nature. Almost any sort of a program will make money in almost every theater in almost any town on Sunday night, and if it were not for the Sunday night performance many of the smaller theaters would not be in existence.

In some of the smaller towns there is a tendency to cut prices on dull nights in the week, and the exchanges report that frequently they know of programs which are shown for the admission of one, three and five cents on dull week nights in theaters that charge fifteen cents or more for their Sunday night performance. Probably in no place in the world are prices cut so low as this.

WARNER OLAND TO APPEAR WITH WORLD.

Warner Oland has become affiliated with World Pictures and will play the principal Chinese role in "Mandarin's Gold," a World production featuring Miss Kitty Gordon and directed by Oscar Apfel.

Mr. Oland comes of Swedish stock and had a long experience on the stage. He played with Viola Allen, Sothern and Marlowe in Shakespearean repertoire and with Alla Nazimova in Ibsen's "The Master Builder" and "Doll's House."

In the camera world he was associated with Theda Bara and John Mason and Fanny Ward and appeared with Grace Castle in the serial "Patria" and then with Pearl White in "The Fatal Ring."

KATTERJOHN RESIGNS FROM PARALTA.

Monte M. Katterjohn, for some time past a leading author at the Paralta studios in Los Angeles, has resigned from the company. While with Paralta Mr. Katterjohn wrote "Carmen of the Klondike," the Alaskan production which was purchased by the State Rights Distributors, Inc., as well as "Madam Who?" and "Within the Cup," starring Bessie Barriscale. Mr. Katterjohn is also the author of "An Alien Enemy," which introduces Louise Glaum as a Paralta star, and which has proven a success on account of its timeliness and its powerful story. Mr. Katterjohn has received offers from four producing organizations in Los Angeles, but has not yet chosen his future affiliation.

Goldwyn Engages Two Directors

Giblyn and Barker, Both Former Ince Men, Have Made Good "On Their Own."

SAMUEL GOLDFISH, president of the Goldwyn Pictures Corporation, has engaged two directors, both distinguished by excellent past achievements and whose names on the Goldwyn programs will be an addition that will attract notice in the trade. These are Reginald Barker and Charles Giblyn.

Mr. Barker is known as one of the most vigorous directors in the motion picture industry. He is a master craftsman possessed of a rare combination—a flawless technique and an unfailing sense of dramatic values as they are expressed for the screen. His engagement to direct Geraldine Farrar follows the natural conclusion of Goldwyn that few directors are Mr. Barker's equal, none his superiors, and his own conclusion that Goldwyn is in the forefront of the industries producing organizations and that it holds the largest promise for the future.

The first two plays for Miss Farrar's Goldwyn work are already in Mr. Barker's hands and he has expressed himself as highly pleased with the material selected for her. He says he regards his selection to direct the famous star of opera and motion pictures as the big achievement of his career. He signed his Goldwyn contract after negotiations in Los Angeles with Mr. Goldfish and other Goldwyn executives extending over a period of several months.

Mr. Barker's most distinguished work was done in his association with Thomas H. Ince, which began with the formation of Triangle and continued until the director cast his lot with Paralta. In his Ince-Triangle connection Mr. Barker directed such successes as "Thoroughbred," "Jim Grimsby's Boy," "The Market of Vain Desire," "Three of Many," "The Criminal," "Happiness" and a dozen others.

Among Mr. Barker's most recent and distinctive directorial achievements is "Carmen of the Klondike," a success of the winter and spring season. He also is responsible for "Madam Who," another Paralta picture starring Bessie Barriscale.

Mr. Giblyn is known for his able handling of many big and powerful motion picture productions. He will join the Fort Lee branch of the Goldwyn producing organization. He is already at work on a picture starring a personality about whom Goldwyn is making something of a mystery. Even the title is a secret.

Mr. Giblyn comes to Goldwyn with an enviable record. He is of the Ince-Triangle school, too. In his association with Mr. Ince he directed several of the most successful of the Frank Keenan pictures and others which stamped his work as distinctively capable. Later he directed Clara Kimball Young, Constance Talmadge and Ann Pennington in productions which proved a tribute to his skill.

Mr. Giblyn is a director who has grown up with the industry. He was an actor of prominence for many years before he became interested in the screen form of dramatic expression and his first work in motion pictures was as a player. When the Fine Arts Company was organized as one corner of the Triangle Corporation Mr. Giblyn became one of its leading directors.

Among the more recent of Mr. Giblyn's successes are "The Vagabond Prince," "Somewhere in France," "The Price She Paid," "The Lesson," "Scandal" and "The Honeymoon."

Rudolph Goes to West Coast

Takes Trip to Consult with Harry I. Garson, His Chief, on Business Matters.

W. H. RUDOLPH, publicity manager and minister plenipotentiary to Harry I. Garson, has left for the coast on a "hurry up" call from his chief to go over important matters pertaining to Mr. Garson's interests.

Mr. Garson is one of the busiest men in filmdom. Under his management Clara Kimball Young is making one hit after another. Since going to California Miss Young has completed Cynthia Stockley's well-known novel "The Claw," which is soon to be released, and is said to surpass any of her former successes. Miss Young is now filming "The Savage Woman" (La Fille Sauvage), by Francois Curel.

In addition to Miss Young's interests Mr. Garson is engaged with his own producing company, headed by Blanche Sweet, in which are such well-known artists as Harry Northrup, Wilfred Lucas, Milton Sills, Mary Anderson and Rosemary Theby. Miss Sweet's first picture, "The Hushed Hour," has just been completed. "Rudy" goes to consult on business matters pertaining to the two companies, both as to publicity for Miss Young and to decide on the publicity and marketing policy of "The Hushed Hour." It will probably be decided to state right the latter.

Mr. Garson has just purchased the rights to "Told in the Hills" by Marsh Ellis Ryan, for which he paid a sum said to be over $15,000, in which Blanche Sweet and House Peters will probably be co-starred.

Sherry Opens Headquarters in New York

Distributor of Keeney Pictures Will Have Exchanges at All Principal United States and Canadian Points.

THE recent announcement that William L. Sherry is to form his own distributing organization, with exchanges at all principal distribution points in the United States and Canada, is likely to cause talk in the film world. Mr. Sherry is known as a man of large ideas and vigorous and effective execution. He has associated with him in his new enterprise men well known and highly esteemed for their character, ability and experience. Exhibitors may therefore well realize what kind of service to expect from the new concern.

As the general headquarters of his New York exchange Mr. Sherry has rented half of the twelfth floor of the Godfrey Building. He will take possession next Saturday. His new enterprise will be known as the William L. Sherry Service. His manager will be N. J. Sennott, who has been closely affiliated with Mr. Sherry in the William L. Sherry Feature Film Company and Paramount and Famous Players-Lasky. At the time Mr. Sherry resigned as vice president of Paramount Mr. Sennott also resigned, to be with Mr. Sherry in whatever enterprise he might engage.

Daniel J. Savage, formerly manager of the First National exchange in Buffalo, will be general sales manager. Howard Brink, who was general salesman for the same exchange, will be in charge of one of the Sherry exchanges. Mr. Sherry also will have with him A. C. Novotny, formerly auditor of the New York exchange of Famous Players-Lasky, and Frank A. Lappan, well known to Long Island and up-State exhibitors. All of these men have been associated with Mr. Sherry at one time or other and he and they have reciprocally earned each other's confidence.

Mr. Sinnott left New York a few days ago, to open up exchanges in the territory east of Chicago. Mr. Savage is doing similar work in the section between Chicago and the Pacific. Mr. Sherry says that the new concern will be beginning operations on June 15.

The William L. Sherry Service was organized primarily to distribute the pictures of the Frank A. Keeney Pictures Corporation. His first release will be "A Romance of the Underworld," the release date to be announced shortly. The second will be "Marriage" and the third a picture tentatively titled "Out of the Night." All of these are practically complete. Other Keeney productions are to be made after "A Romance of the Underworld" is placed on the market.

Gene Pallette Waits for Air Call

Popular West Coast Player Has Passed All Examinations and Is Taking Only Short Contracts.

EUGENE PALLETTE, a member of the cast supporting Bert Lytell in the Metro production, "No Man's Land," is subject to call on ten days' notice as an army student aviator. Although he is just under the draft age maximum, Mr. Pallette enlisted in the flying branch of the service at San Diego several months ago, but as yet has not been summoned to camp for instruction.

The screen actor passed the rigid physical and mental examinations for entrance into the aviation corps with a perfect rating. He has since been expecting the call momentarily. Because of the uncertainty as to when his services may be required, Mr. Pallette has abstained from signing a long term contract to appear in pictures.

In "No Man's Land" Mr. Pallette has the role of Sidney Dundas, a sycophant. He was last seen in a Metro production in "Breakers Ahead."

DIRECTOR REICHER BACK IN NEW YORK.

Frank Reicher, Metro director, has arrived in New York after having spent several months at Metro's Hollywood studios, where he directed Edith Storey in two pictures and Viola Dana in one. Mr. Reicher was accompanied by Mrs. Reicher. A slight token of the esteem in which he is held by his Coast associates took the form of a wrist watch, which was handed to him as he was about to board the train for New York.

Chicago News Letter

By JAS. S. McQUADE

Exhibitors' Booking Directors Hold Session

The Organization Being Rapidly Whipped Into Shape—Particulars of Selecting Films and Other Matters.

A MEETING of the board of directors of the Exhibitors' Booking Corporation of Illinois (the title being changed from the Chicago Exhibitors' Booking Corporation, as given in my last letter) was held Monday, May 20, at headquarters of the M. P. T. O. Association, in the Mallers building, to elect officers for the ensuing year.

Joseph Hopp and Louis H. Frank were elected national directors and the following officers were also elected: President, William E. Heaney; vice president, William H. Burford; secretary, H. A. Gundling; treasurer, M. A. Choynski, the auditor, Sam Gold.

The next meeting of the organization was held Wednesday, May 22, at 1 P. M., in Fraternity Hall, and William E. Heaney occupied the chair. A thorough explanation was made of all questions where proper understanding had not been arrived at by certain members—Messrs. Hopp, Frank, Heaney, Burford and Choynski taking leading parts in the discussions.

The selection of the first picture that will be used through the various zones will take place some time during the week of June 3, in New York City. All the national directors from the various zones at that time formed will be present at this first meeting and all will have a voice in the selection of the first picture.

The selection of the second picture will be made at a meeting of five different directors chosen from the zones then in existence and this meeting also will be held in New York.

The third picture will be chosen by five different directors chosen from the various zones and the meeting will be held in Chicago.

Thereafter it will be arranged in what zone the next meeting of five other different directors will be held to select the fourth picture, and so on.

The selection of five different directors at the viewing of each picture is to prevent possible collusion. It is held in every case that when a picture has been selected by each of these sets of five different directors, their dictum must be accepted by every member of the Affiliated Distributors' Corporation in the country.

The traveling expenses of these directors, when a picture is to be selected, are paid by the parent organization.

Fifty-five shares, at $100 per share, have now been purchased in the Illinois zone and an additional $2,500, making $10,000 in all, must be deposited in the bank before the first picture will be reviewed. Mr. Choynski, treasurer, has already filed his bond for $10,000 to meet the requirements.

Eight zones have already been formed at the time of writing throughout the country and there will be twenty such zones in all. Each zone is entitled to one national director for each 100 days' booking. This gives New York and Chicago, with their allotment of 200 booking days, two directors each.

The next meeting of the Exhibitors' Booking Corporation of Illinois will be held Wednesday, May 29, in Fraternity Hall.

First Victory for Maypole Ordinance

It Passes the Judiciary Committee 11 to 5 and Will Be Called Up for Passage in Council June 3.

AT a meeting of the judiciary committee of the Chicago city council Tuesday, May 21, the ordinance governing the censorship of moving pictures as amended by Alderman Maypole was recommended for passage by a vote of 11 yeas and 5 nays.

The amended ordinance will be reported in the council Monday, May 27. It will then be published and deferred, and will be called up for passage Monday, June 3, following the usual order.

It has been learned that the statement concerning the Rev. Father Dinneen, that he represented Archbishop Mundelein in his attitude toward the Maypole ordinance, is without foundation and that he simply represents himself and his followers.

The chief supporter of Major Funkhouser as well as the most bitter opponent of the Maypole ordinance is Alderman A. A. McCormick. This alderman charges that the only object of the amended ordinance is to get rid of Funkhouser and that the moving picture men are back of it.

Alderman Maypole answers that his motive in introducing the amended ordinance is to do away with one man censorship. He stoutly denied to the meeting, in his reply to Alderman McCormick, that he had any connection with moving picture men and stated that his ordinance provides for majority rule by the censor board.

"Pershing's Crusaders" at Orchestra Hall.

"Pershing's Crusaders," the first of a series of engrossing war pictures released by the United States Government, opened a two weeks' run at Orchestra Hall, Monday evening, May 20. The same pictures are being shown contemporaneously in sixteen of the largest centers in the country, and it is the purpose of the Government, through the Bureau of Public Information, to release at intervals a continuation of this pictorial history of the great world war.

No American with red blood in his veins can fail to be enthused by "Pershing's Crusaders," or to be aroused to the cheering point by the might and majesty of Uncle Sam. The tremendous tasks which are being carried on successfully and concurrently by the nation, as viewed in these pictures, cheer and strengthen the beholder as no written words could do, while the conviction that the Hun will be wiped out settles down in every mind with a grim certainty.

Much snap is given the scenes by the carefully and happily constructed sub-titles throughout. Indeed, they fill the place of a lecturer without the accompanying disillusion. The general excellence of the pictures in assembling and titling is not to be wondered at when it is known that H. C. Hoagland, a pastmaster in such matters and an all-around expert in the making of moving pictures, is the editor of the film department of the bureau of public information at Washington, D. C.

Great crowds have attended Orchestra Hall every day since the opening, and eager interest is taken in the success of the pictures financially, as it is known that the balance remaining, after all expenses have been paid will go to the support and comfort of the boys over there.

The splendid Orchestra Hall symphony orchestra, under the magic wand of Director Dunham, plays the musical accompaniment to the pictures in a way that wins frequent applause.

Ascher Brothers Secure Site of Old Columbia.

In a recent conversation with Nate Ascher, of the Ascher Brothers, this city, he announced that his firm is figuring on securing the site of the old Inter Ocean at 55 West Monroe street, together with the site of the next building west of it, for the purpose of building a first-class moving picture theater. If the deal goes through, the new building will be four stories high, with a frontage of 100 feet on Monroe street, and it will provide three floors for offices. The seating capacity of the new theater will be about 3,000 and a stage will be built so that in case of need either dramatic or vaudeville attractions could be used as well as pictures. Mr. Ascher states that at the present outlook he expects only pictures will be shown in the house.

The site of the Inter Ocean was formerly occupied by the old Columbia theater, owned by Mrs. Lehman, of the Fair, who also owns the Majestic theater building on Monroe street. The Columbia was burned down in 1898 and the present unoccupied Inter Ocean building was built on the site. The location is a block and a half from State, and the fact that the Loop section, outside of State and Randolph streets, is poorly illuminated at night has deterred several

others in years past from erecting a theater there. Mr. Ascher, however, believes that this can be overcome and that patrons will flock to his theater if the right attractions are offered. We wish the Ascher Brothers good luck on this venture.

Permit for "Rose of Blood" Under Advisement.

In December, 1917, the "Rose of Blood," a Fox film, was refused a permit by Major Funkhouser and the case was carried to the U. S. district court, before Judge Carpenter, for trial. Judge Carpenter refused to grant a permit and the case was appealed to the United States Circuit Court of Appeals.

The case was heard Tuesday, May 21, before Judges Baker, Evans and Geiger, with Charles P. Schwartz, of Friedman and Schwartz, counsel for the petitioner. For the benefit of the presiding judges the picture was presented on the screen in court, this being the first instance of the kind which has happened in the city. The case was taken under advisement and a decision will be rendered in the near future.

Thrilling British War Film at Coliseum.

The Canadian Club of Chicago presented the British official war film, "British Bulwarks," at the Coliseum, this city, Friday evening, May 24. F. E. Tapsfield, secretary of the club, announced that this new war picture, which shows actual fighting in Flanders and which has been taken under the direction of the British War Office, was loaned for the occasion in aid of the Western Relief Fund to assist dependents of Chicago men who have gone to the British front. The pictures depict scenes of actual warfare on the Flanders front, such as were never thrown on any screen in Chicago. Added features of the program for the occasion were dancing numbers by twenty-four Scotch lads and lassies and music by the Edison Symphony Orchestra, the latter having been secured for the occasion by Samuel Insull, chairman of the Illinois State Council of Defense. The admission was 50 cents, with the war tax added.

Harry Reichenbach Visits Chicago.

Harry Reichenbach, the human dynamo in firm circles, spent several busy days in the city during the week of Monday, May 20. His activities in the interests of "Tarzan of the Apes" were unusually brisk, even for him, and he indulged in considerable pyrotechnics in the way of publicity in the daily papers for that much-discussed production. While here Harry announced that he will sail for Italy on government propaganda work early in June, and that in addition to that work, he will take along "Tarzan of the Apes," "My Four Years in Germany," "My Own United States" and several Parsons comedies for distribution in Italy. He will represent the International Film organization, which is laying plans to neutralize German film activities when the war is over.

Another Fine Modern Theater on North Side.

A large, modern picture theater, which will seat about 2,000 people, is now nearing completion at Lincoln and Lawrence avenues, on the North Side. The name of the owner has not yet been given out, but it is stated on reliable authority that Tom Chamales, owner of the Green Mill Gardens in that vicinity, is the proprietor. It is said that the house has already been leased to the Balaban and Katz organization, which owns the big modern Central Park Theater, at 3535 West Twelfth street. The name of the new theater has not yet been given out, but it is said that it will be opened in about thirty days.

"Cleopatra" (Fox) Opens at Colonial.

"Cleopatra," the famous Fox production in which Theda Bara is featured and which has gained wide advertising through the litigation required to obtain a permit for its showing in Chicago, will begin an indefinite run at the Colonial theater Monday, May 27. James Grainger, representing the Fox Film Company from New York, will have charge of the presentations during its Colonial run. Two presentations will be given daily at the following admissions: matinees, 25 and 50 cents; evenings, 25, 50, 75 and $1.

Trade Review Sued by Funkhouser.

On Monday, May 20, Major M. L. C. Funkhouser filed a libel suit for $100,000 against the Exhibitors' Trade Review, of New York, and its editor, Leslie Mason. The major charges that the paper has impugned his honesty in the censorship of films. He further alleges that the publication in question printed purported interviews with the Kaiser, in which the latter thanked Funkhouser for his aid and comfort.

"Toys of Fate" (Metro) at the Playhouse.

Cresson E. Smith, Chicago manager for Metro, announces that "Toys of Fate," featuring Nazimova, has been granted a white permit by the censor board and that it will be shown at the Playhouse during the week of Sunday, May 26. "The Million Dollar Dollies," another Metro feature, with "Pay Day," a Sidney Drew comedy, have drawn fine business during the current week.

Louis J. Selznick Visits Chicago.

Louis J. Selznick, president of Select Pictures Corporation, came in from New York Monday, May 20. He remained for two days and then left to continue his tour of Select offices in the central western states.

"Tarzan of the Apes" Goes to Orpheum.

"Tarzan of the Apes," which had a successful two weeks' run at the Colonial, closed its engagement Sunday night, May 26, and will be shown at the Orpheum, at the regular admission prices there, from Tuesday, May 28, to Friday, May 31, inclusive.

Pathe Plans in Two Broadway Houses

Company Officials Elated Over Showing of "The Yellow Ticket" at Rialto and "More Trouble" at Rivoli.

PATHE dropped a bomb on Broadway last week with the announcement that two of the three biggest motion picture theaters in New York, the Rialto and Rivoli, would present Pathe feature photoplays for the week of May 26.

They are Fannie Ward in "The Yellow Ticket," at the Rialto, and Frank Keenan, in More Trouble," at the Rivoli, marking the first time Pathe has figured as "the party of the first part" in such a deal, which is said to be the forerunner of important events in the film world of New York.

The rumor is considered well founded that other big things are pending between Pathe and all the big Broadway houses. The Rialto has put up a big paper showing on "The Yellow Ticket," further distributing two color booklets to all patrons during the past week, and "More Trouble" is looked upon as a novelty picture, S. L. Rothapfel having secured it despite the fact that the feature is scheduled for release in July.

"The Yellow Ticket" is the photoplay version of A. H. Woods' stage success of the same name by Michael Morton, in which Florence Reed, John Mason and John Barrymore played a long engagement at the Eltinge theater several seasons ago.

In the picture produced for Pathe by Astra, under the direction of William Parke, the cast includes Warner Oland, Milton Sills, Armand Kalisz, Leon Bary, Anna Lehr, Helene Chadwick, Nicholas Dunaew and J. H. Gilmour.

"More Trouble" is something entirely new, not only for Frank Keenan, but for the screen—a comedy-drama, almost a farce-comedy, in which there is not a single comedy character, in which every person is properly serious and in which the events that throw them together, following in rapid succession, create one laughable situation after another. It was produced for Pathe at the Paralta Studio in California, under the direction of Ernest C. Warde.

FAMOUS PLAYERS GET TOGETHER ON RED CROSS.

Adolph Zukor, president of the Famous Players-Lasky Corporation, marshalled the forces of his organization in co-operation with the drive of the Allied Theatrical and Motion Picture team for contributions to the Second Red Cross Fund. A meeting was held in the offices last week at which the four hundred employees were assembled, and Mr. Zukor made a plea for funds to further Red Cross work. He concluded his remarks with the statement that he would personally give $5,000. Arthur S. Friend, treasurer, made an appeal.

Marguerite Clark gave $1,000. John C. Flinn, director of advertising and publicity, who acted as master of ceremonies, advanced arguments in his brief talks presenting the speakers. Mr. Friend outlined a plan by which payment of contributions could be made in twelve monthly installments.

LUCAS VISITING NEW YORK.

Harry K. Lucas, of the Lucas Supply Company, Atlanta, has been a visitor in town the past week. He is on a vacation, but attending to a little business relating to his southern agency for the Simplex machine.

GEORGE STEVENSON IN FRANCE.

George Stevenson, long time with the Universal as a member of its publicity staff, who sailed recently from New York as a Y. M. C. A. worker, is reported as having safely arrived in France. Mr. Stevenson's duties will be in the line of his special experience, i. e., motion pictures and writing.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Filmusic Company Makes Its Bow

Los Angeles Concern Puts New Music Device on the Market —Demonstration at the Alhambra Theater to the Film Trade.

FILMUSIC COMPANY is the name of a Los Angeles concern which is exploiting a device for synchronizing music and pictures. This firm has been experimenting for several years. A demonstration was given to the Los Angeles trade at the Alhambra theater at 11 p. m. on May 15. The demonstration was held under the auspices of Jesse L. Lasky, Cecil B. De Mille, Thomas H. Ince, H. O. Davis, Robert Brunton, Reginald Barker and Raymond B. West. Over six hundred attended, including many stars and directors.

The performance opened with a prologue criticising music conditions in the majority of motion picture theaters in the United States, the claim being made that in the smaller theaters not enough attention was given to appropriate music. The Filmusic Company proposes to improve these conditions and has perfected its device in the music service so the operator may play a perfect music score to follow every shade of the picture. Complete scores are prepared for each production by the company's musical directors. There are two rolls of music to each reel. An electric synchronizing device has been invented by the company by which the machine operator automatically can regulate the picture and the music so the performance will synchronize. The company calls this synchronizing device a synchron-o-meter. The company won two gold medals at the Panama Pacific Exposition in San Francisco, in 1915.

The company has a factory on 1729 Highland avenue, Hollywood, where it makes its own rolls, and it is the only concern on the Pacific Coast to cut music rolls. The music score is produced on a masteroll similar to a motion picture negative and copies are made therefrom and sent with the picture to the theater owners, and can be played on any mechanical musical instrument, whether player piano, organ or photoplayer.

C. P. Bradshaw is the president and general manager of the company; F. H. Grannis is vice president; D. P. Simons, secretary and treasurer; W. A. Bishop, director of musical production, and W. W. Drum, sales and advertising manager.

The demonstration at the Alhambra theater was successful and the audience applauded the device.

Hart's Military Ball Is a Success.

The military ball given by William S. Hart, Artcraft star, at Hotel Coronado, May 11, in honor of the officers of the 159th California Infantry, "Bill Hart's Two-Gun Men," was a thorough success. Generals Tuthill, Strong, Young and Hall, with their wives; General Strong's staff and members of the British and French missions at Camp Kearny were in attendance in addition to the officers of Hart's regiment.

Hart took a carload of film stars from Los Angeles and from the time he landed in San Diego with his contingent of beauty and chivalry he owned the town. At the ball the grand march was led by Bill Hart and Mrs. Col. Farrell; Col. L. M. Farrell, commander of the 159th and Miss Katherine MacDonald, Hart's leading woman. Many film players were present.

Studios Subscribe $1,274,900 to Liberty Loan.

Chairman Charles Christie, in charge of the Studio Liberty Loan Campaign, announces that the grand total subscribed by the employes of Los Angeles motion picture studios for the Third Liberty Loan is $1,274,900. This amount does not include the hundreds and thousands of dollars raised by the stars from the exhibition tank in Central Park. The studio folks of Southern California have given more to the Liberty Loan than any other profession. Following is an itemized report showing the amount of Liberty Bonds purchased by each studio:

Lasky studio, $302,700; Fox, $141,700; Hart studio, $122,000; Universal, $102,400; Ince studio, $87,000; Triangle, $60,000; Pathe, $78,000; Paralta, $48,600; Vitagraph, $32,000; Mack Sennett studio, $48,000; National, $32,200; Chaplin studio, $52,000; Griffith, $40,000; Christie studio, $18,500; Lois Weber Company, $16,000; L-Ko, $11,000; Sunshine Comedies, $8,000; Metro, $39,000; King Bee, $3,600; Morosco, $27,000; George Beban Company, $5,200.

Samuel Goldfish on the Coast.

Samuel Goldfish, president of the Goldwyn Pictures Corporation, has arrived in Los Angeles. He was met at the station by a representative body of Los Angeles film folks, including J. A. Quinn, at whose Rialto theater Goldwyn pictures are receiving their local first-run exhibition.

Charlie Chaplin Is Back Again.

Charlie Chaplin is back again in Los Angeles. He arrived on the afternoon of May 12, after having sold bonds for the Third Liberty Loan. His tour, which started six weeks ago, included the Southern States, where he was a stranger in person.

At the time of his departure for the tour, Mr. Chaplin was not in the best of health. On returning to Los Angeles, however, he was in an improved condition.

On his tour, in which he personally "stumped" the South, Mr. Chaplin was not to be hindered by the irregularity of trains, and hence traveled considerably by automobile, sometimes covering as many as four and five towns in a day, making a speech in each.

Hayakawa Players Return from Japan.

Kamatsu Ori, Humri Ojato and Unjo Tamara, members of Sessue Hayakawa's company, sent to Japan to film native scenes for the initial Hayakawa production, are back in Los Angeles. They brought with them about four thousand feet of film taken in Tokio and Yokohama and in the beautiful Mount Fujiyama region.

The film, when exhibited in the projection theater at the studio, was greatly admired by Hayakawa, who said that excellent judgment had been used in the selection of the scenes, many of which will be incorporated in the present production. Others will be retained to be used in future creations of the company.

Triangle Studio Employes Doing Their "Bit."

With fifty former employes wearing blue and olive drab in Uncle Sam's service and more than $53,000 subscribers to the Third Liberty Loan, employes of the Triangle Film Corporation at Culver City are being congratulated on all sides on their patriotic showing, and with the girls of the playing forces using all their spare time to knit for the sailors and soldiers all are busy "doing their bit."

Colonel Bray Appointed Manager of Orpheum.

Colonel Charles Edward Bray, until recently assistant general manager of the Orpheum circuit of theaters, has been appointed resident manager of the Los Angeles Orpheum, succeeding Clarence Drown, former manager, who has been confined to his home by illness for the past six months. Mr. Drown will be retained in the personnel of the theater's organization, but will be assigned to other duties when his health permits.

Colonel Bray is an old connection with the Orpheum organization, having been the manager of the old theater at First and Main streets twenty-five years ago, when it was the second house of that name in the country. During his connection with the circuit he has held the positions of house manager, booking manager, press representative, European agent, superintendent of construction, auditor and assistant general manager.

Roscoe Arbuckle Takes a "Vacation."

Roscoe "Fatty" Arbuckle has been working his company so hard in the filming of "Good Night, Nurse," his latest comedy for Paramount release, that he decided they needed a rest or a change of scenery. Accordingly, the portly come-

dian and his supporting fun creators, Al St. John, Buster Keaton, Alice Lake and others have descended upon Arrowhead Hot Springs, which is just about the most famous health resort in Southern California.

Arbuckle immediately plunged into the finishing touches of "Good Night, Nurse." With the hundreds of healthseekers as "extras," the sanitarium and the mud baths for a background, Fatty Arbuckle promises to get considerable atmosphere for his picture.

Ince Films Military Spectacle.

As a troop train of the Fortieth (Sunshine) Division swept along the parade grounds at Camp Kearny Thomas H. Ince, the director, mounted a big platform in the center

Ince Photographs Military Spectacle.

of the grounds and directed the photographing of the brilliant spectacle for use in "Claws of the Hun," a Paramount picture, starring Charles Ray. Mr. Ince is seen standing, head bared; while to his left are two officers of the Signal Corps.

Over twenty-eight thousand troops participated in the review, the Government granting unusual privileges to Mr. Ince and a corps of assistants.

Farewell Party for Carl Robinson.

Carl Robinson, the popular publicity purveyor of the Charlie Chaplin studios, has been drafted and left on Saturday, May 18, for Camp Kearny. A farewell dinner was given Robinson by a number of his friends.

Says Monkey Did Him $15,000 Damage.

Thomas G. Cockings May 16 filed suit in the Superior Court, through Attorney L. D. Collings, demanding that the Universal Film Manufacturing Company pay him damages for personal injuries to the extent of $15,000 because of an alleged attack made upon him by Joe Martin, an orang-outang owned by the film company. Cockings in his complain declares that he was attacked by the orang-outang on June 30 last while he was looking at the animals in the film company's zoo at Universal City and the large animal "bit, bruised and wounded" him severely before he could be subjugated.

Mary Pickford's Mother Ill.

Mrs. Charlotte Pickford, mother of the Artcraft star, is ill at the Sister's Hospital with a recurrence of the ear affection which made necessary an operation in Toronto on her recent trip east with her daughter during the Liberty Bond campaign.

Quinn Takes to Film Cutting.

J. A. Quinn, of Quinn's Rialto theater, has won such signal success in film editing that he is to be upon the advisory board of one of the largest film producing companies in the industry, having jurisdiction over the cutting of films and editing of the company's features.

Recently Mr. Quinn cut two reels out of a five-reel picture and, unlike most instances of this kind, the local manager of the exchange handling the feature agreed that it was materially improved and forwarded the film, as cut by Mr. Quinn, to the New York office of his company for their inspection.

* * *

Los Angeles Film Brevities.

Jean Hersholt, Triangle player, has been critically ill at the California Hospital in Los Angeles, where he recently underwent an operation for appendicitis. His case had reached such an advanced stage that the surgeons held out only a slight chance for his recovery. But Hersholt surprised them by his remarkable vitality, and his condition is now showing such improvement that the surgeons hold out strong hopes for him.

* * *

Gloria Swanson, Triangle star, has received good news from her father, Joseph Swanson. He has received a captain's commission in the regular army and expects to sail in a short time for France.

* * *

W. H. Clifford is now busily engaged in supervising the completion of Shorty Hamilton's fourth of his series of five productions. The present production is now being produced by Lynn Darling under the working title of "The Pen Vulture."

* * *

Julian Johnson has resigned as scenario editor of the Triangle Film Corporation and will leave Los Angeles June 1 to resume the editorship of Photoplay Magazine.

Miss Clayton in Cohan Support

MARGARET CLAYTON, the beautiful leading woman of the screen and stage, will be seen in the chief feminine role of George M. Cohan's Artcraft vehicle, "Hit the Trail Holliday," released the middle of June. The Cohan picture affords Miss Clayton a splendid opportunity to assert her talent and charm in the part of Edith Jason, the hotelkeeper's daughter, who wins the ex-bartender over to the prohibition cause. According to advance reports, Miss Clayton makes an ideal lead for the famous Yankee Doodle Boy. This is the first time that she has appeared in an Artcraft picture, although she has had wide experience in motion pictures covering a period of some six years, four of which she acted in important portrayals for Essanay, one with Paralta and the balance in special engagements. Among the films in which she met with particular favor are "The Great Divide," "Inside the Lines," "Prince of Graustark," "The Night Worker," with Taylor Holmes in "Two Bit Seats" and the "Is Marriage Sacred" series. Prior to her appearance on the screen Miss Clayton played in stock for three years in Salt Lake City, where she gained valuable training for the demands of the photoplay. As a result of her splendid work in "Hit the Trail Holliday" it is predicted that she will increase to a great extent her following among motion picture patrons.

Margaret Clayton.

"Hit the Trail Holliday" is one of the last films in which the late Russell Bassett appeared and also presents one of his finest characterizations in the role of Burr Jason, the father of Edith, played by Miss Clayton. Others in the supporting cast are Robert Broderick, Pat O'Malley, Richard Barthelmess and William Walcott. Marshall Neilan, the youthful master of film production, is the director of the new Cohan subject and John Emerson and Anita Loos are responsible for the script.

TRIANGLE WINS COPYRIGHT SUIT.

A suit brought by the executors of the estate of Richard Harding Davis for an injunction against the exhibition of "The Americano" has terminated favorably to Triangle. The suit was based on the claim that the novel "The White Mice" was copyrighted and that the Triangle Film Corporation, Triangle Distributing Corporation and others were infringing the copyright by the exhibition of "The Americano." The Triangle Film Corporation by its counsel, Walter N. Seligsberg, applied to the court to dismiss the case on the ground that the copyright was invalid. As a result the plaintiffs applied for a leave to discontinue the case, and this leave was granted.

State Rights Still Strong

"Gentleman from Tennessee" Says Business Gets Better With His Company—Winstock Backs Him Up.

Knoxville, Tenn., April 29, 1918.

Editor Moving Picture World,
New York City.

Dear Sir: If you will allow me the space in your very valuable paper again I would like to say a few words which may help to show some few kickers that the state rights business has not gone to the "dumps" as bad as they state that it has.

Some weeks ago when "The Gentleman from Tennessee," as he has been referred to in your paper, wrote the article regarding the prolonged publicity for state rights productions he had my entire and most hearty endorsement. Why? Because I know that he is right in what he says, and, second, because he has been making some tests which I have personally been interested in; thirdly, because he is my partner in the state rights business.

We will admit that Mr. Rosenthal is right in his letter regarding programs being too cheap, and we will admit that independent manufacturers must do more to help put their productions over to exhibitors, and again we will admit, according to Mr. Kunsky, that there are a lot of "Pikers" in the independent game. Then again Mr. Sawyer, of the General Enterprise Company, is pessimistic, and states that exchanges should be able to handle at least eight productions each year.

Take all this into consideration; separate the facts from the near-facts, and it simmers down to this bare fact alone: There are not so many more fly-by-night exchangemen as there are fly-by-night independent producers. The trouble as I see it lies in the fact that a concern will organize to produce a feature and they will get probably a decent star and not a decent photographer, or they will get a good photographer and not get a good director. The success of any production lies not so much in the star, but in the director, photographer and story, and if they have a decent star they will have a good production as sure as fate.

Also I beg to differ from Epes Winthrop Sargent in his statement regarding names of photoplays. The name does count in the estimation of a good picture with the majority of picture-goers; then if the picture is not good they, of course, are disappointed. One of the foremost productions of the year, which stars one of our best actresses, did not get as much money in nine-tenths of the southern states as it would had they given it another name. I asked a well educated exhibitor the other day what he though of the said picture in question and its name. He said if they had not told him what it was he would have thought it was the name of an island or something. Just remember that all the exhibitors are not geniuses or Rothapfels and are not in a position to put over a production like their New York brothers.

In another paragraph Mr. Sargent says that this exhibitor can pick up enough stuff from the state rights market to meet his needs. I will admit that there is much "stuff," as he calls it, in the state rights market, but in proportion to the number of pictures produced there is not as much of this so-called "stuff" as in the programs.

The state rights game has not gone to the dickens as some few think, but to my company it gets better. Why? Simply because we buy only pictures of merit and pictures that we see personally. There must be a bad production with every company once in a great while, but there is absolutely no need for any company to produce a weak picture these days more often than every two or three months, and the state rights producer, knowing that he is gambling to a certain extent, should absolutely know when his feature leaves the assembling room that it will be a money-maker. If he doesn't know then he is not fit to be a producer, and he is not a reader of human emotions or a fair judge of what the public wants. I know the public is a fickle thing, but human nature is about the same everywhere, and I, of course, know that times are ever changing.

A feature based on a certain thing may be good now and die three months later; but a drama of merit, that has the director, photographer and a decent star, with a story that's good, will not die three months or a year from now.

I also noticed in a trade paper this week a letter from one exhibitor, who states that the William S. Hart re-issues are merely junk. I had a Mutual film exchange manager in to see a Hart re-issue—"The Bandit and the Preacher"—which was formerly a Mutual production, and he states that it was the best one Hart ever made, and the scenes were the same as the original only that the titles were much better. All over our territory exhibitors are praising the Hart re-issues, and I think this exhibitor is wrong when he calls them junk, for are they are not a William S. Hart production the same as his Artcraft features?

Our company has a list of features that have proven good, but we bought them only after we had seen them. And if producers will make pictures that have merit they will sell, and I know that we would be willing to pay our pro rata share of a page ad in each trade journal each week for three months on every production that we buy, thus keeping that feature before the eyes of exhibitors everywhere.

The North and West has every reason to be in just as good condition and better than the South, and I know we are not yelling hard times. We are satisfied with a reasonable amount of profit on each production, and we have exhibitors satisfied with our methods excepting a few kicks that will come into every exchange. There is only one way. Remember that honesty is the best policy. Treat the exhibitor fairly and give him a reasonably good production; show him that you don't want it all, and you will be doing business right in the same old stand.

Respectfully,
"NAT" L. ROYSTER,
Sales Manager, Special Features Co.,
Knoxville, Tenn.

"Not Shot to Pieces"

Winstock of Seattle Says That State Rights Business is Good—Better and Fewer Productions Needed.

EVERY once and so often," said Melvin G. Winstock of Seattle (of the L. J. Schlaifer Attractions), "some chap who has made a bad buy breaks into print with the statement that the state rights business is all shot to pieces. We in the Northwest admit no such thing. The contrary is true.

"There was never a time when good material was in greater demand or prices better for productions of real box office merit. Certain it is that those who have been misled by exaggerated advertising to buy overpraised stuff at exorbitant prices lose money, but that's the chance we all take in this industry, and the man who kicks is usually a cheap cry baby anyway and doesn't count in the final analysis.

"The point you make in your issue of March 30 is vital. The producer or seller lacks efficiency in the aid he gives to the buyer in putting over product. His aim in the past has been to sell and get the coin without regard to whether or not the buyer makes good. There is one notable exception to this iron-clad experience of the past and that is Frank Seng with his "Parentage." Here is the one bright shining example of a greater service rendered after sale than before.

"What we need in our field is fewer and better productions, reasonable prices, equitable contracts, truthful advertising and efficient co-operation in putting over. I have seen photographs, paper and publicity material so lacking in punch as to represent a completely wasted investment; whereas all of these should be distinctive and of affirmative and efficient help.

"Another thing producers are doing that is a positive detriment all around. All kinds of publications are printing articles and in many instances illustrating the methods and secrets of the industry, showing the mechanical nature of the big thrills, exposing the making of trick photography, and in a thousand ways tearing aside that veil of mystery which should always be between the footlights, the stage line and the public. The public is getting to know too much, and when curiosity ceases we will have lost a big asset.

"But getting back to the main theme, don't let anybody tell you that any legitimate state rights firms are going out of business.

"I would like also to say that we will welcome any move that will induce the producer or seller of independent features to keep his product exploited in the trade journals. Ordinarily he makes enough profit to do that much for his customer. But if he wants to lay it on a little thicker we will be game enough to stand a part even of that added burden, for we think it will pay in the long run."

CITY LETS DOWN BARS FOR GERARD FILM.

A unique tribute has been paid to the patriotic value of "My Four Years in Germany" by the city of New Bedford, Mass. For some time the law against Sunday showings has been strictly enforced in the New England town, but after the Mayor and the members of the City Council had witnessed a screening of the Gerard picture they issued a special permit for its exhibition at Gordon's Olympia on any and all forthcoming Sundays that the management of the theater might desire to show it.

Grinding the Crank

With Thornton Fisher

Everybody Reads the Moving Picture World Down Here

FRED HANCOCK has been drafted! Down in that part of our country where folks wrap themselves in their mittens and earmuffs when it's seventy-five above, are able to tolerate the chill of ninety above and are fairly comfortable at one hundred in the shade, Fred has been owner, manager and operator of the Lyric theater. The other day your good, old Uncle Sam extended a tenacle and took him away from the folks at Stuart, Fla. Now we are wondering who will be the first one to read Fred's copy of the Moving Picture World, for be it known the "World" is an institution in Stuart. On the morning of its arrival a perfectly good citizen will chew the end off his cigar until that copy in the course of its travels reaches him and when he has absorbed everything contained within its covers passes it on to the one next entitled to receive it. Thus the shoe store man, the bait and tackle dealer, the dry goods man, the ice man, the restaurant keeper, the editor of the local newspaper, etc., are enabled to read and discuss the current pictures with the same intelligence of their brothers in the large cities of the north. By the time the "World" has been perused by the townsmen its pristine beauty has fled like the morning dew before the mid-day sun, leaving nothing but a tattered and torn something resembling a wreck. D. E. Wynne, one of the town's leading citizens, is particularly distinguished by virtue of the fact that he is the recipient of a personal copy of the Moving Picture World. The population of Stuart, a pretty little town some thirty miles north of Palm Beach is not large. It is the idling place of the Northerner who packs his bathing and fishing suits in his old kit bag and beats it to the land of palms when the thermometer begins to do a "Brodie," and during the winter months with the increased population Fred Hancock collects the "jitneys" like a mahogany piano collects dust. With the advent of spring, however, the winter visitors return north and the town settles down to its local routine. But all-year-round residents must have their pictures. So it is that on Wednesday and Saturday nights the townspeople lock up the house and take the children and the dog to the movies. You exhibitors who complain that you've had a bad day if you do not play to two thousand cease your carping. We've seen Fred perfectly happy operating his machine with twelve grown-ups, four children and six dogs in the entire house. Fred Hancock doesn't charge admission for dogs. They are free to saunter in and out at will. We've seen and heard three long-tailed dogs simultaneously beat an excited tattoo on the floor with the extreme ends of their vertebrae watching Bill Desmond streak down four flights of stairs and land on the villain's back. The pictures are not accompanied with music at the Lyric theater. No, there is no music—but I have visited numerous other theaters in this land of ours where there was no music, although it could clearly be seen that six or seven husky gentlemen in the orchestra pit were trying to manufacture something on their respective instruments. But down in the Lyric theater the only sound to be heard is the click of the projecting machine in the rear above you with interpolations by the tail beat of an Irish setter. But you enjoy the picture just the same—everyone does—I did. This unimposing little frame theater is a bright spot. Perhaps no gorgeous door man looking like the Mahwah of Pujah receives your ticket and though no exquisite bit of femininity accepts your "jits" and granting that you enter no marble or mosaic tinted lobby, Fred Hancock can boast of as many distinguished patrons as the manager of the most ostentatious theater on Broadway. Noted authors, artists, actors and financiers have been glad to lay down the price of admission at his ticket window. Men whose names have been associated with the most colossal enterprises in America have sat in the blue depths of Fred Hancock's theater where through the open ventilators high by the roof the moon projects a shaft of light as though in competition with man's mechanism in the booth. But Fred has been drafted. However, he'll still read the "World," and the Lyric theater will continue to entertain its patrons until Fred comes home again.

DRAFT CALLS MORE SELECT WORKERS.

The various offices of Select Pictures Corporation continue to give their quota to the Army. Among the Select workers who have recently joined the colors are Earl Kerr, of the office force, in the Chicago branch, and M. Monsky, a road salesman from the same branch. Although he had been affiliated with Select only a short time, Mr. Monsky had earned a high place for himself in the organization through his efficiency.

THROUGH WITH THAT "WORLD" YET?
AIN'T IT ABOUT TIME YOUVE FINISHED WITH THE "MOVING PICTURE WORLD"?
HEY, YOU'VE HAD THAT M.P. WORLD ALL MORNING - LET SOMEBODY ELSE LAMP IT!
GOSH, I SEE THAT GERTIE GOOPS IS GOIN' TO SIGN WITH THE PLANET CO.
WHACK WHACK
THE DOGS SAUNTER IN TO ENJOY THE PICTURES.
THERE IS NO DOORMAN LIKE THIS AT THE LYRIC THEATRE IN STUART BUT
CAPTAINS OF INDUSTRY PATRONIZE FRED HANCOCK'S THEATRE JUST THE SAME
THORNTON FISHER
FRED DOESN'T NEED A PRETTY GIRL AT THE WINDOW OF HIS THEATRE
WHEN THE MOVING PICTURE WORLD COMES TO TOWN

Spokes from the Hub

By Marion Howard

SCORE one for Metro in securing Bert Lytell, if his initial picture is any criterion, for he is a handsome chap, takes a close-up well and is a dandy lover. "The Trail to Yesterday" is the title and a good one. It is a western play, full of pep and good riding by all. Anna Nilsson is a dainty heroine and Ernest Maupin was some villain, deserving all he got. Harry Northrop was a close second as the bad man, but I thought the best work was done by the old man, whose name I forget. It was artistic and quite original in the working out. He injected a bit of humor which was refreshing in its novelty. One unnecessary episode—the awful long snake which closed many eyes in front. It was there to frighten the horse bearing the heroine and caused the runaway, but a big sheet of white paper would have had the same effect on such a nervous animal. Do cut out the hideous things—the vilest that crawl! Metro seems to delight in planting the creatures which offend most patrons.

* * *

Mr. and Mrs. Sidney Drew are going to New York following the run of "Keep Her Smiling," at the Wilbur theater. New York and other cities will see this remarkable comedy next season. Meantime Mrs. Drew is looking over new scenarios, and they will produce a number of screen plays during the summer. Mrs. Drew and her leading woman, Maidel Turner, the handsome Texas actress, were guests of the founder and historian of the Professional Women's Club on May 14 at the club luncheon at the Copley-Plaza, and were the center of attraction. Their hostess is also founder of the Film Club of Boston.

* * *

We are anticipating "Inside the Lines," on here for a long run at the Copley theater last winter, with Leon Gordon, who has been on the screen. Lewis Stone ought to be great in the double role; besides the play was written by our own Earl Derr Biggers, author of so many stage successes.

* * *

"Cecilia of the Pink Roses" sounds good when we read of the cast: Marion Davies, George Le Guere and others, to say nothing of Julius Steger, who is making it.

* * *

I have often wondered why no one put a sequel to "Mme. Butterfly," and at last we get the Japanese star in one, to picture the son, as he only can do.

* * *

After divorcing his sixth wife Nat Goodwin makes another try at the screen it seems, and what a suggestive title—"Married Again"—once known as the three-act comedy "Confusion."

* * *

Why Henry Miller for "Daddy Long Legs" when Charles Waldron is available, following the long run of the piece here and abroad, in which he scored? And he is such a good looker, too.

* * *

"The Lie," another gem for Elsie Ferguson, the dependable, and this time with David Powell, who drifts about a good deal of late. In this picture are some wonderful snow scenes, with hunters and hounds in action. And doesn't Powell ride well? Percy Marmont as Nol Dibdin was unusually good as the innocent slanderer of the heroine. He redeemed himself and really became the hero. Betty Howe, too, was clever. In fact, the entire cast played up to Miss Ferguson, and that's saying much! The ending is not quite to the liking of the average playgoer, but it was refreshingly new, and we felt glad that Nol was rewarded for his atonement. Fine actor that man!

* * *

"Hearts of the World" rightly running to full houses and giving the Hub a genuine treat. Nothing new can be said on the merits of this offering. One blasé critic comes out with encomiums of praise after sneering at motion pictures, in general showing absolute ignorance of the merits of this art in pantomime, or a mind too blasé to grasp its importance. Well, millions go daily to the picture houses and the industry is endorsed and commended by our President, so who cares for the unappreciative. I wonder if you noticed in this wonder picture a lapse in connection with the flag. The girl gives the boy a photograph case with her picture and one of the flag, which, without excuse, is placed upside down, and we get this twice. Why has this bit of business not been heretofore mentioned and the error rectified?

** * *

"Mrs. Slacker" is a good play for little Hulette and Creighton Hale, a popular lead. Here we get the coward with the alleged family trait inherited from mother, as in some other pictures seen. Hale played it mighty well, developing from the cad to a real man in the face of danger. Walter Hiers, as usual, got the laughs; but there was too much kid stuff like what we have seen; no really new situations. Of course the purpose of the play is to inspire patriotism, and it certainly goes over with punch along this line—a good picture for small cities.

* * *

Mae Marsh has a splendid vehicle in "The Face in the Dark," a play of some mystery and surprise, and in line with the Goldwyn offerings. Alec B. Francis does excellent work, and completely fooled us in front as to his real part in the burglary. There is a real story here; the sequence well preserved to the very end.

* * *

"The Trap" is saved by the acting of Alice Brady in one of her World pictures, and has one or two good situations. It nowhere offends intelligence, and we rather liked that cowboy Cooksey; also the studio scene between the vampire and heroine, as it was a bit new.

* * *

"The Life Mask" is a great picture for Petrova's special gifts and personality, vividly shown in all her latest pictures, which are also notable as to photography. I had not seen Wyndham Standing do anything so villainous as his part required, recalling his fine work in "The Bugle Call" and "A Rose of the World," but he played it to the limit and the artist all through. Mrs. L. Case Russell has given us her best work. The plot is distinctly original, the outcome never hinted at, and we were glad of the mystery injected through the introductory titles. Bets were made in my party, but not one of us suspected Lucille La Verne, who played the companion. All here know her well for her clever acting in Gillette's play, "Clarice," in which she played a mammy servant, creating the title role. Marie Doro was in it too. Why does not some producer or scenarioist get busy on this play and a producer put the three in it, they being screen players? In this picture were some gambling scenes, but the outdoor ones got us strong. Thomas Holding in military togs was good to look at, especially when "holding" the star. He is some lover! Why the ghastly mask in the title? And what had this to do with the play anyhow?

* * *

Let me commend "The Mad Lover," a Pathe picture, featuring Robert Warwick (in, if I mistake not, his first appearance with this firm) and Elaine Hammerstein, playing together in fine style. A clever picture with private theatricals, showing a play within a play and and Othello at that!

It so happened that hubby was intensely jealous, and over a cad of a chap, who played the part of Iago rather too realistically at the rehearsal and precipitated things. The house was fooled somewhat by the working out of too much realism in the killing scene, the young hostess being made to appear lifeless. However, it proved only a dream of the host, and the awakening was a relief for him and the fans. There was an amusing scene when he collars the aforesaid cad, puts him on a wheelbarrow and ducks him in the pond. The outdoor scenes, of much beauty, are a credit to the photographer. Well, "Bob" is with Pershing now and we will not get another new picture for a while.

* * *

"The Purple Lily"—absurd title, with no bearing on the play, which was a good one for Kitty Gordon's talents. Here we get Charles Wellesley again. He played Bradley, an unscrupuluos capitalist, the other leading man being none other than the clever son of the late Frank Mayo, playing a somewhat weak character, with which he struggled against many inconsistencies. The men liked the rough-neck stuff in the barroom, but they might give such a company a better vehicle.

* * *

For a short subject commend me to "The Spirit of the Red Cross," a drama by James Montgomery Flagg, who has developed considerable versatility. Here we get a patriotic twist and Red Cross appeal. Indeed, Paramount has put this out for that very object, backed by the Red Cross, the work of which in the war is clearly illustrated.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Military Subjects, One Industrial, Two Travel, One Hunting and One Forestry.

Reviewed by Margaret I. MacDonald.

"Britain's Bulwarks" (Pathe).

THIS series of pictures is valuable in a historical sense and tremendously interesting at the present time. The third number gives many scenes taken during the British campaign in Turkey in Asia. The military base at Basra is pictured, the movement of troops up the Tigris River, trench scenes on Sinai Desert and Arabian fete scenes are shown. The care and movement of wounded English and Indian troops is also shown.

"Guns of Our Forefathers" (Paramount-Bray).

An interesting and timely subject appearing in the Paramount-Bray Pictograph No. 121 reviews the various kinds of guns that have been made in America and used by American soldiers since the days of Paul Revere and the flintlock. The picture includes also the most modern of America's arms, which are now being used against the Germans in France.

"Farming for Alligators" (Paramount-Bray).

A southern California alligator farm is shown in the 121st release of Pictograph. Here a goodly crop of these animals are raised each year for the sake of their valuable hides, and are given as a range vast tracts of swamp and river. Their habits and their manner of rearing their young are shown in the picture, which is intensely interesting.

"Some Beauty Spots of the Eastern States" (General Film).

The Rivoli theater included in its program for the week of May 12 a series of views which exploit some of the scenic beauties of the east. Among these are the Raymondskill Falls, Digman's Falls, Bushkill Falls and the switchback leading up the side of Mount Pisgah to a height of 2,000 feet. From this spot a railroad can be seen winding through the hills, and finally we are given a view of Bear Mountain.

"In Southernmost Russia" (Pathe).

A pictorial subject, showing many scenes taken on the peninsula of Crimea, in and about Sebastopol. Russians, Turks, Bulgars and people of other nationalities are seen mingling freely, the subject being taken previous to the war. A Russian church, a market place, ruins of former Mohammedan settlements, monuments, arches and other features of interest are included.

"On the Trail of the Sea Cow" (Universal).

The seventy-third issue of the Screen Magazine contains an interesting study of the sea cow, or manati. The curious human-like habit of lying with head and shoulders out of the water is drawn attention to and illustrated in the picture. These ponderous aquatic animals are found in tropical waters, particularly in the Gulf of Mexico, and are prized for their flesh, which tastes similar to beef. In the capture of a sea cow shown in the picture is a fine close-up of the head, showing the peculiar eyelid contrivance with which its nostrils have been provided by nature for the purpose of shutting off the water when it goes below to dine on the vegetation of the sea bottom.

"Planting for the Future Generations" (Universal).

A carefully detailed illustration of how Uncle Sam replenishes the country's natural supply of timber is shown in the Screen Magazine No. 73. Here we are shown the gathering of the seed, much of which is taken from the stores of the squirrel; the sowing of the seed; the transplanting of the seedlings, and the final setting out of the trees in the places where they are intended to attain maturity.

Southern Exhibitors Win Praise

Use Unusual Discrimination in Selection of Programs in Cities Adjacent to Cantonments.

ORRIN G. COCKS, advisory secretary of the National Board of Review of Motion Pictures, who has been making a survey of recreation conditions in a number of cities of the South for the Playground and Recreation Association of America, has just returned to New York. He sees a liberalizing tendency in the South regarding the opening of motion picture theaters on Sunday afternoons, due to the pressure of military needs. He visited Wilmington, Greenville and Charlotte, N. C.; Columbia, Charleston and Spartanburg, S. C.; Augusta, Atlanta and Macon and Jacksonville.

"All of these cities," says Mr. Cocks, "have a strong feeling about preserving the sanctity of Sunday and the closing of commercial entertainments on that day. In view of the fact, however, that the church has not made good in solving the problem of the Sunday activities of the soldiers in neighboring cantonments the pressure of events is tending toward the recognition of the need of some form of commercial entertainment on Sunday afternoons. In Chattanooga the ministers have not objected to the use of pictures on Sunday, and the citizens feel that the community atmosphere has been improved as a result.

"The entertainments have not interfered with the church services. The influence on the non-church group has been found to be decidedly wholesome. In Atlanta the ministers have agreed not to oppose motion pictures in the city auditorium on Sunday afternoons if no admission charge is required. Some fine motion pictures are now being shown in Charleston. In all the towns mentioned the exhibitors have been peculiarly alive to the needs of their cities and have exercised discernment in the selection of pictures. In this way they have won the respect of their communities. This will have a marked relationship upon the further use of pictures for the soldiers on Sunday afternoons. A characteristic of the motion picture exhibitions in the southern cities is that one man usually controls practically all the shows in a given community."

Educational's Current Releases

Collection Containing Both Information and Amusement Presented to Public.

SOME of the more recent of the Educational Film Company of America's releases, contained in the following résumé, are of more than ordinary interest. Professor Ditmars, in the three split-reelers of April 22, May 6 and May 20, deals with "Wild Goats and Sheep," "Wild Babies" and "The Friendly Bee." In the last named the professor shows that the honey bee of commerce is not necessarily a stinger, but that its friendship can be successfully cultivated. The heroines of the little story are two young girls, who enter a bee village and perform with the bees feats of a marvelous character. The other two Ditmars' pictures are sufficiently indicated by their titles, "Wild Babies" being specially notable for some funny views of baby porcupines, and also of the mother Aoudad teaching its young to climb.

Following "What the Ice Age Left" Robert C. Bruce is represented on May 15 and 29 by the two parts of "The Silent Wonderlands of the West," and on May 22 by "Following the Course of the Cayuse."

Outing-Chester at Strand

"A Mountaineering Memory," Third of Excellent Outdoor Series, Pleases Audience.

ONE of the most delightful of the recent outdoor film series is the Outing-Chester, already reviewed in these columns. During the past three weeks these pictures have been running at the Strand theater, New York, and have been much appreciated.

The third of this series, "A Mountaineering Memory,"

appearing on the program the week of May 12, is one of the best of the series, and covers mountain climbing in the Canadian Rockies, the feature of the picture being the ascent of Mount Assinaboine. This mountain is almost inaccessible, and the view of the neighboring peaks from its summit is truly inspiring. The gathering storm, with the gale attaining considerable fury, forms one of the closing and most interesting sights of the picture.

Rivoli Pictorial at Its Best

Wealth of Interesting Material Presented Includes Fox Farming, Alaskan Huskies in the Alps, and the Manufacture of Rubber Tires.

THE Rivoli Animated Pictorial for the week of May 12 seemed to have reached the top notch of excellence, so much of interest did it hold. At a guess we would say that it contained considerably more footage than usual, and as a compliment to the management we would add that it held the attention of the audience from first to last.

Variously important and attractive scenes and events bore down upon us to the exhilarating accompaniment of the orchestra. Among these scenes appeared teams of Alaskan huskies doing war duty in the Alps, which also included close-ups of individual favorites, who barked their appreciation cameraward. Fox farming at East Northport, L. I. (General Film Company), was also given the "once over," and, at length, as was also the making of rubber tires and tubes (a film loaned by the Ford Motor Company). Then there were glimpses at the sheep-raising industry, and also inspiring views of the West Point cadets in review, with the famous "Blue Devils" as audience. These are only a few of the splendid items presented in this particular pictorial.

ITEMS OF INTEREST.

M. S. Epstein announces the sale of the following rights on "Depths of the Sea": To Globe Feature Film Company, Boston, for New England states; to General Film Company, for New York State; to Celebrated Players' Film Company, Chicago, for Illinois and Indiana; to Tom Moore, Washington, for Delaware, Maryland, and District of Columbia; to Peerless Feature Film Company, Philadelphia, for eastern Pennsylvania and southern New Jersey.

Subjects appearing in the seventy-fourth release of the Universal Screen Magazine, which will be released June 7, are: "Transplanting Nuremburg," "Our Engineers Win Renown Over There," "Educated Seals" and "Learn to Save Life." The latter deals with the rescue of drowning persons.

More Shows for Children in Canada

Exhibitors Find Youthful Patron a Valuable Help and a Born Press Agent for Good Shows.

IT has become quite the vogue among Canadian exhibitors to conduct children's matinee performances. The idea, in fact, has gained considerable ground during the past two months, and the youthful patrons have responded in an encouraging manner. The plan of children's matinees has been developed to a high degree by several managers in Montreal, Toronto, Hamilton and Winnipeg. In some instances appropriate features are exhibited at the children's performances ahead of the regular booking date for the theater, and in this way the stunt works out as an advertising method to a considerable extent. The general development has been such that it can be truthfully said that a number of Canadian exhibitors are actually catering to the children at last.

Manager Conover of the Imperial theater, Montreal, has been booking special pictures for the one weekly performance for the juveniles. In several instances he has presented a feature which he has released as a regular attraction on subsequent dates. Each of the children become an enthusiastic advance agent for the picture. Children will talk. Manager Conover also presents Judge Brown stories, features with a particular appeal to children, comedies, news weeklies and cartoons for the special programs. Pictures featuring the Fox Kiddies, "The Blue Bird," "Huck and Tom," "The Seven Swans" and kindred releases have been shown with success.

In Toronto Ben Cronk, of the Allen theater, instituted a newspaper coupon plan for the popularization of children's Saturday morning shows, as noted in this column a few weeks ago. The admissions cost the children nothing. This plan was adopted because it was felt that the advertising secured was worth while. On such occasions the theater has been filled twice during a morning. The Temple theater, Hamilton, Ontario, also has taken up the same stunt; while the Regent theater, Toronto, has held special morning shows on different occasions when the attraction has attracted children. At Massey Hall, Toronto, children's matinees have been held for special features, such as "20,000 Leagues Under the Sea," and the big auditorium has been filled at such times by the youngsters.

Not many Toronto theaters hold matinee performances daily, but Saturday afternoon shows, with special prices for the children, have become quite the rule. A suburban exhibitor who provides special children's pictures for Saturday afternoons is Manager Sexton of the Family theater, Queen street east and Lee avenue. The Vermont theater, Bathurst and Dupont streets, gives Saturday matinees, the admission for which is only five cents, and other houses make the same charge. After-school matinees are given at some Toronto theaters on odd days. The Revue theater, 390 Roncesvalles avenue, for instance, held an after-school matinee on Monday, May 20, for a presentation of "The Blue Bird."

Special morning matiness are advertised quite frequently by several Winnipeg theaters, and these are held when special attractions are being presented in the larger downtown houses. An interesting feature of the Winnipeg situation is that Jules L. Steele, moving picture editor of the Winnipeg Telegram, regularly publishes a list of attractions which he believes are suitable for the children. The variety of these selected pictures is wide and range from comedy features and war dramas to historical and costume photoplays.

In Calgary, Alberta, Manager Cloakey of the Allen theater frequently pulls off an advertising stunt which consists of the renting of one or two sightseeing cars, in which children are invited to have a free ride. On the sides of these cars are fastened streamers, advertising a coming attraction. The children supply the noise to attract notice of course and in return the youthful joy-riders are given tickets for children's performances.

It is noteworthy that the increase in the plan to hold special shows for children in Canadian theaters comes at a time when there is an increased tendency on the part of preachers and moral dictators to condemn moving pictures as an aid to evil. The question arises as to whether the exhibitors should not take concerted action to encourage the patronage of children at extra performances where suitable pictures are shown or not—just to emphasize the place of the moving picture in the life of childhood.

The Toronto authorities have been active of late against exhibitors who, they claimed, permitted the admission of unaccompanied children to regular performances. This has led some exhibitors to raise the admission prices for children to keep out the youngsters unless they come with their parents. This sort of a barrier is perhaps negative in value to a greater extent than the exhibitors realize, because it is the children who frequently lead the grown-ups to the neighborhood house. Each child patron undeniably stands as a living advertisement for a theater, and the more child patronage, within legal limitations, the more advertising a theater obtains.

W. M. G.

Archbishop Pushes Guardian Law

Montreal Prelate Appeals to Police Chief, Who in Turn Bars Unaccompanied Children from Theaters.

FOLLOWING the receipt of a communication from Archbishop Bruchesi of Montreal instructions were issued by the Montreal Administrative Commission to Police Chief Campeau to enforce the law with regard to the admission of children to moving picture theaters unless accompanied by adult parents or guardians. The Quebec law prohibits the admission of unaccompanied minors under fifteen years of age. Chief Campeau was notified to warn all local exhibitors before taking action and after the warning to see that the letter of the law was obeyed.

Archbishop Bruchesi's letter to the Montreal authorities is interesting. He declared that the law was not being observed in the slightest and that it seemed to be forgotten entirely. He had received complaints from various sources regarding the admission of children to the theaters, and the children frequently passed hours in the amusement houses, especially during vacations, during which time they watched "scenes of theft, quarrels, libertinage, which can only excite or awaken bad passions in their young hearts."

No doubt, he added, the board of censors exists, and the board is a safeguard for public morals, for which credit was due the civic authorities; but this board could not prohibit everything, and among the views it permits or tolerates there were not many suitable for children.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Good and Bad Advertising.

WRITING not altogether without heat, an exhibitor takes issue with us as to comment made upon a recent advertisement he ran. This advertisement made the common mistake of overloading the space, and we said so. Rises the exhibitor to remark:

> This theater has a seating capacity of 2,100, and we play to only 30,000 a week from Monday to Saturday. The reason we don't have better ads is that we play to capacity practically all the time during the hours we are open, and if we had better ads we would have to open the house mornings.

This probably takes some of the soreness out of his system, but why not have better advertisements, capacity *all* the time and a turnaway? Nothing advertises a house like a turnaway. If you make more people want to come than can be accommodated, then you will never lack an audience in case some of the regulars drop out. Good advertising costs no more than poor work, though more thought is required. Evidently this house can run without much advertising of any sort, so far as the regulars are concerned. They know that they can see the sort of show they like at the house, and they go there. They go because it is a certain house and not because of the particular attraction offered. The patron may glance over the list in the Sunday paper, but the chances are that he has already been sold by his preference for the house and his knowledge of the bill gleaned from the underline on the previous week's program. In such a case it would seem that any perfunctory advertisement would suffice, since apparently no advertising is needed at all and space is taken merely because the other houses take space. But it is precisely this self-advertised type of house which most actually needs attractive advertising to increase its clientele. Eventually some of those who go to make up the 30,000 weekly audience will die or move or get drafted, and others must be found to take their places. It can best be done by making them want to get into the house now and making it difficult for them to do so by reason of the crowds ahead of them. It does not always follow that advertising is good merely in spite of the advertising. If your business is good without advertising and you can make it better by intelligent advertising why not advertise intelligently and get that better business?

Now It's Blotters.

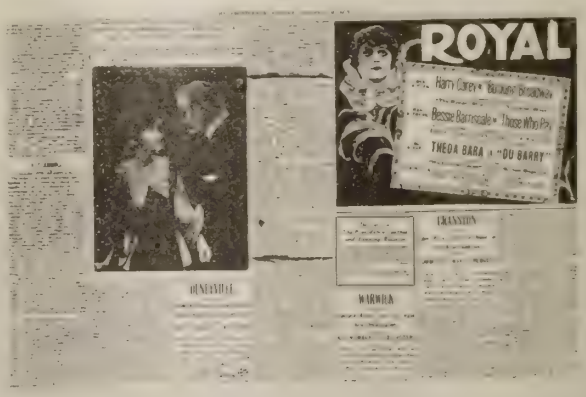
The Parkway, Baltimore, has changed from the tiny cards lately used to blotters carrying four weeks. It is along the same lines as the cards and shows the same neatness of display. The blotters are eight inches by three with a fine green border, rule work in brown and text in purple, three printings. We particularly like the underline which announces as the house policy that particular attention is given to presenting entertainment of "a light, artistic and amusing nature to drive dull care away." That line, we think, will appeal to a great many people who are tired of pseudo patriotism. Have your screen entertainment truly entertaining and then you will have room for Liberty Loan and War Stamp arguments, but don't get the idea that it is patriotic to show a depressing picture merely because some director has said that it is a patriotic subject.

Mr. Lovett Explains.

J. Fred Lovett, of the Royal, Providence, R. I., explains some of the advertising commented upon in the issue of March 30. There we spoke of the use of the full program for the week in the Sunday issue instead of concentrating upon the first attraction and merely underlining the others. We also said we could not tell much about the effectiveness of the display from a clipped advertisement, since it did not show the opposition. Mr. Lovett writes rather fully, but we think his letter will interest managers of neighborhood theaters:

> Enclosed you will find a few samples of my recent advertising.
>
> You will note that my ad is the only one on the page instead of being placed with the other theater advertising. In your recent criticism in The Moving Picture World you were under the impression that my ad was in with the other theaters, and I made the mistake by not sending you the papers, so I will try and explain my method of displaying my shows.
>
> This theater is situated two miles away from all others in Providence and is the only theater in this location which is a mill section. It is called Olneyville and it is about the same relation that the Bronx is to New York. The Providence Journal and all other papers have a special page with each issue that is devoted to Olneyville news, and that is the page that I use because that is the one that my patrons are interested in, and not the downtown section.
>
> I have the advantage of the other theaters in this way—my ad appears in the first section of the paper, which is usually the first section that is read by the layman, while the other theaters are combined upon two pages in the dramatic section, being all together, and which is usually jammed with all kinds of displays.
>
> I have a drawing made of what I think is the best bet of the week. The rest of the show for the entire week is filled in with type. My reason for advertising the entire show on Sunday is that the cost of the space that I use would be enormous and too much for me to stand if I used the space three times a week. Besides it makes a big flash, being alone on the page, in addition to a cut from another feature different from the ad cut and also a large writeup.
>
> On Sunday I use 210 lines, and sometimes 250, for the whole week's show, and on Tuesday evening I use 50 lines for the Wednesday and Thursday show in addition to a writeup, and on Thursday evening I use 50 lines for the Friday and Saturday show.
>
> My patrons are used to looking for the Sunday display; that is, I think that they are, and so arranging their plans for the week—say, for instance, I play a certain star on Monday and Tuesday of next week and any one of my patrons who wants to see this picture will ten times to one cancel a previous engagement and come to the theater because by reading the Sunday display of the entire week's show they will arrange their plans different. Of course this is only my idea; I may be wrong; but I know in my own case I would do the same thing.
>
> Another advantage that I think that I have is that I am a second-run theater, being one of the very few in Providence, and I have my patrons educated to the fact that in the near future they will be able to see the biggest pictures that play the first-run houses for big money at this theater at our small price, which is ten cents including war tax.
>
> I want to thank you for your valuable information that you were so kind to give me through the World, and I trust that in the near future that you may be able to give me more.

Personally we still think that it would be better in the Sunday issue to concentrate upon the first attraction for the week, merely underlining the second and third changes, but Mr. Lovett seems to find it different, and he is on the ground. As a general proposition we think that it is best to advertise one attraction at a time and advertise it so strongly that business is made. Then later in the week get after the other attractions, though there is no reason why the Sunday announcement should not give an underline for the week. In the matter of position, Mr. Lovett has what might be designated as a cinch. He is on a page away from the other houses with no heavy advertising to fight, so he dominates the page. He gets in each Sunday issue a cut about equal in area to his advertisement, and a reading notice in addition. The cut of the half-page shows all three of his displays;



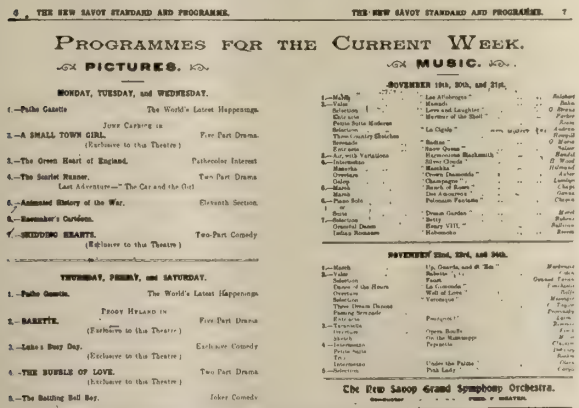
the press notice being between the cut and the advertisement, as indicated. The only other advertisement on the page is a trade two-fours at the bottom. Where Mr. Lovett has things so much to himself we think that he would do as well, if not better, with a plain type display, no matter what the downtown houses may employ. Using a drawn design for the signature only will get just as much attention as a full-drawn design each week, and it is but seldom that the artist gets a design that hooks up in the mind of the reader with the attractions. The design shown in the cut is about the best of the two lots sent in. In most of them the drawing takes space without yielding anything in return, though it is but seldom the artist makes the fault commented upon in connection with the last batch and letters on the drawing. Most of the designs are mortised to let the type in on white space. This should be done wherever practicable. We think

that if Mr. Lovett would get a distinctive signature cut for the house and use that in conjunction with border material, he could get as good an effect at less cost. If he will play up his Monday and Tuesday bill, splitting the last half-inch between the other two changes, he will still announce his full program and yet do most of his pulling for the impending attraction, doing the same thing on week days for his changes. It is largely a matter of opinion, and Mr. Lovett is right there on the ground, but we still think it would work.

English Programs.

E. H. Montagu, who for so many years represented the Selig interests in London, sends over some interesting English programs. One of the most pretentious is that of the Scala, Birmingham, for which four cents is charged. It is four pages and cover, the latter in red and black, giving a smart appearance. Two full-length features are run the entire week, but the news reel and a comedy or topical are changed on Thursday. The program is run on the first of the inside pages, with the synopses on the middle pages and the underline on the back page, this inside four being printed in green. The program is supplemented by the Scala Tattler, a monthly, nicely gotten up—eight pages and cover. We owe to this publication a new phrase, for the more important of the two features is "supported by" the other; a line evidently borrowed from the dramatic announcements, but reading rather oddly when used in connection with two five-reelers.

The New Savoy, Glasgow, gets out an eight-page weekly, with tint cover. Their handling of the musical program is to be commended. It


6 THE NEW SAVOY STANDARD AND PROGRAMME. THE NEW SAVOY STANDARD AND PROGRAMME. 7

PROGRAMMES FOR THE CURRENT WEEK.

PICTURES. MUSIC.

MONDAY, TUESDAY, and WEDNESDAY.

1.—Pathe Gazette — The World's Latest Happenings.
June Carries in
2.—A SMALL TOWN GIRL — Five Part Drama.
(Exclusive to this Theatre)
3.—The Green Heart of England. — Pathecolor Interest
4.—The Scarlet Runner. — Two Part Drama
Last Adventure—"The Car and the Girl"
5.—Animated History of the War. — Eleventh Section.
6.—Raemaker's Cartoon.
7.—SKIDDING HEARTS. — Two-Part Comedy
(Exclusive to this Theatre)

THURSDAY, FRIDAY, and SATURDAY.

1.—Pathe Gazette. — The World's Latest Happenings.
PEGGY HYLAND in
2.—BARRITE. — Five-Part Drama
(Exclusive to this Theatre)
3.—Lubin's Busy Day. — Exclusive Comedy
(Exclusive to this Theatre)
4.—THE BUBBLE OF LOVE. — Two Part Drama
(Exclusive to this Theatre)
5.—The Bathing Bell Boy. — Joker Comedy

THE PROGRAMME, which is usually changed every Monday and Thursday, is subject to alteration at the discretion of the Management through unavoidable circumstances such as delay in or the non arrival of films.

NOVEMBER 19th, 20th, and 21st.

1.—Match — "Les Allobroges" — Balsbert
2.—Valse — "Masaniello" — Balsbert
Selection — "Love and Laughter" — O. Stevens
Characters — "Member of the Shell" — Parker
Petite Suite Moderne — Rosey
Selection — "La Cigale" — Planquett
Three Country Sketches — Percy Fletcher
3.—Overture — "Bedlam" — O'Farrell
Fancy dance — "Snow Queen" — Balsbert
4.—Act with Variations — Hypnotism Blacksmith" — Rosalind
5.—Intermezzo — Silver Clouds" — R. Wood
Mazurka — "Mamitha" — Hammond
Overture — "Covent Diamonds" — Acker
Galop — "Champagne" — Lumley
6.—March — "Bank of Roses" — Chapi
Mazurka — "Don Amorosa" — Corvoz
6.—Piano Solo — "Polonaise Fantaisie" — Chopin
7.—Suite — "Dream Garden" — Rosse
7.—Selection — "Merry Widow" — Lehar
Oriental Dance — "Rosamunde" — Rosse
Lullaby Romance — "Habanera" — Rosse

NOVEMBER 22nd, 23rd, and 24th.

1.—March — "Up, Guards, and at 'Em" — Monkhouse
2.—Valse — Babes in Toyland — Herbert
Selection — Faust — Gounod-Farmer
Dance of the Hours — La Gioconda" — Ponchielli
Overture — Wall of Love" — Rosse
Selection — "Veronique" — Messager
Three Dream Dances — Fantasy — Percy Fletcher
Pastoral Serenade — Prosperity" — Lumley
Entr'acte — Rosse
3.—Terpsichore — Opera Reels — Farmer
Overture — On the Waterways — Rosse
4.—Intermezzo — Popularia — Chaminade
Petite Suite — Rosse
Tzar — Czibulka
Intermezzo — Under the Palms" — Chaminade
5.—Selection — Peak Lady" — Talpai

The New Savoy Grand Symphony Orchestra.
Conductor — PERCY F. WHITTER.

will be noted that the program, with its two changes, runs on one side of the middle page and the numbers for each film selection are given on the other, numbered to correspond with the film. This program is well edited and adroitly laid out to get a maximum of advertising without being intrusive. It is not as pretentious as the others in the matter of dress, but it is better handled in many ways because it is made to work harder.

The Picture House News is issued by the Picturedome and West End Picture House, West Hartlepool, in lieu of a more pretentious house organ; possibly on account of the paper shortage, which is much more severe in England than it is here. It is a four-pager, with the front page for chat, a middle for the two programs and a back for underline, though in the issue sent this space is taken for an appreciation of the efforts of the town in the last war loan. The middle pages show that

the reels must do considerable jumping about to play their dates since the same titles are announced for both houses on the same date, and both houses run under the same time-table.

Sealed and Delivered.

H. A. Chenoweth, of the Strand, Westfield, Mass., sends in an odd throwaway. It is folded into thirds and sealed with an inch and a half red seal, giving it a legal look, and over at the left you will notice a smaller seal—also red—with the explanation, "Seal of approval." These are specially affixed and not printed on, and the effect is very striking. We are afraid, however, that the Universal will be peeved to see The Price of a Good Time announced as a seven-

part Metro feature. Evidently Mr. Chenoweth got it confounded with The Slacker, which followed, and which was advertised by means of a blotter. They must require a lot for their money in Westfield. Thirteen reels is also too much show.

Nice for a Border.

Notice the middle page of this six-page folder of the Columbia opera house, Columbia, Pa. A border design along those lines would take the eyes of the reader directly to the text, since all lines converge to the centre of attraction. It will be noted on the right hand that

the added attraction is cut off from the main feature by a rule. Inside pages show the same fault with double rule used, which is even worse. Dashes can be used to break the banks, but a rule across the page should never be used until the story for that bill is done and a new story for the next change is to be begun. This is a too-common error, yet even a country printer should know better than that.

Better.

Recently we commented upon the Picture News of New Orleans, and questioned the usefulness of printing the programs of houses all along the Gulf. A recent issue announces the discontinuance of the practise. We gather that the houses are all under the Saenger Amusement Company management and that the sheet is used as a general house organ. By changing the makeup on one page, it is possible to cover the territory into which the paper goes, along the lines of special local editions. This is better than trying to give the programs of forty-three houses in a four-page organ. It gives more space for general matters.

In Colors.

By way of doing his bit, J. Lewis Arnold, of the Star, Bellingham, Wash., put his program into two colors to display his advertisement for the Third Liberty Loan. Then he kept on talking about it so his patrons could not forget—even if he had to give up his front page to it. That is practical patriotism.

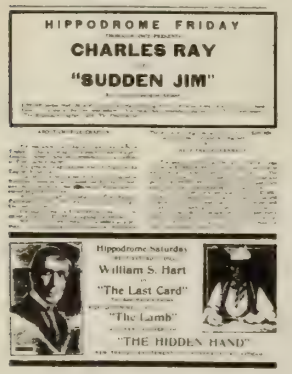
Doing It in Texas.

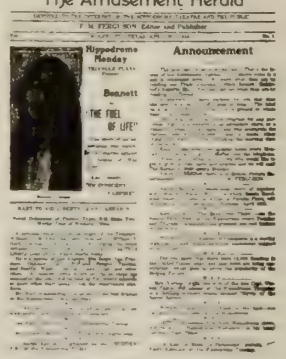
F. M. Ferguson, of the Hippodrome, Wolfe City, Texas, gets an awful lot of advertising for $15 a week, and his letter gives an interesting picture of small-town work. He writes:

> This is my first letter to you, though I have been a close student of your advertising department for nearly five years, that is ever since I became associated with the exhibition of motion pictures. I am at present operating the Hippodrome theater in Wolfe City, Texas, a little town of some 1,500 inhabitants. Something like twenty months ago I became manager of this little show, business was shot to pieces, I had never had any experience as sole manager of a theater, but I had

had fine training under an older man than I whom I consider to this day a real showman. Immediately upon taking charge of this theater I wrote for your book on Picture Theater Advertising and have found it a great help. I have been using a house organ ever since I have been here—I use plenty of space in the newspaper, and I am enclosing my first two editions of The Amusement Herald, a little newspaper that I find has and is still increasing my patronage and bringing new faces to my theater. I distribute these heralds myself with the aid of boys, placing one in every home in my little town. Every Saturday afternoon I personally place one in every automobile, wagon and buggy that is on the streets; in this way I reach the country people, and at night through the week they invariably drive back to visit the movies. The Amusement Herald is not original, neither is my house organ, but thinking that some fellow might be in the same boat that I was once in I am sending you a copy of my first two editions and copies of my house organs; if you will kindly comment upon them, whatever you say will be appreciated. I am only a small-town exhibitor, and if you get the money I think you have to advertise—make the people believe your show is about the most important institution in the city. I might add that this advertising is comparatively cheap—I spent about $15 per week for house organ, newspaper advertisement and The Herald.

What Mr. Ferguson calls his house organ is more properly a straight program, but he has always made it a point to carry some good house talk. He began with a little four-by-six, four pages, enlarged to 4 by 8½, and finally went to a five-inch width. Now he uses a four-pager,





9 by 12. Even this is more of a program than a real house organ, for there are no film notes and comparatively little house talk. More local stuff would benefit the house, we think. In one issue he makes the very point that the Hippodrome helps business generally in that it brings to town the country patrons who come in to see the show and stop to make a few purchases on the way home. This is something that might

be driven home by all small-town managers. The theater brings business to town. It is often worth while to make an especial effort to attract that business with merchants' matinees or other special schemes.

Mr. Ferguson seems to have an objection to dated days—which is something that Picture Theater Advertising does not teach. Here is a part page from the local paper, for example, dropping sixteen inches, page width. This is printed on one of the inside sheets of an eight-page issue. The paper carries no running heads, and one must turn to the front page to get the date. If this sheet should become separated from the one carrying the date, there is no means of telling whether the films referred to are for the current week or last month. The display is well done for a small-town office. The rule work is restrained and helpful and the proper lines are played up. We do not know whether Mr. Ferguson marks his copy or leaves it to the compositor, but the result is good. For extra advertising Mr. Ferguson uses eighteen-point readers on every page, and that eighteen-point stands out above the eight-point body type like a three-sheet. Some of the local tradesmen also use these readers, but the Hippodrome has a majority of the space, using fifteen or twenty to the issue. And right in the

Mystery clanking — mystery gasping—mystery twanging, — in "Madam Who?" at the Hippodrome Thursday next week, prices 10 and 20 cents.

centre of the front page is a two-sixes for the popcorn machine in the lobby. Mr. Ferguson evidently believes in showing all features. Fifteen dollars would not pay for the readers alone in many towns. Mr. Ferguson is fortunate in that he can do so much for so little money, and doubly fortunate in that he can do it so well.

Mr. Ryan's Logic.

Here is a good program reader from the Garfield, Chicago. Mr. Ryan usually does have good stuff for his front page, but this is rather better than usual. A. L. Middleton lately tried to convince his patrons that if they came three times for thirty cents they could have more fun than if they came but twice at a fifteen-cent admission. He didn't quite convince the population of De Queen, but the essence of the entire amusement business is contained in the statement that the theater-going public is a body that pools its funds to gain entertainment its members could not individually afford. You can do a lot of missionary work along these lines. Here is Mr. Ryan's copy:

"MUTUAL BENEFIT."

We know that we cannot charge below a certain figure, and we should not, in fairness to our patrons that appreciate our consideration, charge them above that which admits of a reasonable profit.

The theatergoing public is a body that pools the funds of its members in order to pay for an entertainment that they could not separately afford. The more members there are in the body—in other words, the larger the attendance of the given theater—the less each individual will have to contribute.

We think that Mr. Ryan would give these statements a stronger punch if he signed them. His name appears directly above as manager, but there is certain conviction in the signed statement that must be counted upon.

Why Blotters?

Blotters are always welcome to the average person and they make good advertisements, but why the sudden run on blotters in all parts of the country just now? It seems to be almost a craze.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. — Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Book and Play Rights.

TAKING exception to the suggestion of Archer McMackin to the effect that presently plays and books would be elaborated from the original screen productions, an official of a well-known company writes that he does not believe that the launching of a book can successfully follow the exploitation of a screen production, and says that his company has recently refused the book rights to two stories by well known writers.

We are inclined to agree with our correspondent—at least in so far as the book rights are concerned. Indeed we'll go a bit further and add that we do not believe that the printed version can follow the stage play to any great advantage, though in some instances cheap editions of both stage and screen plays have gained good sales. Roy McCardell's serial, "A Diamond from the Sky," was released in book form after publication of the serial, and several novels have been made from stage plays. Moreover, film productions have served as the basis for innumerable short stories. But these are largely the exceptions that seem to prove the rule. In a majority of instances we do not believe that an author can first sell the screen rights and then negotiate the sale of publication rights. The stories mentioned by the publisher were serials, both of which had been exploited in the newspapers simultaneously with the screen production as a means of advertising. It might be argued that most best sellers are also released serially before they appear in bound volumes, but the parallel is not truly drawn. In the first place, we do not believe that the average reader will pay a dollar or a dollar and a half for the printed version of a screen play, particularly if he has seen that play for fifteen or twenty cents admission. He feels that the relative cost is disproportionate, and, moreover, the book cannot render the story with the vividness of pictured action and disappointment is certain to follow the purchase. On the other hand, most persons who are interested in a book will pay the smaller sum to see the story realized upon the screen, and will often find that the screen version, if well made, is far more vivid than the book. Having paid a dollar or more for the book, he feels that he has the best of the bargain when he can see the story acted for a much smaller sum, and in a greater or less degree this holds good of the stage version, though here the limitations of the stage, requiring the condensation of the action to comparatively few locations, militates strongly against the giving of entire satisfaction. We are not however, in agreement with our correspondent's second contention that "any book can be made into a good play, but few plays will make good books." This statement is guided either by ignorance or prejudice. Not all books make good screen plays. One cannot convey to the screen the literary charm of an author. Only stories of action can be made into good screen subjects. On the other hand, plays consisting largely of action can almost always work into good stories, provided always that the author is not cramped. The fiction version of screen plays appearing in the various photoplay magazines intended for the general public are poor, not because there is not good story material there, but because the limitations of space cramp the author into a mere synopsis. Some of the stories that read badly in two or three thousand words would make capital novelettes, or even novels. It is not, however, a question of the relative fitness of the material, but a matter of dollars and cents, and we believe that for a long time to come the author will profit most who first sells his fiction and novel rights and then disposes of the screen rights. In selling screen stories first he must either be paid a sum sufficient to offset the loss of publication rights or else look merely to advertising for his reward. Perhaps the time will come when the original screen story will be in demand in a more permanent form, but this time will not come until the photoplay audiences are trained to look to the play rather than to the star. They must be made to feel that the story as such is so interesting that it is worth a dollar to have it in form for home reading. It is not sufficient that they associate the production with the star. We believe that this will come to pass in time. Producers of pictures must, in self preservation, follow the example of the dramatic stage and feature the play above the players. There are far fewer stage stars today than there were ten years ago, and the tendency is toward more even casts and a better all-around production of the offering. When this comes to pass in Pictureland, when the whole story is not thrown to the star (though always there must be one leading character to hold the interest), then the story will come into its own. Better stories will be demanded and procured and the story will then be able to make a sufficient impression upon the spectator to create a demand for the fiction form of the work. At present the author who can command sales will find the most profitable exploitation of his work to be the serial rights, the novel rights, the second serial rights and then the screen, though a stage version may be run simultaneously with the publication in book form to no bad effect upon the book sales.

Bucking the Big Names.

Evidently discouraged by the apparent competition with established authors, one photoplay writer sees no hope for the "little fellow." He sees no use in continuing his efforts since the stories of Rex Beach, Irvin Cobb, Richard Harding Davis and others are given the preference over his own efforts. "They are established," he complains. "What chance have I against the recognized writers?" He has the same chance those writers had before they became recognized. One of the favorite stories of Matthew White, Jr., of Munsey's, relates to Upton Sinclair's first sale to that publication. He wrote that he was a sixteen year old boy and would Mr. White please give him a chance. Mr. White did, and it was some time before he knew that his supposed youthful prodigy was using a razor. There was a time when Richard Harding Davis was a newspaper reporter in Philadelphia, and Cobb was working on a sheet in Paducah, Ky. They did not spend their time lamenting their lack of opportunity. They created an opening for themselves. Davis was helped by the fact that he came of a literary family, but most of the writers had no such aids. Kipling lifted himself out of the obscurity of the Indian Civil Service with his stories. He did not give up hope because others were well known. He made himself known through his work. No one started writing with greater handicaps than O. Henry, yet his is a name to conjure with in films. He stuck to it and demanded, and received, the recognition that made him one of the first rank of authors. Morgan Robertson for a long time haunted the editorial offices before he got a start, and we recall his visits to the old Metropolitan Magazine, when he looked as though an invitation to lunch would be almost as welcome as the sale of a story, yet he was a powerful writer, though fame found him too late to do him much good. When you get right down to facts there is no reason why the obscure writer of today should not be the literary star of tomorrow. Harry Chandlee, now the editor for Paralta, was about ready to quit several years ago, but he was persuaded to stick, and he later gained a place on the Lubin staff and more than made good. One thing must be remembered—the business will not always exist on the present basis. The time must come when screen stories must be written for the screen; when the fiction story will not be accepted unless it is clearly a screen story as well. The best stories will be written by the men and women who write directly for the screen, and this time may not be so far distant as many suppose. There is always a reaction from the fiction play when the stock becomes exhausted and there are bound to come into the business men who will come as film producers and not as dramatists or novelists and who bring with them the traditions of their former estate. It will be discovered that the man who writes original stories with the screen technique in mind will write more successful stories than the staff man who vainly tries to get to the screen the literary flavor of a novel or stage play. If stories sold on merit there would be vastly fewer adaptations today, but so long as the program selling scheme carries the good and bad alike, just so long will producers be more or less indifferent as to the individual story. If they make a 50 per cent. average of pleasing plays they will be content. When each story is booked upon its merits and upon its own merits alone, there must come better stories, and better stories mean stories written primarily for the screen and without reference to their previous use as printed fiction or spoken plays. The only thing to do is to keep on working and hoping for the golden days that must come sooner or later.

Do Your Best.

Just remember that the average editor is a hard-hearted, unsympathetic sort of cuss who is not going to take the same friendly interest in your stories that your friends evince. The fact that *you* wrote it is not going to influence his opinion to the slightest degree, so don't get the idea that anything you send out ought to sell. Hard as it may be, hold on to a plot until is is so good that you can't make it any better, and then give it an airing with a silent prayer. At best you stand but a poor chance of making a sale.

It Depends.

It pays to be business-like. One former author writes that he has not written a script in months, "since there is no market for them." Another says, "I have four two-reelers to get out this week, having contracted for 26 within the year for the ..... Company, and I want to get them a little ahead." The latter makes a business of writing, and goes at it in a business-like way.

Show the Goods.

Don't ask an editor if he is in the market for five-reel stories. Ask him if he wants the five-part synopsis you are sending.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Progressive Votes-for-Women Operator.

Down in Toledo, Ohio, I was handed a letter, parts of which I shall take the liberty of quoting, although it is a personal communication:

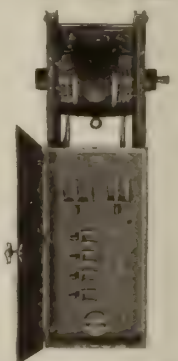
> Mr. F. H. Richardson, Greetings: For nine long years I have been a projectionist. During those nine years I have read your (first) column and (later) pages in the Moving Picture World, and always the reading has been done with the greatest pleasure and interest. Twice in the past two or three years I have heard a letter from you read before the Toledo Projectionists Union, offering to come here and deliver the address which every other city has so deeply appreciated, but both times it all came to naught. I despaired! And then how glad I was when our good friend, Delaney, president of the Breco Electric Company, announced the fact that he had arranged, on his own responsibility, to have you address us. * * * But after all I will not be able to hear you, for I am flat on my back in the hospital, so I guess I will have to still admire your work from a distance, and keep on trying, every day in my own way, to be a better projectionist.
>
> In my nine years of projecting pictures I have never been discharged, never held up opening time one single minute, never been drunk on the job, never smoke cigaretes or anything else in the operating room—not such a bad record, is it? I love my work so much that it never becomes tiresome or monotonous. Therefore, I am on the job sixty minutes of every hour that I am on duty. I hope you meet the real opeartors of Toledo. They may not be so many, but are decidedly worth knowing. I also hope you are not thinking I am tiresome. I am going to quit now, but I just couldn't let you come to Toledo and leave without knowing how sincerely I have admired your work. Thanking you for the help you have so often given me in my work, and for the time you have consumed in reading this letter, I am, Fraternally, Eva McCormick, Operator Priscilla Theater, Toledo, Ohio.

That is a letter some of you hemale men will do well to read quite some several times; also there is at least one sentence in it you might cut out and paste immediately over your observation port. The sentence is: "I am on the job sixty minutes of every hour that I am on duty." Sister McCormick, that fact is the best possible evidence that you are a real projectionist. I would hate to say how many projectionists there are who are on duty eight hours each day, and on the job about twenty minutes. They are of the type who leave an inanimate iron motor to grind out the art of an artist who receives thousands of dollars a week, while they, the "projectionists," wander around the operating room like a calf which has lost its mother, or rubber out the window at the passing poultry show. Immediately upon receipt of the above letter I demanded that I be driven out to St. Vincent's Hospital. I wanted to shake hands with a woman projectionist who is "on the job sixty minutes of every hour that she is on duty." I am one of those old-fashioned men who hate to see women going out into the fields of labor and shoveling slag iron into a furnace. I don't believe the impending change in the status of women is going to benefit either women or humanity to any great extent, but on the other hand, I don't believe in fighting a wind-mill. The change is here, and if we are to have women projectionists, I only hope we may have more like Sister McCormick.

As to the Toledo projectionists, I think their lethargy was most largely due to a lack of understanding. They did not realize the importance of the message I had to deliver. Certainly those Toledo projectionists whom I met are well worth knowing, and I hope to have the pleasure of meeting both them and Mrs. McCormick again in the not distant future. By the way, Mrs. McCormick's husband, Tom McCormick, is a projectionist also, holding down a job in a theater about a block from the Priscilla. Between the two of them they have a Saxon four-wheeled gasoline buggy, in which, according to statements by both of them, they succeed in burning up considerable of the combined McCormick salary.

"Martin" Rotary Converter.

While in Chicago I called at the new plant of the Northwestern Electric Company, and met my old friend, S. H. Martin, the president. I was considerably surprised. At the time of my last visit friend Martin had his office under his desk. You had to pretty near crawl in on your hands and knees. When I expostulated he explained he really could not help it because every inch of space was needed for factory operations. Today he conducted me into a luxurious office containing two or three desks and a regular flock of office help.



The factory occupies two entire floors of a large brick building, and is equipped with modern machinery and appliances for the manufacture of electrical goods, among which is the "Martin" converter, now well known to the motion picture fraternity, it being one of the old established current rectifying devices. The Martin converter has already been described in the Projection Department, and since that description there has been no change made, as will be seen in the illustration. The Martin Rotary Converter is very compact. It consists of the converter itself, and a switchboard contained in a metal cabinet with door. The whole apparatus occupies 30"x 30" floor space and is 66" high; it is furnished in sizes from 2½ to 15 K. W., and for any desired voltage. The current characteristic is flat—no pulsation at all. The secondary current is generated at 70 volts, which is reduced by ballast resistance, which gives a very easily handled arc, the difference between the arc voltage of 70 being sufficient to render the arc stable. This apparatus has had the approval of the Projection Department for a long time. It is substantially constructed and reasonably efficient in its electrical operation. The Northwestern Electric Company is a thoroughly reliable corporation and the goods which it puts out are covered by all necessary guarantees, which same are made good in case of failure of the apparatus.

He Is No Slacker.

R. Douglas Harrison, Lansing, Michigan, orders a Handbook and says:

> I am projectionist at the Reo Club House, this city. Run two shows a week, Wednesday and Saturday, as well as a single subject every morning and afternoon at 10 and 3 respectively. Have a Motiograph, projecting 131 feet. Use D. C. It is the longest throw in the city, and from what I have heard I am giving the best all around projection in the city, so, you see, I am no slacker. We expect to add another machine in a few weeks, possibly a 1918 DeLuxe Motiograph, whereupon I look forward to being able to give an even better projection. Present operating room is in the balcony, but we must rebuild it when the second machine is added. Do you think we should put the new room on the main floor? also should there be an intake pipe to bring in fresh air from the outside? We haven't one as yet; not even a pipe from top of lamphouse. I am in favor of these things myself, but those in charge don't seem to think it practical. Ninety degrees and more of temperature aid in forming my decision.

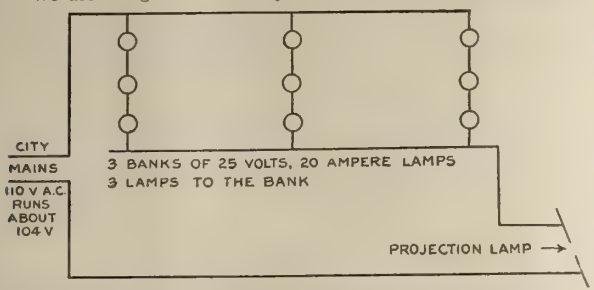
Whereas there is no serious objection to a reasonable drop in the projection, there is a very serious objection to a heavy drop, and the best possible result is always obtained where the lens is central, up, down and sidewise with the screen. It is only under the latter condition that there is no distortion of the picture. Certainly there should be a vent pipe to bring fresh air into the operating room, and another vent pipe to lead the foul air out; the latter being not only a safeguard to the health of the operator, but a safeguard to the audience in case of fire, since it provides means for the escape of smoke and gases generated by the burning film, which otherwise must escape into the auditorium, with every likelihood of producing a dangerous panic.

The top of the lamphouse should be piped to the vent flue, partly to allow for escape of the heat generated by the electric arc and partly to carry away the gases generated in the volatilization of carbon. I am glad to hear that you are no projection slacker. The man who does not take pride in his work seldom or never produces high class results.

It Won't Work.

The New Ford Amusement Company, East Palestine, Ohio, by D. Ford Henry, Jr., makes the following inquiry:

> We are using 110 volt 60 cycle A. C. for projecting, taking



> current through a Hummel economizer, which supplies two Power's 6-A projectors. We have a 34 volt arc, pulling about 60 amperes. Am enclosing a rough sketch of the wiring system of incandescent lamps, which we propose, if practical, to substitute for the economizer. This would permit us to utilize for front lighting the current which is now going to waste in the economizer. Kindly advise us as to whether or not this idea is feasible.

It is not. Of course you could make such a plan work after a fashion, but it would not be satisfactory. There are several reasons for this. In the first place, such an arrangement would be inelastic. You would have just 60 amperes, and no more, when your incandescent lamps were new. As they grew older, however, their resistance would increase and you would not get quite as much current. In the second place, you would have to have 20 ampere lamps of voltage to make up the line voltage less the arc voltage, and a projection arc voltage is variable unless the carbons are fed automatically. The fact that you are getting a 34 volt arc when pulling 60 amperes is proof positive that that is the voltage your arc *must* have, or, in other words, that is the length of arc you must have when pulling 60 amperes in order to get the best possible results on the screen. Still another objection is that the banks of lamps which would nominally use 60 amperes would not let through 60 amperes when placed in series with a projection arc, which in itself offers considerable resistance. Still another objection is that if one of the lamps burned out, it would act to reduce your amperage by one-third, and when your arc is off you would not have any front illumination, though that might easily be gotten around. If these are not objections enough, neighbor Henry, I can readily dig up several others, but I think the above list will probably suffice. Incidentally, I will say, however, that you would not be gaining such a terrible lot, because the economizer is not such a current waster as is the rheostat. The rheostat has less than 50 per cent. efficiency on 110 volt current, whereas the economizer has, or ought to have, better than 80 per cent. efficiency.

More Punch Marks.

Fred Knoll, Sioux Falls, South Dakota, sends in a bunch of punch marks which are evidently at least partly the product on the punch wielded by Brother Niles's friend. He says:

> Have been following the Department for quite some time, though never before taken the liberty to write. Enclosed find samples of punch marks removed from a print of the Metro picture "Blue Jeans," which came out of the Minneapolis office. I would suggest to the projectionist who is doing this kind of work the following: Get an old reel which is of no more use and punch it full of holes, then if he wants to run a show full of holes let him use that reel. I have been trying to eliminate travel ghost at the top; also at the bottom. Have made the test set forth in the "Bible" (which, incidentally, I could not get along without), but find the shutter blade is wide enough. Can you tell me the trouble? I have two Simplex with a 96 foot throw, using 40 amperes. Have been a resident of the operating room for seven years.

There are six short samples of film submitted, respectively 3½", 5", 5¼", 3¾", 5", and 4¾" in length. In these samples are a total of 27 punch marks, some of which are almost 3/16" in diameter. Comment is, it seems to me, quite unnecessary. You say your shutter blade is wide enough. If that is true, then I should say you have some pretty badly worn gears. Hold your flywheel stationery and rock your shutter back and forth with your finger. If you can move it very much, the seat of your trouble is there, and the remedy is new gears. You can also effect a temporary remedy as follows: Get a strap of soft leather ½" wide. Attach one end of this strap to something solid, immediately below the shutter shaft. Hang the strap over the shutter shaft and attach to the loose end a small weight, the idea being to provide a brake which will hold the shutter retarded all the time. Don't use too heavy a weight, or you will cause undue wear to the mechanism. If your trouble lies in worn gears, this will throw the travel ghost all in one direction and you can set your shutter to eliminate it. The better remedy is, however, new gears. The brake is merely a makeshift.

Squeaks a Lot.

Eugene Bagby, Eldorado, Illinois, is in trouble. He says:

> I am projectionist at the Casino theater. Have been with this house for nearly four years, and used the crank until about a month ago, when friend Boss bought me two motors. Believe me, it is much easier this way, but there is where my trouble began. One of them makes an awful racket, pulls pretty hard, and squeaks a lot. I loosened the tension so that the friction wheel would not be so close to the plate, but that does not seem to help much. Should there be more noise and squeak when the friction wheel is nearer or far away from the disc? I operate two Power's machines, taking current through a Mercury arc rectifier. Have had pretty good luck until lately, when I have been getting some pretty bad spools (watcha mean by that Australian line of talk, man? We use "reels" in this country—Ed.), some of them so badly bent that the film will hardly pull out; others so crooked they rub the magazine badly—in fact, so bad that I have to turn them with my hand. Our breaks are mostly caused by these spools. I don't see why the exchange don't put their reels on better spools.

I don't either, friend Bagby. The mental processes of a film exchange manager who puts a valuable roll of film on a God-forsaken, bent-up, decrepit old wreck of a reel is past human understanding. He may have brains, but that particular operation would hardly lead one to suppose so. Presumably you have the regular Power's motor drive, in which case I would refer you to the Power's motor drive instructions in the Handbook, if you have one. Your trouble is doubtless caused through lack of adjustment, but your description is so indefinite that I am unable to determine its exact seat. You want to know whether the friction wheel should be near to or far away from the disc. I cannot even begin to understand what you mean. The friction wheel could not be "far away from the disc," because if it were the machine would not run. You should so adjust the friction wheel and the disc that the friction engendered between the two will just pull the machine without any slipping. Examine the face of the friction material. Possibly it is rough, in which case it will be necessary to smooth it out. I cannot take a lot of space every few weeks to describe the process of smoothing out friction wheel material. You will have to get a Handbook for that, or write to Nicholas Power Company for instructions. I am sorry I cannot give you a more definite answer, but your unfamiliarity with the motor drive forbids your giving a very intelligent description of the trouble.

Some Puncher.

R. L. Miles, Mitchell, S. D., who is a member of Local 355, I. A of Sioux City, Iowa, arises to make the following pointed remarks:

> From time to time I have noted that samples of film were sent to our department showing how some projectionists (?) were practically ruining prints by using a punch-hole change-over signal. Well, here is a sample of the work of this particular brand of little Bright Eyes, which same I amputated from "The Hired Man," a practically new subject at the time of my writing. The half-wit who punched these holes is somewhere in this neck of the woods, and I certainly would like the chance to converse with him personally. He should, as I believe you once said, have a hole punched in his ear for every one he punches in the film. This is my first offense in your ("our," Mr. Man—Ed.) department, although I have been reading it for seevral years, and with much interest.

Suffering Mother of the Green-Toed Prophet, Man, what size ears do you think that man has? The sample you sent in is 4¼" in length, and in that length are nine punch holes, eight of them being within a space of 2½". That one job of punching would make his ear look like a kitchen collender. I don't think, Brother Niles, there is any use talking to an ingrowing bonehead who will do a trick like that. A man with brains would not commit that sort of outrage, and if he hasn't brains the only argument he would give attention to would be the loss of his job or the weight of a No. 6 fist. If you do find this chap, kindly finish up your own conversation with him and then re-do the whole business on my account.

It Is Some Book.

Ernest Hendrickson, Rochester, Indiana, says:

> Although I am a reader of the department and an owner of the third edition of the Handbook, which, by the way, is *some* book, yet I am in trouble and that fact furnishes the cause for this letter. I have a Power's 6-A, and last fall we replaced the old flywheel pinion with a new one. Of course, I expected that there would be some grind at first, but after seven months of constant use the gear seems to grind as bad as ever when the framing lever is in certain positions, though when it is in other positions the grind is not so noticeable. Have tried the method suggested in the Handbook for dealing with this trouble, but it does not seem to have helped very much. Any suggestions you might offer for the removal or reduction of this grind will be greatly appreciated. I would very much like to know where I may purchase a copy of "Optical Projection," by Simon Henry and Henry Phelps Gage; also probable cost of same. I see you are coming out into this neck of the woods soon. If you could stop off between trains in this little 3,500 population city, which has only one theater, I certainly would be eager to accept and act upon any suggestions you might offer for the betterment of my projection.

It would be impractical to stop in your city, Brother Hendrickson. To stop even between trains would doubtless mean a day's loss, and

might mean more. By devoting that day to a larger city I would be able to accomplish a very much greater amount of good for the industry. My days are limited, and the demands upon them are many. Do you see the point? I am writing this in Chicago and do not remember the address of the publisher of "Optical Projection." If, however, you will address an inquiry to Prof. Simon Henry Gage, Cornell University, Ithaca, N. Y., the desired address will be supplied. The price of the book is $3.00. You could send Prof. Gage the money and avoid delay. As to the grind, why if the method suggested by the Handbook does not eliminate the trouble, then it must be that the gear is of too great diameter, and you will do well to return the machine to the Power's Company for adjustment. It is also possible that you put in one of the old rawhide or fiber gears, which had a tendency to swell somewhat. On the whole, I am afraid you will have to refer that machine to the manufacturer for the elimination of the trouble.

Why Not Agree?

The following is respectfully referred to the attention of C. F. Morrison, vice-president of the General Electric Company, 120 Broadway, New York City, because I believe he can straighten things out if he cares to. It seems to me there is no legitimate reason why the National Lamp Works, the Edison Lamp Works and the Westinghouse Lamp Works should not get together and agree on the statements issued by them with regard to Mazda projection lamps. As the matter now is the National claims that the 20 ampere, 28-30 volt, 600 watt T-20 Mazda C lamp will replace the A. C. carbon-arc for motion picture projectors where the throw does not exceed 100 feet, and the picture does not exceed 14 feet in width. The Edison Company claims that this type of lamp is only adapted for a 12-foot picture and less than a 100 foot throw, whereas the Westinghouse claim that it is only adapted to use with a 12-foot picture and where the throw does not exceed 60 feet. Now the 28-30 600 watt Mazda C lamps are presumably all alike, or of equal filament brilliancy. This being true, why this diversity of claims? Sounds rather foolish, does it not? And anyhow, how in the name of common sense are you going to establish a basis of that sort? Suppose we find that under a certain condition of auditorium lighting the lamp in question will successfully replace an A. C. carbon-arc where there is a poor operator, with a 14-foot picture at an 80 foot throw. Now, let us take the same lamp into another theater where there is a 14-foot picture with an 80 foot throw, but a first-class projectionist. Does not that establish a very different condition. Or supposing the throw is 80 feet and the picture 14 feet, but that the auditorium is very well lighted. Would you, under that condition, expect the same results you would get on a 14-foot picture with an 80 foot throw where the auditorium is comparatively dark? Most emphatically you would not, unless you are afflicted with an ingrowing case of foolishness. This department has insisted upon the use of carbon-arc amperage as a basis for comparison. We have agreed that the Mazda lamp will successfully replace a 60-cycle A. C. carbon-arc *of certain amperage*. We do not claim that this is a perfect basis for comparison, because, whereas it might replace the carbon-arc of that amperage where the arc is handled by a projectionist of mediocre ability, it could not successfully replace the same carbon-arc handled by a projectionist of high ability. Notwithstanding this fact, however, the fact still remains that by using this basis of comparison we automatically place the Tungsten and the carbon-arc on the same grounds, insofar as has to do with auditorium lighting, which is a highly important proposition. But again, however, the whole thing becomes complicated by reason of the difference of results obtained through the use of various screen surfaces. What this department would like would be to see the Sales Department and Engineering Departments of the National, the Westinghouse and the Edison Lamp Works get together in a meeting, together with the editor of this department and such others as might be expected to throw some light on this subject and then and there thresh the whole thing out, arriving at a basis for comparison which could be used intelligently by us all. There is no earthly reason why this could not be done, and it certainly *ought* to be done. The making of conflicting claims by various companies does not get us anywhere. It simply serves to befog the whole matter, and to confuse the prospective purchaser.

Further Report on National A. C. Special Carbons.

At the same time I requested the National Carbon Company to send some of their A. C. White Special carbons to La Grow for test, I also requested them to send some to John Griffiths, Ansonia, Connecticut, for test. Friend Griffith reports as follows:

> At last I am able to report on the National White A. C. Special Carbon. Have been keeping the doctor busy for a week, for the first time in my life, and you betcha I'm glad to get rid of him. Am O. K. again now. I have to report that the National White A. C. Special Carbon is O. K. Its performance is very satisfactory. It is quiet, the arc is steady and the illumination brilliant. The light is soft and white, but the carbons need close feeding to prevent the showing of too much blue. The National A. C. White Special Carbons combine well with the amberlux lens. I would add just a word of warning: When using any of the Special Noiseless A. C. Carbons, the arc-condenser lens should be protected by a photographer's negative plate washed clean, because the new carbons cause excessive pitting of the condenser.

All of which is good. The two reports, together with other unofficial reports received, fully justify this department in giving its hearty endorsement and recommendation to the White A. C. Special Carbons for use on A. C. The notation with regard to the use of amberlux lenses is interesting, and I have no doubt but that Brother Griffith has given good advice in that respect. The photographic plate stunt is worth a trial. Almost any photographer will give you a lot of old negative plates, and a little hot water and Sal Soda will remove the emulsion, after which a ten cent glass cutter will do the rest, although I should think it would be an easy matter to suspend a 4x5 plate in front of the condenser without any cutting. There would, of course, be some additional loss due to reflection, but I think that it would not amount to much.

Optical Dope.

John Griffith, Ansonia, Connecticut, says:

> With reference to your reply to Chauncey Greene, Grantsburg, I believe you are right when you say that some portion of the added area of crater is projected to the center of the spot, because the spot is not an exact image of the crater. However, a considerable amount of the increased light is due to the brighter crater. I do not know what amperage will bring an A. C. crater to maximum temperature, but it will require much more than would be necessary with D. C., due to the fact that the alternations allow the crater to cool between periods. It seems to me that if A. C. amperage be raised sufficiently the temperature may become practically constant, thus eliminating the flicker inherent in alternating current light. The higher the temperature the more slowly the crater will cool. We have an illustration of this in the new incandescent lamp, which, the filament of which being enclosed and surrounded by gas, maintains its brilliancy between the period of alternations. The steady and noiseless action of the new A. C. carbons may be due to the presence of some substance which does not cool quickly, thus tending to maintain a more constant resistance between the electrodes.

All of which is given for what it is worth. Personally, my eye has never been able to detect any unsteadiness in 60 A. C. current illumination, due to the alternations of the current. It is possible some eyes are so sensitive that they may detect the slight and very rapid fluctuation in brilliancy. I don't know. As to the availability of the additional crater area, why that matter will be dealt with in another article.

From Tom Costello.

The friends of Tom Costello, and they are many, will be glad to hear from him. He is in Denver, Colorado, and says:

> Dear Friend Richardson: I want to take this opportunity of thanking you for the very kind letter you gave me to the boys here. It was the key which unlocked the door of friendship to me. They have done everything possible to make me feel like a native son. I went to work on a night job, but had to go back to bed for a time, but I am up again, enjoying the wonderful air and sunshine. I have hopes of being once more, in the fullness of time, a well man. Eleven out of the seventy members of Denver Local Union No. 230 are helping to make the self-appointed partner of the Almighty uncomfortable, which is a pretty good showing, don't you think?

I do. But it is what I would expect of the Denver men. I most sincerely hope Costello will fully recover, for Tom is of the kind we can ill afford to lose. If my recommendation to the Denver man has helped, I am glad to know it. Will be glad to hear "how goes it." My regards to the members of 230. Incidentally, why the bust-up at one A. M.??? Did the grape juice repository close down (Denver is d-r-y) or the ice cream give out?

Growing Interest in Knowledge.

I have of late noticed a very encouraging symptom. Organizations of projectionists who heretofore took but little interest in an address on projection have, considerably to my surprise, requested me to visit them and address them. I also notice in my audiences an apparently greater desire for knowledge. A year or more ago when I landed on the boys heavily there was sometimes a disposition to feel "sore" about it for a time. During my last trip, however, I observed nothing of this kind, no matter how heavy a jolt I handed the men they always came up smiling, cheerfully admitting the fact that it was for their own good, and that if the shoe did not fit, they would not have had to wear it. This is decidedly encouraging. It shows that the men are advancing, both in knowledge and mental ability. It is a wise man who can accept drastic criticism cheerfully, with an understanding of the fact that the criticism is for his own benefit, regardless of how much it may hurt.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Musical Directors.

THE duties of a musical director become more arduous as the demands for better music become more exacting. More and more of his time must be devoted to his musical settings. Hours must be devoted to research work to properly fit some peculiar situation arising in the picture for the following day or week. It may be just possible that because he cannot find the necessary theme he will be forced to arrange it from his memory. In the larger houses where they have a regular librarian the work is lightened somewhat, but in any case the musical director has little time for conducting after he gets his show in running order. He has become a man-of-affairs in the strictest sense of the word and his position is one of dignity and importance, ranking favorably with that of any successful executive of Big Business.

No workman or professional man can show results without good tools. A large library is the one large asset of the successful leader or director. It must be properly classified according to his individual needs, so that time is saved in selection. The peculiarity of a library is the fact that it must be personally selected in the first place to be of real value to the director in his picture work. A library bought off-hand and installed in a theater expressly for the use of a leader has but one advantage in that it saves him looking over the music in a publisher's salesroom. He must, however, familiarize himself with every number before he knows what atmosphere it holds and of what use he can make of it. Taking chances on what some one else has classified would prove disastrous in the extreme, because of the wide range and latitude found in musical interpretation.

The musical department of the motion picture industry has never received its proper mead of praise and recognition, largely because the attention of the producers has not been called to the necessary qualifications requisite in a good musical director, and partly because of the general ignorance prevailing about the art of music in the lay mind. It is popularly supposed that any one who can play a violin, piano, or organ, can take charge of the music in a picture house and render excellent service in the fitting of pictures. One might just as well say that every carpenter can be a contractor, or every plowman become a successful farmer. A carpenter may some day become a contractor, providing he possesses the other necessary qualifications, and the plowman has the chance of owning his farm if his ambition and initiative be strong enough. A general should come from the ranks, but every soldier would not make a good general. So it is with music. A player may be a virtuoso as such, but would fail utterly as a musical director, especially if he were called upon to fit pictures, while at the same time there are many musical directors who are not and never have been wonderful players.

A musical director must first of all be a good general, with a firm control over his men, but beloved by them for his ability and good fellowship. Commanding an orchestra through the principle of fear never speaks for the highest form of excellence in their playing, while good fellowship alone is not conducive to good playing. A leader must command the respect of his men, assert his authority while in the pit, but be one of them during rest periods or on the street. At no time should players be treated like dogs. Leaders who get the best results from their orchestras are those who show a little appreciation of their efforts and occasionally pass the word of praise. This tact is born in one and is probably the greatest of all the necessary attributes of a good leader.

Besides being able to handle men to the greatest advantage a director in charge of a picture theater must have a wide knowledge of picture values. He should know considerable of the technique of picture making. His knowledge of the dramatic values should be wide, not those gleaned from the blood-and-thunder ten, twent and thirt. He must be capable of true perception of plot development and accurately gauge his music to lead up to the climax lest his musical climax precede that of the picture and rob the feature of its merit. It is sometimes a difficult matter to judge the proper situation to fit when the action is fast and kaleidoscopic. In fact, sometimes judgment fails and intuition must be relied upon entirely. A great director will mark, musically, his atmosphere, as accurately as his tempo. This means much because it further enhances the entertainment quality of the picture. It takes the audience out of themselves as the producer intended it should.

Music values must be thoroughly understood by the competent director. The old way of fitting pictures simply meant that if a pathetic number were required the leader would search out a slow andante of a pathetic nature and use it, disregarding other conditions altogether. Recently we heard the "Song of the Boatmen of the Volga" played slowly as a pathetic number during a sad scene, the location of which was in Belgium. There was nothing Russian in the situation and certainly no boatmen in sight. From the standpoint of melody and harmony, the selection, as played, suited the situation, and musically illiterate people would have pronounced it a fitting selection. Nevertheless, it showed poor judgment. This song is as Russian as "Dixie" is American. It is well known and carries with it but one interpretation, the idea of which is far removed from the dominant emotion which was found in this scene.

A musical director must study his audience. He must give them the musical tit-bits that their hearts crave if it is possible to do so without marring his presentation. Every theater clientele differs in its musical tastes, and as the first principle of business is to make money, that clientele must be catered to. Great leaders quickly find out the desires of their patrons and instantly win favor and applause by gratifying them. Mistakes in correctly judging his audience have lost the position of many a leader.

The time has arrived when a musical director must do more than play or conduct. He must read widely the trade journals. He must familiarize himself with what pictures are being produced and when they are to be released. He must keep up with the times in the matter of orchestra scores and special presentations. He must learn what the other and bigger fellow is doing. He should note what new music is available for picture purposes, and, above all, he should visit other cities and other picture theaters for new ideas relating to picture presentation. The wise exhibitor will gladly furnish the expenses incidental to such a foraging expedition. Wise theater managers should insist upon their leader taking the time necessary for research and review work. Nothing can bring the theater better returns in dollars and cents. In fact, it is senseless, under present keen competition, to do anything else.

Summing up, we find that a good director of music in the picture theater must have a wide knowledge of pictures and men, a keen insight and instinct for dramatic and music values, a powerful perception of the desires of his patrons and a devotion to his work and employer that will call forth his best efforts in continually bettering his show.

"The Sister of Rosie O'Grady."

This is not the name of a book, nor an Irish comedy. It is a song that goes with the Goldwyn picture, "The Venus Model."

It is intensely gratifying to watch the new moves on the picture-music chessboard. Each advance is strengthening the game, and from our observation on the sidelines it looks like a won game for music.

Coincident with the release of this song, exhibitors throughout the United States have arranged to use the song covers for lobby displays, to have the soloists use the number, and also to have their orchestras play it throughout the week of the release of "The Venus Model." In addition hundreds of exhibitors have arranged to have music tables in their lobbies and sell the song to their patrons.

We do not believe that such a reputable firm as Goldwyn would use a picture to exploit a song for monetary gain. Goldwyn is in the business of making and distributing pictures, so that the only reasonable conclusion to be drawn is that they have seen the light. Music makes pictures just as emphatically as a camera makes them, but in a different way. Let the good work proceed.

Music for "Pershing's Crusaders" at the Lyric.

The regular Lyric Symphony Orchestra, conducted by Mr. Arundel, provides a splendid musical accompaniment to "Pershing's Crusaders."

The picture is largely educational in its aim and purpose, which makes it difficult to fit music of sufficient variety to hold the ear, but throughout the entire seven reels your thoughts are with the brave boys who have rushed into the breach to fight for democracy. Speaking of democracy, the music truly portrays that feeling and ideal "Chin Chin Chinaman," "Onward Christian Soldiers," "By the Suwanee River," "Semper Fidelis," "Marseillaise," "Zampa Overture" and "American Melodies."

Picture fitting, owing to the elasticity of musical art and the wide latitude allowed musical interpretation, is a subject that presents many difficulties in criticizing. However, there are some fundamental principles that must be adhered to in order that the greatest good can be received from the music, and there are some well defined rules regarding misfit music that are understood by layman and musician. "American Patrol," used where the American boys are in the trenches, is not the best possible selection. "Ballroom Chatter" and "Where Do We Go from Here" have no place in the setting, especially the latter, which carries through it the strain of "Hail, Hail, the Gang's All Here." Why lower the dignity of the picture in this way? Another selection that jarred upon us was the use of Chopin Funeral March in a scene of the Kaiser reviewing a squad of troops. The idea behind the selection was excellent. We all desire his death, and speedily, but instead of impressing the audience seriously, it creates a laugh that is decidedly out of place at the moment. The cleverness shown in selection will never overcome the burlesque possibilities.

Mr. Arundel handles his orchestra in a quiet, gentlemanly way, and

gets good results therefrom. His playing of the sub-titles PP is highly commendable and the music becomes a real accompaniment to the action.

Musical Suggestion Synopsis.

AT THE MERCY OF MEN (Select—Five Reels)—Theme—Andante. Suggest Hawk's Dramatic—Hawk, L'Arlesieime—Bizet, or Meditation—Delmas.

This picture is dramatic and needs big stuff. Many agitatos, misteriosos and hurrys will fill the gaps and fit the action. Cue sheets may be obtained from the Select exchange.

A MODEL'S CONFESSION (Universal—Six Reels)—Theme—Allegretto. Suggest Why Don't You—Caldwell, Serenata—Cajani, or A Spring Morn—Morris.

Light music will fit this picture nicely. "Just a Little Love," by Silesu; "Japanese Reverie," by Bartlett, and "Egmont Overture" are numbers that can be used to great advantage. Cue sheets may be obtained from the Universal exchange.

BRAVE AND BOLD (Fox—Five Reels)—Theme—Andante. Suggest Ariso—Frey, Meditation—Leigh, or Nocturne—Karganoff.

There will be needed for this picture a slow misterioso, two furiosos, a few agitatos and a galop. Use "Hello Frisco" if possible and "We Won't Go Home Till Morning." Cue sheets may be obtained from the Fox exchange.

$5,000 REWARD (Bluebird—Four Reels)—Theme—Valse Lento. Suggest Eileen Asthore, from Victor Herbert's "Eileen," or Miss Molly May, by Edwards.

Stirring adventures are depicted in this little feature. Use big stuff. Have a few misteriosos, hurrys, agitatos, and dramatic tensions ready. Cue sheets may be obtained from the Universal exchange.

GOLDEN GOAL, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest Purity—Borch, Adieu—Karanoff, or Elysian Dreams—Renland.

This is a dramatic and requires big treatment. At "T. (?) One of those seaman's mission," use the hymn, "Throw Out the Life-line," on the organ if possible. Cue sheets may be obtained from the Vitagraph exchange.

MYSTERIOUS CLIENT, THE (Pathe—Five Reels)—Theme—Andantino. Suggest Premier D'Amour—Benoist, Astarte—Mildenberg, or Over the Waters—Hoffman.

This picture is a melodrama filled with dramatic action requiring dramatic music. There is a bit of Italian-American atmosphere which can be well taken care of by the use of some well known Italian folk song. Cue sheets can be obtained from the Pathe exchange.

OLDEST LAW, THE (World—Five Reels)—Theme—Andantino. Suggest Mountain Music Song—Borch, Moonbeams—Keiser, or Salut D'Amour—Elgar.

This picture is dramatic, with many Maine woods' exteriors which can be well fitted by pastorales. Although the picture is dramatic there will be no need for heavy music. Use melodious stuff of an andante or slow nature. Cue sheets can be obtained from the World exchange.

PRUNELLA (Paramount—Five Reels)—Theme—Valse Lente. Suggest Maytime—Romberg, or Girl from Brazil—Romberg.

The story is somewhat light, and as you have played Marguerite Clark many times before you can readily guess the class of music which will fit her light heartedness. There is little chance for dramatic stuff, and no opportunity for hurrys, agitatos or misteriosos. In the third reel a semi-misterioso might be used at the "T. That Night," but it must be very light. Choose dainty music as far as possible. Cue sheets can be obtained from the Paramount exchange.

SHACKLED (Paralta Plays—Six Reels)—Theme—Moderato and Dramatic. Suggest Nocturne No. 2—Chopin, Melodie—Friml, or Serenade—Chaminade.

Nothing is found in this picture but drama, with the exception of a few light touches, which are short. There is a place for the "Wedding March" played briskly, "Home Sweet Home," and close with "Song of Songs," by De Moya. Cue sheets may be obtained from the Hodkinson Distributing Corporation.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. What are harmonics on the violin, and how are they produced, and what is their scientific cause?

A. One of the series of tones which usually accompany, more or less faintly, the prime tone produced by a string, an organ pipe, the human voice, etc. The prime tone is the strong tone produced by the vibration of the whole string, or the entire column of air in the pipe; the partial tones are produced by the vibration of fractional parts of that string or air or air column. These same harmonics are obtained on any stringed instrument which is stopped by lightly touching a nodal point of a string.

* * *

Q. Now that the French Society of Composers is to follow the lead of the American society in imposing a music tax on picture houses, is it not most likely that the Italian, Russian, and other foreign societies, will attempt to do likewise? There's danger ahead! Unless there is a check to this movement the exhibitor will be forced to employ his own composer or disband his orchestra. Can you throw any additional light on the situation?

A. The Italian society is already in the field as a part of the American. Russia is not likely to enter for a long while, and so far as any danger is concerned, it would be absurd to consider it in that light. What the exhibitor must fight for is a more equitable method of collecting royalties as no one questions the duty involved in the principle.

* * *

Q. I am desirous of obtaining a novel and freak effect. Do you think an orchestra made up entirely of red-headed musicians would produce a soft amber light in the orchestra pit if direct light rays were projected upon their heads?

A. If your likes run to red-heads, by all means get them. But as you are not running a circus or side-show why collect monstrosities.

* * *

Q. Do the makers of player-pianos and automatic organs produce pictures scores in roll music form?

A. So far there has been no way discovered to make the idea practical, owing to the fact of the altered footage in a feature as it goes from theater to theater. Some day, when they invent unbreakable film, all these things will be possible.

* * *

Q. Are there such things as glass "wind" instruments? I should think glass would produce much sweeter tones than brass. And, too, the player would always be able to see the notes he was making, provided the instrument was of transparent glass. Cut glass should produce clean-cut tones.

A. This question does not fall within our jurisdiction and we refer you to your nearest jeweler.

* * *

Q. There are several scales in music which we all know, such as melodic, harmonic, etc. Is there such a scale as a major-minor scale?

A. The following definitions of major and minor scales will preclude any further misunderstanding on this subject: A major scale is one composed of five full tone and two semi-tones, the latter falling between three and four and seven and eight. A minor scale is one composed of four whole tones, two semi-tones, and a tone and a half, and the semi-tones falling in between two and three and seven and eight while the augmented second lies between six and seven.

* * *

Q. Kindly give me an idea of how to arrange my orchestra on the stage. We have just moved from our old theater across the street into a house that was formerly used for the legitimate drama and the stage is very large. I only have a small orchestra of ten pieces with piano. Is it advisable to put the piano on the stage with the orchestra;

A. We must answer your last question first in order to arrive at a reasonable result. If your piano is an upright it will obstruct the view of your screen when placed on the stage or it will be misplaced if used on either side of the orchestra. We would advise you to exchange it for a grand piano and place the same up stage and a little to the left, with the keyboard hidden from the audience. This will give the pianist an unobstructed view of the leader and at the same time allow him to play to the picture if necessary. With regard to your orchestra we would suggest that you add two more first violins and arrange to have your leader conduct with the baton, as it makes the music more impressive. The strings should be on the left of the leader and the wood-wind and brass on the right, the drums being on the extreme right. By the use of palms and other flowers placed about the stage you can make a very good showing even with such a small combination.

* * *

Q. I am a leader in a house changing pictures every day and I depend a great deal upon cue sheets. There is no similarity in the various cue sheets that I get and it is difficult in many cases to read them. Can you help me?

A. We are not in a position to suggest any relief at the present, but your problem is one that has appealed to us, and upon which we have had many complaints. This department is making every effort to force a standardization of all cue sheets, and we hope that the time is not far distant when the petty jealousies of carping caddishness will give place to a broader outlook among the various cue sheet arrangers.

* * *

Q. What can I do to overcome the nuisance of "substitutes" in my orchestra?

A. In a small town like the one in which you work it is almost impossible to avoid the "substitute" habit. No doubt you have the cream of the players in your orchestra and any society event means new faces to play the picture. You dare not lay down the law and force your men to stop the practice, as it would probably be your undoing as a leader. We believe a serious talk to the "boys" would have its effect if you used tact and clearly defined your reasons for requesting that they devote their entire time to you.

John F. Gavin in Scene from Australian Six-Part Feature, "His Convict Bride."

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

To Change Pathe Slip Claw to an In and Out Movement.

Contributed by Geo. Roy Clough, Galveston, Texas.

EXAMINE length of crank-pin throw on claws, and if more than ¾-inch on one frame remove connecting rod crank-pin cam and drill hole to fit crank-pin threads exactly 25/64-inch from center of shaft hole, as near as possible to old hole to maintain the same balance.

A ½-inch frame is 24/64-inch from center, and the extra 1/64-inch

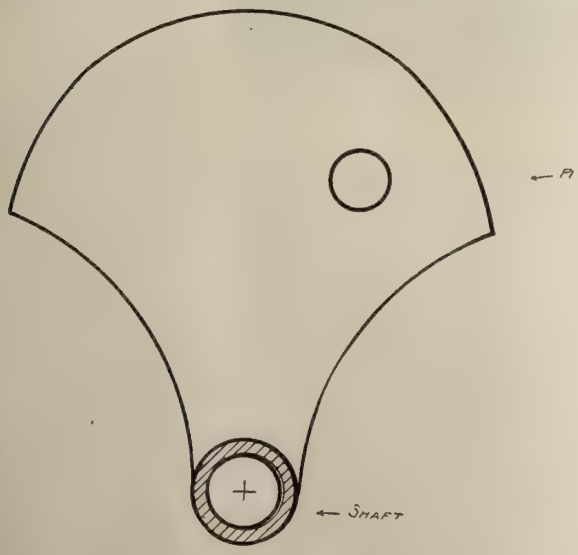


FIGURE 1

will allow for [illegible] between pins and film perforation when entering.

Now, to change the design of the slip claw shuttle to a pin shuttle, remove the intermittent shuttle, then remove the claw member from the shuttle by removing the small hinge pin at the bottom. File the back of claws slightly to remove the burr in riveting, then pull them out with a twisting motion. This leaves small holes in the claw member as shown in Fig. 2.

Secure at any hardware store two steel brads that will fit these holes exactly (with flat heads, if possible). Allow them to project about ¼-inch through shuttle, or slightly longer than old slip claws. Sweat the heads securely to the claw member with good clean acid and half-and-half solder, then polish with oily rag to remove all traces of acid which would tend to rust the movement.

Now secure several inches of brass spring wire, about No. 12 B. & S. Gauge and make a "U" (see Fig. 3) about ⅝-inch long and ½-inch wide at open end. File the ends square with each other, then stand on crossbar of claw member and sweat with solder to the center of the crossbar, so that connecting rod will come in exact center of under side of this inverted wire.

Now assemble the complete movement and allow the connecting rod to come inside of the loop of wire, between wire and pin shuttle crossbar. The height of the wire loop regulates the time of entering and withdrawing of pins. Adjust this until the pins enter slightly before the downward pull starts, and withdraw the instant the shuttle

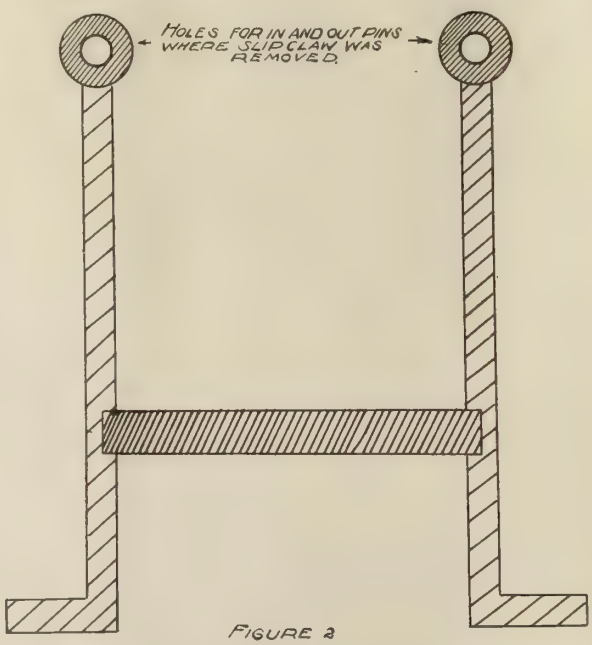


FIGURE 2

starts on its upward movement so as not to touch the perforation at the top. Care in this matter is very essential, but once adjusted you need not bother with it. When this change is made the film may be run

No 12 B'S GAUGE WIRE BENT IN "U" SHAPE

FIG 3.

backward and forward equally well, nor will the camera lose its loop and buckle when turned backward, as with the old slip claw. It is a good idea to file the under side of pins flat, and be sure that they are both in perfect line and have the same tension on the film perforations. If too long, file them off until they project through the film about 1/16-inch and dress them up with very fine emery cloth or on an oil stone until they are well rounded on the ends.

*Copyright, 1918, by the Chalmers Publishing Co.

The shape of these pins has a great deal to do with the steadiness of the picture, so get them right.

The shutter may require about ⅛-inch more closing than in the case of slip claws. In threading, no attention need be paid to the

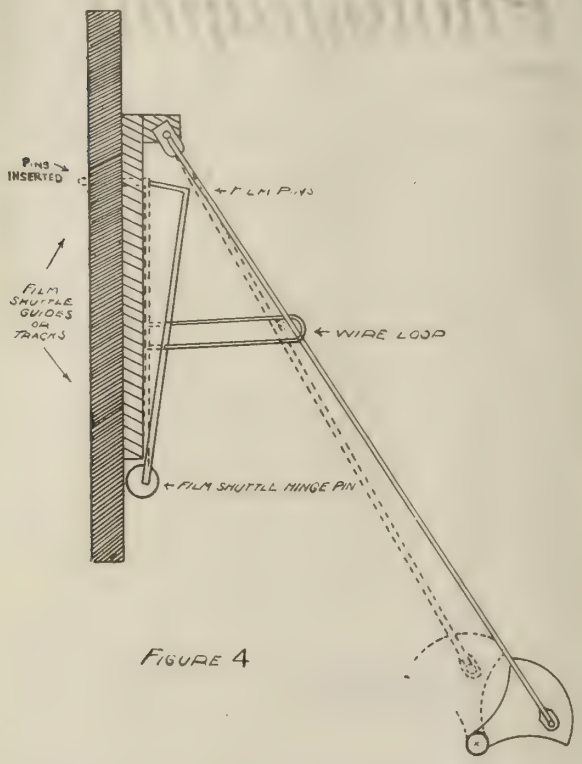


FIGURE 4

pins as they will catch the first perforation which they encounter, due to the spring on shuttle. These machines can only use 2-inch lens on account of the outside shutter and, if desired, I will show an inside shutter that can be put on for about $2 worth of small gears, so that any lens of any focal length may be used.

Direct Positives in the Camera.

(Continued.)

Partial reversals of negatives have been obtained by the addition of thio-carbimide and similar reagents to the developer, but completely successful results are seldom, if ever, obtained. The writer has tried a reversal process similar to that used in the development of the Lumiere Autochrome plates, but has never succeeded in getting good, clear, high lights.

For the benefit of those who care to experiment with this interesting subject, the following details are given:

Give about twice the normal exposure required for a ful-timed negative and develop in the developer ordinarily used, until the high lights show through plainly on the back; after washing well for one minute the film may be brought out into the ordinary light of the room and the remaining operations carried on in this light. Immerse in either of the following solutions until the black negative image has completely disappeared:

Potassium Permanganate, 10% solution	1 dram
Sulphuric Acid, 10% solution by volume of 1.98 acid	5 drams
Water	5 ounces

or, use this solution:

Potassium Bichromate	100 grains
Sulphuric Acid	7 fluid drams
Water	10 ounces

The latter solution is probably preferable, as it works faster and is not so liable to stain as the pergmanganate. Immerse again in the developer when the positive image will develop up. Wash and dry. It is not necessary to fix in hypo, as the silver which is ordinarily dissolved out by the hypo is what forms the positive image.

Instead of the second development in developer a sepia brown positive may be obtained by using:

Sodium Sulphide, 20% solution	3 ounces
Water	20 ounces

Formulas are given for small quantities, as experiments are most economically conducted with short lengths of film of from one to four feet.

It would be of interest to the department if such of its readers who have tried any of these experiments would send an account of their results for comparison.

Sergeant Richard H. Gamble

SERGEANT RICHARD H. GAMBLE, amusement inspector for Providence, R. I., is perhaps one of the best known and liked men filling this difficult office in the East. He has filled the position for seven years, and during this time has been instrumental in effecting a closer and more harmonious relationship between his work and the exhibitors and manufacturers of moving pictures. Sergeant Gamble, who is a member of the advisory board of the National Board of Review, occupies one of those difficult positions which tax diplomacy and energy, yet he manages to pacify "cranks" and too ambitious manufacturers.

Sergeant Richard H. Gamble.

Perhaps the genial police officer has done more for the public in eliminating the "fly-by-night" moving picture manufacturer and agents than any other man in New England for his city, and has been set up as a sort of criterion for his district, which even the larger communities follow in most instances without question. He is known as square and industrious, equally ready to give the public and manufacturers a just consideration. Although crusades have been started in Providence to "clean up the city" as it relates to moving pictures he has always sat tight and watched. Invariably these so-called crusades were launched by simple-minded moralists, who believed the city was going straight to perdition because a red-blooded picture reflected life in any way.

In these instances the sergeant has refused to stop the exhibition of a picture no matter how great the demand was if he honestly believed the photoplay was not detrimental to the morals of the public. Yet, on the other hand, he would order stopped and the picture taken off if a photoplay was vulgar or revealed the seamy side of life too graphically. His popularity and success have been due wholly to this same impartiality to influence. His lectures on the duties and purpose of censorship have attracted wide attention, and he is in great demand as a speaker, for he intelligently outlines his views of the problem of his office. Although his work includes a consideration of the legitimate houses, vaudeville and cabarets, Mr. Gamble has been particularly interested in motion pictures, and has used every influence in his power to make them better and thus benefit moving picture patrons and the manufacturers as well.

Scene from "Pershing's Crusaders," showing Gen. Pershing, President Poincaire and Paul Painleve.

Why Shea's Hippodrome Is Famous

What Manager Harold B. Franklin Does to Increase the Power of Appeal of Great Buffalo Picture House.

IN an amusement business possessing 16,000 show places covering every state and virtually every cross-roads town as well as large city in America, a man has attained an honorable estate when, offhand, well-informed persons elect to name him as being one of the ten most distinctive and resourceful managers in the country.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, takes this rank in the opinion of men who are watching the continuous development and improvement of motion picture presentation.

Mr. Franklin is the unhampered employe of a big boss named Mike Shea—amusement man and magnate of widespread theatrical and amusement interests and a fortune with which almost anyone would be quite content. Like most big men, Mike Shea works long hours, watches the details of his many interests and loves his job. And he has followed the wise precedent of leaders in other businesses and professions by surrounding himself with able, fighting, imaginative lieutenants.

Mike Shea's lieutenant and manager of the big Hippodrome, Buffalo, is Harold B. Franklin, who, when you take his measure, would be listed as about thirty-two or three years old at top; a young man who lives and dreams "show business" and gives everything that is in him to his "house."

Franklin passed his novitiate as manager of a theater in an outlying district of Detroit. His enterprise soon won him advancement, and for two years he was solely responsible for the success attained by one of Detroit's largest downtown theaters. Later Franklin answered a call from the Lyric Theater, Buffalo, at that time one of the city's most prosperous vaudeville and picture houses. It was his splendid achievements at the Lyric that prompted Mr. Shea to obtain his services for his mammoth playhouse.

Readers of the Moving Picture World know him best perhaps through the frequent reproductions of distinctive stage sets that have found imitators all over the country and by Trade Brevities by our Buffalo correspondent that show he understands showmanship, publicity exploitation and newspaper advertising. These things that have made him talked about in the industry at large have likewise made him known to virtually everyone in Buffalo and an influence for good in his community. Stimulated by the liberal support of his chief, Mr. Shea, he is able to give the Hippodrome presentations of pictures a standard of excellence not exceeded anywhere else in America.

Has Solved Problem of Harmonizing All Elements.

Like other able managers Mr. Franklin has solved the problem of keeping his feature picture, his musical program, his lighting effects, his theater's internal atmosphere and the curiosity values of his newspaper and outdoor exploitation in tune.

A great believer in paid advertising in newspapers, Franklin knows that his basic product, the amusement he has to sell to the public, must be sound, must be clean, entertaining and challenging. Of course, this is what any and every manager is supposed to do, but there are thousands who do not; they are haphazard men.

"If I have a strong well-balanced show that is the time I call upon the big siege guns of paid newspaper advertising and publicity," says Franklin. "And I lay off to a minimum on a show that does not come up to expectations. I know that if I sell a poor show or just an average show I am doing Mr. Shea harm for his big institution. I would be destroying confidence and injuring our standing. The people of Buffalo know that when we say we have a good show at the Hippodrome it is a good show. Naturally, we try to do this every week.

"I think that one of the greatest errors showmen make is the misuse of newspapers. They are the great mediums for instant communication with the public, and the exhibitor who promotes bad shows through his local papers is doing himself harm. The boomerang always comes back.

"At the Hippodrome, having brought the public inside our theater, we take pride in what we give them. We think we have found restfulness to the eyes for our audiences in our frequent resort to most unusual stage sets—sets created for the purpose of inducing relaxation, for relieving tension and strain; sets lighted so as to be visible and effective. These sets, during recent months, have done much to strengthen the patriotic feelings of the time—sets for War Thrift Stamps; sets for the birthday weeks of our nation's founders and preservers; sets for the Liberty Loan campaigns."

Makes Theater Brighter for Comedies.

Mr. Franklin has just evolved a new plan for the presentation of screen comedies and will introduce it with Goldwyn's "Smiling Bill" Parsons Capitol Comedies and with the occasional farce comedies or melodramatic comedies in which Madge Kennedy and Mabel Normand are seen—for the Hippodrome is the first-run home of Goldwyn Pictures in Buffalo.

"Laughter is contagious," explains Franklin. "If you see a man, woman or child begin to smile or laugh heartily you yourself relax. Unless you are an exceptional human being, your own inclination is to laugh or smile, for most of us react alike from the same causes. But how can you see whether some one near to you is going to laugh in darkened motion picture theaters? The answer is, lighten your house a bit when a comedy is being run; use a three-quarter light; maybe more light than that—get as much light as you can without hurting your screen values. Immediately everyone will be able to see others nearby and people will no longer keep laughs exclusively to themselves. They will share their amusement with others."

In Buffalo the amusement enterprises are fortunate in having several newspapers most friendly to all forms of amusement and especially to motion pictures. The late Edward H. Butler, owner of the Buffalo News, always was a friend of the theater, a lover of good music and a believer in the development of motion pictures. His son, Edward H. Butler, Jr., the present owner of the News, goes even farther in his loyalty to clean amusements and the dramatic and screen pages of his newspaper give liberal treatment and co-operation to the screen theaters.

William J. Connors' two big newspapers, the Buffalo Courier and the Buffalo Enquirer, devote a great amount of space to pictures, and their intelligent assistance has caused the managers of Buffalo to repay these properties and the News liberally in the form of paid advertising space. Norman E. Mack, owner of the Buffalo Times, also gives liberal space to motion pictures of worth in his daily and in his widely-read Sunday edition.

Buffalo is not a city of distinctive looking newspaper advertising. A great deal of the copy is formal billing in which "human interest" is ignored. The local inclination is to rely largely upon type advertisements instead of upon illustrated copy. But it will not be surprising in the near future to find Shea's Hippodrome taking the lead for perfection copy and giving to "the look" of the house advertising the same individuality that its successful stage settings have had. In fact, Mr. Franklin predicts that this innovation will soon be under way.

Goldwyn Takes Horace Greeley's Advice

President Goldfish Announces in Los Angeles the Coming Removal of Company's Stars to Coast.

SAMUEL GOLDFISH, head of the Goldwyn Pictures Corporation, is in Los Angeles to arrange for the purchase or erection of a great studio in Los Angeles and the removal of all of Goldwyn's stars and producing activities to the coast. Goldwyn is the last picture plant of the first magnitude left in the east. In confirming the reports of the early advent of the Goldwyn forces Mr. Goldfish said:

"You will recall that when I formed and conducted the Lasky Company my first move after its organization was to send Cecil De Mille here with $20,000, which constituted a larger percentage of our available capital than I care to think about at this late date.

"From the day that I organized Goldwyn I have intended to come out here to attain our fullest expansion and to bring with me many of the able and brilliant men and women associated with Goldwyn.

"You will soon have with you in Los Angeles, for example, Rex Beach, one of our country's most popular authors. Where the previous policy has been to make one or perhaps two Rex Beach productions annually, there will be hereafter a series of Rex Beach production a year—four to six of them."

Mr. Goldfish then referred to the expansion of Goldwyn's program, details of which were printed in last week's World the making of six productions with Geraldine Farrar, of eight productions annually by Pauline Frederick, and of the same number by Mabel Normand, by Madge Kennedy, and by Mae Marsh, as well as by a male star as yet unnamed.

"So you see from this that Goldwyn can forecast more than forty productions next year of its own making," concluded Mr. Goldfish, "and there are likely to be still more in addition to worthy independent productions which we will distribute for other concerns, as we are equipped to distribute any productions of a high standard."

Soldiers Constitute New Audience Type

Captain Warwick, Back From France, Graphically Describes Attitude of Fighters When in Theater.

CAPTAIN ROBERT WARWICK, who recently returned from the front in France, and whose last film production, "The Accidental Honeymoon" is now scoring a hit, told the other day in a graphic way of the effect various forms of entertainment—especially pictures—have on our boys "over there."

"The war," said Captain Warwick, "has created a new type of audience, and the privilege of watching our soldier boys enthuse over the entertainment provided them has afforded me the keenest pleasure. I had thought that I was acquainted with audiences of all sorts, but these soldier-audiences are distinctly different and that is why I say the war has created a new type of audience.

"In the first place, the soldiers, without any exception, go to these shows with a determination to be pleased. They are less critical than audiences are wont to be, for the hardships of war have taught them to appreciate. They magnify the fine points of a picture and they minimize the occasional flaws if they notice them at all.

"But whether it is romance, tragedy or comedy that is unfolded before them they follow it all with an interest that is intense. Whether the actor appears in his physical being or only in his screen impersonation he receives an undivided attention which is the highest tribute an audience can pay.

"With the atmosphere of war around them, with mental visions of the battlefield ever present with them and the imaginary din of artillery ever ringing in their ears, entertainment to the soldier means in an exalted way rest, surcease from worry and partial forgetfulness of the things which are so abhorrent and so terrible. For that reason it is not to be wondered at that the soldier-audience is strangely emotional.

"When the simple home scenes are thrown upon the screen more than one brown sleeve is drawn surreptitiously across the eyes and a shame-faced soldier looks sheepishly toward his companion to see if the evidence of weakness has been noticed. The chances are that the companion has been guilty of the same weakness and, perhaps, he in turn gazes at his friend and their eyes meet in a message of understanding.

"Anything that carries the soldier boy's thoughts back home to the mother and father, to the sweetheart—causes a quietude to settle over the audience which is akin to the quietude of the room where death has just entered. But the next moment the scene may be one to arouse the patriotism of the boys in uniform and then the enthusiasm is unlimited.

"No one can measure the good accomplished by the entertainments arranged for our boys. They make them better men and better soldiers; they soften their hearts for the moment only to give them a firm grip on their weapons in the battle of the morrow; they fill them with a new desire for home-life, the peaceful joys of life and love, but they give them a new determination to die if necessary for the cause of world-democracy."

No Stock Salesmen for Affiliated

Success of Distributing Organization Due in Part to Exclusive Use of Exhibitor Organizers, Pettijohn Says.

ANNOUNCEMENT that six more states: Colorado, Utah, Montana, Idaho, Nevada and Wyoming, have subscribed their quota for membership in the Affiliated Distributors' Corporation, brought forth the statement from C. C. Pettijohn, General Counsel of the organization, that one of the reasons for the remarkable progress of the new unit is the fact that it is being presented solely by exhibitors.

"The Affiliated is a case of exhibitors only, even to the organization of the booking units comprising it," said Mr. Pettijohn. There are no stock salesmen on the payroll of the organization. Our feeling is that groups of exhibitors prefer having an exhibitor's proposition presented to them by exhibitors.

"The exhibitors doing this organization work are giving their time and energy to the movement, because they believe in it. Outside of the fairness such organization methods insure, they represent an enormous saving to the exhibiting branch of the industry. A large staff of high-salaried stock salesmen runs into several thousand dollars a week. As usual, the exhibitors pay the freight, either in an out-and-out assessment on their stock for promotion expenses, or through a cut-in on the profits that stock should earn. Under the Affiliated plan, every dollar invested by the exhibitor goes for the single purpose of obtaining better pictures, at lower prices. Not a penny of it can be touched for organization or promotion expenses."

The Intermountain states which have just completed their quota were organized by Byron Park of Salt Lake City, the secretary of the exhibitors' committee, which drafted the Affiliated plan of operation. Following the election of officers of the booking association in these states, Mr. Park will go to Nebraska and Iowa to organize the association in those states. In the meantime, Fred Herrington, having gotten the Pittsburgh territory underway, is devoting his efforts to the organization of the Kansas City and St. Louis territories and early in June he will go to Oklahoma.

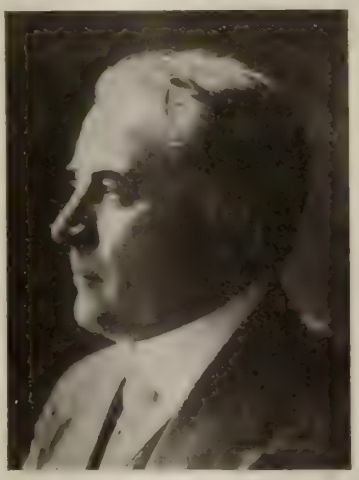
Frank Rembusch has the Indiana interests so well lined up that this week he is helping Ohio exhibitors in the organization of a Cincinnati Unit. Messrs. Hopp and Frank, of Chicago, in addition to completing the subscription of the Association for Illinois, are lending their efforts to the organization of the Wisconsin exhibitors.

In the East, John Manheimer, president of the Manhattan Local of the M. P. Exhibitors' League, is assisting in the organization of the New York State Association, spending most of his time in Buffalo, while Sydney S. Cohen, the president of the New York State League, is working with the Philadelphia exhibitors.

Mr. Pettijohn left New York Tuesday for a swing around the circle of the associations already organized or in process of completion. He stated that twenty-six states were lined up to the extent of all or more than three-quarters of their quota of booking days. In some cases, as in Chicago, this quota, had been voluntarily increased by the exhibitors.

Emile Chautard Renews Contract

EMILE CHAUTARD, the noted French motion picture producer, has made a long-term contract to direct Paramount and Artcraft pictures. Mr. Chautard is one of the prominent figures in the producing field. Recent pictures produced by him are "Magda," "Marionettes" and "The House of Glass," with Clara Kimball Young; "The Eternal Temptress," a Paramount picture, featuring Lina Cavalieri; "The Ordeal of Rosetta," with Alice Brady, and "Her Final Reckoning," starring Pauline Frederick, a Paramount picture just completed. Mr. Chautard will direct Miss Frederick in her next picture.



Emile Chautard.

The director has been a life-long student of drama, and was a well-known actor on the continent before associating himself with the silent drama. He played the role of Napoleon 1,600 times in "Madame Sans Gene" with Madame Rejane, with whom he was leading man for many years. Among other well-known plays produced in France in which he played the leading roles are "La Gamine," "Le Scandale," "Alias Jimmy Valentine," "A Doll's House," "Divorcons" and "Alsace."

Mr. Chautard also acted as general manager and stage director of the Rejane theater in Paris, and was the producing director of the Renaissance theater and the Gymnase theater, staging the productions of great actors. He left the stage to become producing director for the French Eclair Company, and his artistic work attracted attention.

MOSES VISITS THE OLD HOME TOWN.

Vivian M. Moses, director of publicity for Select Pictures, left May 15 for a twelve-day vacation. The illness of his mother gave him the needed impetus and he left New York for the quiet confines of Sumter, S. C., his old home town.

In this, his first visit in several years, he will be joined by Mrs. Moses, who is attached to the personal division of the Fuel Administration at Washington. After their visit Mr. Moses is coming to "burn up the track" at Select, while his wife will go back to picking the nation's coal-savers.

Educational's Navy Film Nearly Ready

Will Show Jack Afloat and Ashore, at Work and at Play—Illustrates Submarine Fighting.

THE Educational Films Corporation's great feature, illustrating the war activities of the Navy, is being rapidly put in shape for presentation at a Broadway theater early in June. After this pre-release, the spectacle will be distributed direct to the exhibitors of the New York district. Outside of New York "Your Fighting Navy" will be sold on the state right plan.

"Your Fighting Navy" will differ from all previous Navy films in the uptodateness of the material, the accuracy of the information conveyed in the captions, and the "punch" of the big scenes, which are not allowed to drag but tell the story in terse flashes. It is believed the submarine fighting, smoke screen work and the torpedo destroyer work have never been more graphically illustrated than in this picture.

Scene from "Your Fighting Navy at Work and Play" (Educational).

Another pleasing novelty is the careful alternation of grave and gay.

The bluejackets are shown as their friends, relatives and admirers would like to see them. Every part of the twenty-four hours of the day aboard the fighting fleet is vividly represented. Jack afloat and ashore is shown as the likable, human, alert and efficient chap that he is. Furthermore, each of the reels is said to end in a big sweeping climax that will aid the patriotic cause so dear to every American heart.

"The Kaiser" Hits Snag in Havana

Local Official Causes Indignation When He Orders Removal of Illuminated Sign.

THE Kaiser, the Beast of Berlin," will be presented in Havana, Cuba, only after a determined fight against pro-Germanism. It is apparent the pro-Germans have a strong organization which reaches, possibly through devious channels, into official circles in Cuba. So strong are the pro-Germans that they have forced the removal of an electric sign in front of a local theater. The sign read: "Biggest attraction ever presented. Coming, 'The Kaiser, the Beast of Berlin.'"

The sign had been ordered erected by B. Lichtig, Havana manager for the Universal Film Manufacturing Company, which is handling the Jewel Production there. It was illuminated for only a few moments when Mr. Lichtig received notice that the sign would have to come down. As the notice was official down it came, and it has not been replaced.

President Menocal, of Cuba, is said to be taking a personal interest in the investigation as to why the local authorities in a Cuban city should feel sympathetic toward the Kaiser when Cuba is fighting beside the rest of the Allies.

Havana newspapers are a unit in labeling the removal as an outrage. All of them are carrying daily stories demanding of the authorities to know the reason why the Kaiser should receive any consideration.

The Havana Anti-German League, which numbers among its members several Cuban senators, has started an official investigation and threatens internment or deportation to the person responsible for the original order that caused the removal of "The Kaiser" sign.

Salesmen Must Push All Propaganda Films

Joe Brandt, of Universal, Starting on Country-wide Trip, Says That Is Policy of Company.

JOE Brandt, assistant treasurer and in charge of exchanges of the Universal Film Manufacturing Company, on Monday, May 20, started on a trip which when completed will cover the United States and include a visit to every exchange owned or controlled by the Laemmle organization.

The purposes of the trip are manifold. Mr. Brandt first expects to become personally acquainted with every member of the sales force, many of whom he never has met owing to organization changes caused by war necessities. He also will instruct the entire personnel of the organization as to what is expected of them in assisting the government to win the war. In commenting upon this phase of his instructions before leaving New York, Mr. Brandt said:

"President Laemmle feels that the first duty of every employee of Universal is to do everything in his power to help the Allies win this war. To accomplish this, patriotism must be placed before business and personal ends. This fact naturally upsets many selling precedents especially in the film business.

"There are many good war propaganda pictures on the market. One of the best, 'The Kaiser, the Beast of Berlin,' is being rented through Universal Exchanges throughout the country.

"But there are several other splendid war propaganda pictures being released by other companies. The American public should see them.

"One thing the members of our sales organization must do is to promote the rentals of all of these war propaganda pictures. It doesn't make any difference to Universal if it is 'The Kaiser' or some picture released by another distributor, if the picture brings home to the American people the necessity of standing squarely behind our armies at the front, the picture must be promoted."

Another duty of Mr. Brandt during the present trip is to explain to members of the Universal organization the significance of the move which went into effect on May 20 by which all Universal controlled exchanges were taken over by the Universal Film Exchanges, Inc. This is an efficiency move aimed to do away with much overhead, but without materially changing the personnel of the organization.

During his trip Mr. Brandt also probably will employ capable publicity and sales promotion men, one of whom will be attached to each of the more important branch exchanges.

"The Romance of Coal" Under Way

Company to Go to West Virginia in June for Making of Big Educational Subject.

DIRECTOR Frederick A. Thomson started production work on "The Romance of Coal" for the Educational Films Corporation May 27, having engaged Harry Lyon as head photographer and Charles Chapman as technical director. Two or three of the principals are yet to be engaged. The last week in May and the first week in June were to be devoted to staging a few interiors for the one or two scenes of the play laid in New York City. The company will go to Charleston, W. Va., not later than June 15. The scenario is practically complete.

Director Thomson is familiarly known as "Bing" Thomson. His energy has been tried in many fields, in each of which his Scottish genius has achieved something worth while. Harry W. Lyon, the official photographer of the Educational's "Romance of Coal" expedition, is a graduate of Yale University, Class of 1899. He practiced photography from early youth, in fact, made his way through college by earnings from it, and then returned after graduation to the same vocation from the sheer love of it.

The technical director of "The Romance of Coal," Charles Chapman, occupied a similar position with the Vitagraph for twelve years. He is an indefatigable student of costume, scenery, furnishings, properties and all that relates to the outward dress of a picture.

"CECILIA" TO BE RELEASED JUNE 3.

Announcement is made by the Marion Davies Film Company that its first picture just completed, "Cecilia of the Pink Roses," starring Miss Davies, will be released through the Graphic Film Corporation, 729 Seventh avenue, on June 3. The production is booked for simultaneous exhibition at all the Marcus Loew theaters of Greater New York.

Rambles 'Round Filmtown

With WALTER K. HILL.

WHO better than a soldier who volunteered—beat his draft board to it by several hundred numbers—may express an opinion upon the possible results of war on the Well Known Industry? Especially if that same young man had, previous to enlisting, reviewed pictures by the score and won an excellent reputation as a result of his good judgment and fairness. We venture to opine that Ben Grimm has a right to his "say."

*

The following contribution was written nearly three months ago. The former film reviewer for the Moving Picture World had been sent to Kodak Park, Rochester, there to be trained as an aerial photographer and map-maker. Ben is not in Rochester now—he has gone forth to practice what he was "teached." He had previously been in training along the Jersey Shore, in preliminary work.

*

Ben's contribution has been kept waiting until the psychological time had arrived for its release. We think that time is now. Manufacturers of motion pictures who read anything except the outgivings of their own publicists will find the expressed opinions of Ben Grimm worth while. Go to it.

*

"Sometimes, when I have time to think, I wonder what effect the war is going to have on the screen. I believe that it is going to have a great and, if I must say it, a revolutionary effect on motion pictures. It cannot help having such an effect. It seems to me that people these days think, act, breathe and live nothing but war—that the composite mind has come to cast aside many of the superficialities that formerly seemed so highly important to life.

*

"If you observe you can see the changing attitude on all sides. Even the short time I have been in camp near a city has shown me that folks are really different than they used to be. As far as being in touch with the world is concerned I have been virtually a hermit for six months, and brushing up against people in civilian clothes has opened my eyes to the change of attitude.

*

"Last night I was on a street car coming home from a picture show. Just to prove it to myself I found that more than half the people in the car were talking about war. It was not that way a year ago. When last I pushed my curiosity to the point where I was bold enough to eavesdrop to learn what occupied peoples' minds, I found that the percentage was about one in twenty who had a serious line of conversation. That was in the subway last summer. I merely mention the two incidents to show you how things have changed.

*

"And I feel certain that the composite mind is going to change even more within the next few months. So far we have been only preparing for our part in 'The Big Show.' But as soon as the Hellhounds turn loose on Americans in earnest the people of this country are going to drop their foolishness and live in earnest. They are going to be made to think—and their minds are going to require more stimulation at their motion pictures than they have been receiving.

*

"What form that stimulation is going to take I do not know. I do know, though, that Susie, who has been working at a factory all day, and who has not heard from her brother in France for four months, is not going to be satisfied with five reels of mushy nothingness when she goes to a show. She want something deep—something that 'has guts.' Until now her world has been made up of romance—the things she saw happen to other people on the screen were 'only stories anyway.' But now something is happening to her—to her, Susie Brown, who is known perhaps only by her number at the factory.

*

"The war is going to make individuals of all of us. The Susie Browns, who up until now never had anything exciting happen to them, are going to know and feel the emotions they have seen interpreted so often by their favorite actress. And that is going to change them mentally. The Susie Browns are going to be individuals, not numbers. They are going to pass through phases of life that make them realize that they have been chasing phantoms—that they have found the end of the rainbow and found it dross—**that they are real human beings.** And, being human beings, the Susie Browns are not going to be satisfied with the load of junky superficiality some of the producers have been inflicting on them."

—W S S—

Co-operative Ruination.

"Hook up with your bookseller" is kept standing as advice to exhibitors. If the prospective ticket-purchaser first reads the book he will not want to see the picture. If the prospective purchaser sees the picture first he will not want to buy the book. The only way for an absolutely 50-50 break would be to buy the book and read it while the story is being pictured upon the screen.

—W S S—

Lee Kugel being sworn, testified as follows:

"The World Film story had to do with manufacturing flowers. The purchasing department secured a large supply to be used in the 'work room.' When they were unpacked at Fort Lee the containers were marked 'Made in Germany.' The property men and artificial flower workers promptly struck. Then all hands took a holiday and plucked wild flowers along the Palisades."

—W S S—

The Sensational Commodore.

J. Stuart Blackton's "Wild Youth."
J. Stuart Blackton's "Missing."

—W S S—

Here's another playmate for old Doc Muck:

Hapsburg Lieb, author of "The Last Rebel" (Triangle).

—W S S—

"The Bradstreet of Filmdom."
"The Recognized Authority."
"The Producer's Bible."

When Will "Wid" Have Dun?

—W S S—

Sounding a Note of Envy.

We should like to have been bright enough to have been the one who wrote to the New York Times about a purported conversation in which Leudendorf referred to his co-Hun as Behindenberg and was in turn chided for being Deludendorf.

—W S S—

"Short paragraphs," according to a bulletin in the Fox publicity department, "are desired by editors. Members of the Fox staff who have other ideas will please contract for their services with Street & Smith and not waste their time here."

How About Upper-Casing.

This Kind of a Cluck Is ——

Mr. Julius Singer, Bee-Hive Film Exchange, New York City.

Dear Sir:—Mr. J. B. Buchanan, staff cameraman of the Pathe News, and one of our mutual friends, states that you have a quantity of film for sale including Billy West Comedies. He also states that you are a nice fellow to deal with providing you are closely watched and states that you are not like the rest of the film men, but that you are an honest crook.

Thanking you to let us know what you have for sale, stating price and condition of same, we are,

Yours very truly,
S. & P. Film & Supply Co., By W. E. Carrell, Pres. & Magr.

—W S S—

Yankee showmen are touring South American cities, playing day and date, with "Purity" and "Damaged Goods" as their film offerings.

Are they boosting or knocking the Well Known Industry?

—W S S—

Trepanning the Brazilian Nut.

The moving picture is being used in Brazil to disseminate greater knowledge of the United States in that country. The resultant composite on the Brazilian mind must be a sort of cross between a custard pie, an auto and a cowboy.—New York Sun.

—W S S—

"That's What They All Say."

Don't you think "Rally to the American Standard" a good slogan in the fillum business just now? I do; so please will you signify the same for me in the usual manner?"—Thomas Bedding.

—W S S—

They say it was a Texas exhibitor: According to the salesman the exhibitor couldn't use "Over the Top" because he was already figuring on "The Beast of Vienna" and "My Four Years in France."

And Texas Dry Since May 1.

—W S S—

The attention of the Honest Advertising League is thus early directed to the cuts of bathing girls that appear in seashore advertising. Asbury Park has begun showing high-water bathing suits with the briney at low tide.

—W S S—

"Good Thing—Push It Along."

Lady Tsen Moi, the Chinese film star of the Betzwood Film Co., has developed a new method in aiding the Government in its Thrift Stamp campaign. When her admirers write in for her pictures, they receive a polite note to the effect that on rceipt of one U. S. Thrift Stamp they will receive an autographed photo of their favorite.

—W S S—

Mae's Marshy Look.

In a specially posed picture the winsome Goldwyn star is seen fondling a baby, the expression on her face being calculated to endear her anew to her admirers.—Goldwyn Publicity.

—W S S—

Squirrel Falls Into Feast of Nuts.

A tiny squirrel not more than three inches long—a mere infant—fell from a tree into the lap of Lady Tsen Moi, who is starring in a feature for the Betzwood Film Company, and caused the entire first part of the picture to be re-taken. The actress was so taken with its bright ways and "cuteness" that she insisted that it be used in her scenes. So Director Ira M. Lowry consented and at quite some cost several scenes of the picture already secured at great expense were retaken to include the new member of the supporting cast.

—W S S—

Our esteemed friend, the Exhibitor's Trade Review, declares itself to be "of, for and by the motion picture exhibitor."

All we want to know is which one it is by.

Plenty of Petrova Poetry.

Bert Ennis is authority for the carbon-copy statement that "Madame Olga Petrova is the recipient daily of many hundreds of letters from movie fans in all parts of the United States. Among the many novel, pathetic, humorous and interesting communications received by her, a real piece of literature or poetry is often discovered."

The poem appended and which was dedicated to Madame Petrova by May K. Terry, No. 500 First street, Brooklyn, N. Y., is submitted by Petrova Publicity as possessing "real lyric qualifications"—whatever that is:

I watch your ever changing moods
In wonder, as from time to time
Upon the screen I see revealed
The perfect art of pantomime.
Your eyes reflect each inmost thought
Each great emotion you portray
And every move of grace
Express far more than words could say.

There's fascination in your smile,
There's magic in your depth of power,
And shining from those wondrous eyes
A deep sweet love for child or flower.
You've risen in the realms of art,
You've known renown and world-wide fame
Success be ever yours to reach
That goal for which you aim.

We have printed the foregoing poem, if such it be, in the hope that someone will send us a better example of really poor verse. We would, ourselves, write a sonnet to the right side of Petrova's face if we ever saw it in print—a threat that will probably keep her turning her left cheek to our view (as usual) for some time to come.

—w s s—

Found Among the Missing.

Employes of film concerns who used to undergo military training on the roofs of various office buildings.

—w s s—

The Empys are taking on a new color scheme. "The Yellow Ticket" has been produced and Universal has purchased the screen rights to a recent Saturday Evening Post story, "The Yellow Dog."

—w s s—

Famous Reviewer Lured to Screen.

Joseph Limerick Kelley, one of the most conscientious writers that ever told an exhibitor a picture was good for a two-day run, began leading a double life Saturday afternoon, May 25, when "Cecelia of the Pink Roses" was shown to other reviewers at the New York roof. Mr. Kelley was then revealed as a camera actor in support of Marion Davies, star of the Ben Atwell press-agented production.

A large and excited assemblage of his fellow reviewers marked the showing by their critical presence and "a good time was had by all." Never before in all his experience did The Rambler so yearn to be a film reviewer—that there might at least be one complete and full exposure of Mr. Kelley's jaunty artistry in gamboling on the screen. It was a great day for the man who invented Kelley pool.

—w s s—

Kerrigan's Leg Mended.—Motion Picture News headline.

'Twas a long, hard pull.

—w s s—

Carpenter Visions Screen Millennium.—Motion Picture News headline.

Must have hammered his thumb.

—w s s—

The Eastman Drive Against the Hun.

"Me Und Gott" (Romayne).
"The Kaiser, the Beast of Berlin" (Jewel).
"To Hell With the Kaiser" (Metro).
"Over the Top" (Vitagraph).
"My Four Years in Germany" (First National).

Rambles 'Round Filmtown

'Arry's 'Aunted by Green Eyed Monster.

Dear Rambler:

The great, and very sudden fame which has come to me through the medium of your column, has sorely irked the soul of a friend of mine. Yours being the cause, it is only fair that yours should be the means of easing the anguish of his soul. I am enclosing his wail.—G. W. Landon.

Blimey Bill, jer bleeden nime's in ther piper agine. Ain't you a corf-drop, an no error. S'welp me ten men an a boy, it gives me ther pip, strite, it does.

I ses to me dona, I ses: "Ere's this ere Landon cove wot peddles them ere Pahrs (*) masheen things so stuck on 'is bally self that he cahnt keep his rile and anshint monniker outer site a single seckind."

She ses, ses she: "Garn, yer josser, yer jealous. 'Zif I didn't know! E's a clever little gent an 'e knows how to blow 'is own trumpet. Why'nt yer do the sime, yer softy. Your'e too bally 'orty fur this awb" (**).

I ses: "Wite; an' I'll show yer who's wich."

Then we finished the nite at ther "Pig an' Porker," over a pot or two o' fore 'arf. I got so blind I was run in an' fined Forty Bob fur bein d an' i (***).

Howsumdever, me dona furgave me, so everythink in the garden's lovely naow. I DON'T think.

Arter vich, lets dror a wail over the subsiquvent seekval.—W. Sikes.

—Powers. **—Orb. *—Drunk and incapable.*

—w s s—

Take Your Choice—Work or Jail?

A plaintive wail sounded through the Astor grill one afternoon last week. Roy Somerville was speaking:

"Talk about making slaves of the workingmen! What about the writingmen—huh? Here I've been grinding all week to get out an original story on time, and today I came up for air.

"Between this place and Rector's I have been ordered to go back to work on a five-reel feature for Lillian Walker, a two-reel comedy for Nat Goodwin and a vaudeville act for Dolan and Green. And each one wants delivery made by next Monday.

"Why, compared with the writingman the workingman is a pampered son of leisure and Uncle Tom was a lounge lizard. Why——"

The plaint died away in the sibilant hiss of a siphon.

—w s s—

Their Useless and Final E's.

Nat Stronge.
Peter Milne.

—w s s—

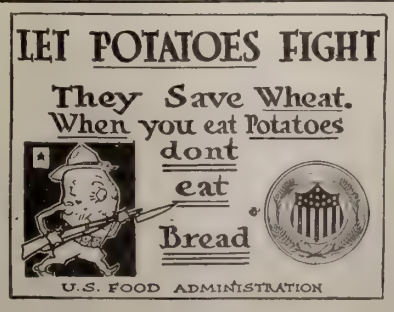
There's hope for the industry.

W. H. Strives to Please Public.—Motion Picture News headline.

—w s s—

Smoking Out the Men of Letters.

P. V. R. Key.
E. H. L. Denig.
F. V. H. Tidden.



"Mary's Burglar" Steals Space.

A seven-year-old youngster, daughter of one of the best known scenario editors in the country, bids fair to outdistance most of the well known and vastly older writers of motion picture scripts, judging by her premier effort. She is Charlotte Sarver, aged seven, daughter of Charles Sarver, manager of the manuscript department of World Films, and author, if you please, of a success scenario.

It is "Mary's Burglar" and the juvenile work will shortly be produced.

"Don't ask me about it," said Mr. Sarver, with a decidedly "I-didn't-raise-my-girl-to-be-a-scenariorist" air. "I assure you I didn't want a little scriptist in my family. But, accidents will happen, you know."

Miss Sarver is at present a pupil of Ossining School for Girls, Ossining, New York, despite which she follows the fans.

—w s s—

Making Haste in Upper Case.

John Libston, of the Interstate Film Co., and producer of "THE LAST RAID OF ZEPPELIN L-21," will sail shortly for Europe to photograph scenes for the Interstate's forthcoming production. The title has not yet been decided upon, but the picture will be a chronology of the life of President Wilson.

Necessary to the completion of this production is a scene showing the American troops entering Berlin. Mr. Libston has therefore decided to lose no time, expecting that by sailing immediately he will arrive in Berlin just in time to photograph this scene.

—w s s—

One of the Brooklyn theaters played "Cleopatra" four days and "The Kaiser" three, thus creating a third title: "Beauty and the Beast."—Chicot.

—w s s—

"Over the Top" Like a Blue Streak.

It was old stuff, but it worked, and Leo Cornelius, publicity manager for the Saenger Amusement Co., landed a story on page one, under a two-column head at Houston as a result. Cornelius went over to Houston from New Orleans to put on the publicity for "Over the Top."

Three-sheet dates, early one morning, were discovered obliterated with blue paint on every "stand" in town. German agents, it was whispered, were suspected, and the newspapers went strong for the story. They say the painting out stuff cost Cornelius three seventy-five. Before wages advanced he might have had it done for a dollar six bits.

—w s s—

Actors Hustle and Save Their Jobs.

So prompt was the response on the part of every man and woman working at the Famous Players-Lasky Hollywood studio when the alarm of fire was sounded recently that the flames were held within a comparatively small radius and the extent of the damage done greatly lessened, no doubt. Genuine gratitude is felt by the heads of the organization to those who counted not the personal risk in defending the property of the company against the inroads of the flames.

—w s s—

When Mae Marsh watches the first showing of a production in which she appears, her comments amuse those present. She regards herself not as Mae Marsh, but as a different person.

"What's she doing there?" she asks no one in particular. "Oh, she did that well," and "Isn't she bad right there."—Goldwyn Publicity.

Then No One in Particular Laughs.

—w s s—

Monroe Salisbury, while appearing in his newest Bluebird production, "The Eagle," wore a fantastic headpiece of eagle's feathers in the play. To assume stability he glued the downy helmet to his head every morning and pried it loose every night. The wear and tear on his classic head was terrific.—Bluebird Publicity.

Should Have Been a Bald Eagle.

Stenographer Saves Brother Joseph.

Joseph Doyle, of No. 1817 Morris avenue, the Bronx, declares that he owes the fact that he is visiting there at the home of his parents instead of being held in an internment camp in Canada to a letterhead of "The Eagle's Eye," the screen serial by William J. Flynn, the recently retired Chief of the United States Secret Service.

Joseph and his brother William arrived at their home in the Bronx from Canada last Saturday. Both are of draft age. Joseph was in Canada at the time of registration, and following advices of the American Consul there did not register in the Canadian enrollment on the ground that he was merely a visitor in the country.

William joined him there later after he was exempted by the local draft board in the Bronx. They had no trouble getting passports, but the one given Joseph got him into trougle at the border. It described him as a resident of Canada and immediately the authorities wanted his registration card. When he could produce none he was placed under arrest.

He was searched and was on his way to a detention pen when one of the immigration authorities who had been searching through the young man's possessions called for him to be returned. When Doyle was once more before him he saw the official was holding a letter on the stationery of "The Eagle's Eye." ,

"Do you know Chief Flynn?" he was asked.

"No," answered Doyle, "but my sister is a stenographer for the Wharton Releasing Corporation, which is producing his motion picture."

His questioner reflected for a moment and then told Doyle to have a seat. Joseph sat. Doyle doesn't know yet what was done, but in about half an hour he was told that he was free to cross the border.

—w s s—

Strictly Confidential.

The World man who reads a goodly part of the material contributed to this paper by publicists is considering the advisability of bestowing a medal on the first P. A. who says "will be released in July" instead of "the month of July."

—w s s—

Cameron H. Bristol, who has for a long time created publicity for Triangle's eastern establishment has scrapped the old mimeograph and taken a position with the Ladies' World.

—w s s—

Our Flap-Eared Poet On the Job.

The rumor bee is busy
Here in our little bower
But the trouble with his rumors is
That most of them are sour.

At press time the flapping ear of Moving Picture World correspondent picked up the soft strains of three reports.—Minneapolis correspondence.

—w s s—

E. P. Coffee Gets Divorce.—Moving Picture World headline.

On what grounds?

Say it yourself.

Rambles 'Round Filmtown

Next to more theaters the one thing lacking to make the world safe for the printer is more motion picture trade papers. Therefore the Evening Mail will, according to street rumor, revive its defunct Empy Supplement.

—w s s—

"War hath its wictories," as a well known film critic might write it. The famous German actor "willun" has changed his monicker from Hans Unterkircher to Thornton Church and will soon slide across the screen in Universal pictures.

—w s s—

"Lina Cavaliria and Director Edward Hose, During the Filming of Paramount's 'Love's Conquest'" was the caption used by the generally careful Motion Picture News under a studio scene in last week's issue. One of the disrespectful members of the Paramount staff was subsequently referring to the director as "Jose, Old Sox!"

—w s s—

She Reads Only Storey Papers.

The other day a young man paid a visit to Metro's west coast studios in Hollywood, where Edith Storey greeted him with the utmost cordiality. From "super" he has risen to the dignity of doing "bits" in motion pictures and he wanted the world to know how important he was.

"By the way, Miss Storey," he began, striking an attitude, "did you happen to see my name in the papers this morning?"

"Er, what paper?" inquired the star.

"Why, all of them. Didn't you see it?"

"No," drawled Miss Storey, "Were you in an accident?"

Whereupon the young man abruptly departed, amid shrieks of silence, with resultant mimeographing.

—w s s—

"What," asks Tom Moore, in Goldwyn publicity, "did moths live on before Adam and Eve wore clothes?"

Easy enough. Cotton and fir.

—w s s—

Press Agenting in Full Flower.

Do you know that—

The Simplex projection machines are advertised in the most unexpected places?

Botanists call the Simple Stemmed Burweed the *sparganium simplex.*.

Which goes to show that this flower—like our factory—is a projector plant.—W. R. Andrews.

—w s s—

And a smooth combination of initials for a publicist comes with Ivan press work.—O. I. Lamberger.

—w s s—

Billy West Coming East.

King-Bee Billy West has been promised a fourteen-day vacation about July 1. He will spend ten days of his furlough traveling on trains, and the other four days he will spend between Forty-second and Fifty-ninth street on Broadway, drinking ice cream sodas and seeing the strange sights.

Gertrude McCoy's Busy Week-End.

On Saturday afternoon, May 18, at 3 p. m., Gertrude McCoy, of the Paramount-Artcraft forces, reached Baltimore as the guest of Manager Weber, of the Gertrude McCoy theater, and remained over Sunday and Monday. On the first day of her visit Miss McCoy appeared personally at the theater named in her honor, in conjunction with the showing of Maeterlink's "The Blue Bird," in which she has the character of Light, and made a short speech after each performance and then greeted the patrons of the house.

For Sunday Mr. Weber made arrangements to take Miss McCoy to Camp Meade, where she was the guest of one of the Colonels and while there appeared at the main Knights of Columbus hall in a vaudeville show and then made a stirring, patriotic address to the assembled soldiers. "The Blue Bird" was also shown while she was there, through the activities of Mr. Weber.

On Monday she again appeared at the Gertrude McCoy theater and at night she aided the drive for selling War Savings Stamps at the corner of Baltimore and Holiday streets, where, mounted on the wooden tank "Thrift," which was built to aid the drive, she sold flowers, one to each purchaser, for $50. A picture of the girl on the tank was taken and eighteen people subscribed $50 each to get one. The total amount of the subscriptions was $3,500.

Miss McCoy stated to the correspondent of the Moving Picture World that she has been in touch with the Woman's War Relief of New York for some time and has made application to go to France as an ambulance driver. She appeared very anxious to go "over there."

—w s s—

Reichenbach's Absent Treatment.

Washington, D. C.—When Charles the Great, a trained ape which, with its consort, is appearing at the Strand theater in the prologue staged by Tom Moore in connection with the showing of "Tarzan of the Apes," escaped from its keeper, V. P. Wormwood, a near riot was occasioned in several emporiums in and around Ninth and D streets. The big ape, dressed as a dude, took possession of the kitchen of a restaurant and later ran up Ninth street for several blocks before being caught. The papers the following day were particular to state that this was not a press agent story and that the escape and capture of the animal was noted at the police station.

—w s s—

"Soon we will see babies with nickels in their tiny hands pushing their carriages up to the windows of moving picture theaters and gaining admittance," declared Justice O'Keefe, who sat with Justices Murphy and Collins yesterday in the Jamaica Court of Special Sessions.—Brooklyn Eagle.

Industry and Approaching Infancy.

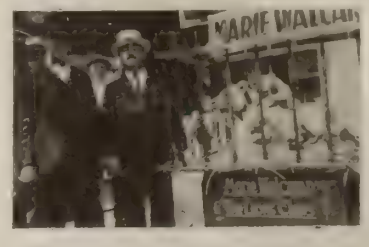
—w s s—

At the risk of repetition we say it yet: Slip the Dope and Everything No One Else Will Print to

THE RAMBLER.

Stuffed Lions To Advertise Feature.

A unique method of advertising Marie Walcamp in "The Lion's Claws," was arranged by Pierce and Scheck, the pioneer film men of Baltimore, for their Grand theater, at Baltimore and Holiday streets, one of the chain of theaters operated by them in that city. Recently when this feature was run at the Grand Philip Scheck conceived the idea of placing a cage of stuffed lions in front of the theater to attract attention. He saw the mother lion and the cubs advertised in a department store for $25 and after purchasing them had his boys at the Leader theater make the cage out of old broomsticks and a couple of boards. He has made arrangements for the display to be used at other theaters in Baltimore booking the feature. In the photo are shown John Scheck, manager of the Grand, and George Mathews, with Pierce and Scheck.



John Scheck and Geo. Mathews.

Pathe's "Moral Suicide" Reaching Out.

After being successfully exhibited in nearly a hundred theaters in New York and Newark "Moral Suicide" was released last week by Pathe in five other large cities, Boston, Chicago, Atlanta, San Francisco and Los Angeles. This release was made in co-operation with the Hearst newspapers in the cities named, for "Moral Suicide" is receiving stronger publicity at the hands of this group of papers than has ever been accorded any film feature. Not only are special articles by Hearst's most important special writers to appear as the film is shown locally, but there is a series of strong art features by Nell Brinkley, Hal Coffman and other people of the drawing-board enlisted to put "Moral Suicide" on the map of big-punch hits.

Manufacturers' Advance Notes

Fox to Exploit Bara-Farnum Reissues as "The Big Six"

THEDA BARA'S famous vampire production, "A Fool There Was," is to head the list of the Bara and William Farnum subjects that Fox will release in re-edited and revised form beginning in June. The statement from the Fox offices says the pictures, for which Mr. Fox has adopted the official slogan of "The Bix Six of 1918," will be issued in the following order: "A Fool There Was," "The Bondman," "The Clemenceau Case," "The Plunderer," "The Two Orphans," and "A Soldier's Oath."

"As is apparent from the list," the statement continues, "the Bara and Farnum dramas are alternated. We have not yet decided definitely just when the first of these Bara productions is to go out, but the date depends largely upon the time when the new matter for their exploitation is finished.

"We are not only having them completely revised by Miss Hettie Gray Baker, the editor of our productions, but we are preparing entirely new lithographs, new lobby displays, new slides, new cuts, new mats and new press matter.

"Our branch offices are going to conduct a vigorous campaign on 'The Big Six' and, incidentally, we plan to make that slogan known well throughout the film world. Their efforts will be backed up by the home office by extensive advertising and publicity.

"We desire to call the attention of exhibitors everywhere to the fact that each of the six photoplays, in its 1918 version, is to be released in five reels. This should make them even snappier and brighter and faster-moving than in their original form."

Universal to Star Polo in Big Circus Serial

BOYS from six to sixty to whom the odor of the sawdust ring, the blare of the ballyhoo band, and the shout of the peanut vendor are either present day realities or treasured memories will hail with delight the reappearance of their idol, Eddie Polo, in a big circus serial that is in course of preparation at Universal City under the supervision of Director J. P. McGowan.

For Polo it will be but a flash-back to a few years ago when he was starred performer "under the big top," and many of the thrills that will be reproduced in the various episodes of the serial will be merely pages lifted from the diary he kept while trouping under canvas.

Polo broke into screen limelight three years ago in "The Campbells Are Coming," when he gave to photoplay fans the first of a series of athletic stunts.

While Polo's work has been largely confined to serial work he has appeared in a number of features that have shown his versatility and ability to act as well as perform feats of daring. Notable among these were "Onda of the Orient" and "Behind the Lines."

His work with Marie Walcamp in "Liberty, a Daughter of the U. S. A.," as well as the following serial, "The Bulls' Eye," is still pointed to.

Newspaper Atmosphere in Ray Story.

Every newspaper man from cub reporter to managing editor will appreciate "His Own Home Town," Charles Ray's newest Paramount picture, from Larry Evans' story, directed by Victor L. Schertzinger, because it contains enough of the characteristic "graft" quality to prove entertaining and evoke memories of big "stories" that have broken in the past.

Every small town has its "Tweed Ring" in little. However small the circle, it is generally successful in a measure and for a time, in encompassing all the good people of the village. Such a ring exists in this picture, which Thomas H. Ince supervised and now presents for the edification of Paramount patrons.

Truex to be "Opposite" to Miss Shirley Mason

ERNEST TRUEX, juvenile actor, has been engaged to play opposite and to be featured with Shirley Mason in the John Emerson-Anita Loos productions, which will be released under the Paramount trade-mark.

Ernest Truex is the youngest comedy star on the speaking stage. One of the biggest hits of his career was scored in "The Very Idea," which closed recently at the Astor theater after a long run. He is now on tour with a new comedy, "What Could the Poor Girl Do?" Other vehicles in which Truex added notably to his prestige were "Very Good Eddie," "The Dummy" and "The Good Little Devil."

The comedian received his first dramatic training when a baby, and his first public performance was given as he had just reached his fifth birthday. Little Ernest and another infant phenomenon, Helen Fairbanks, then went on tour under the management of Mrs. Truex.

Truex appeared in the title role of "A Good Little Devil," produced by David Belasco. This was the production in which Mary Pickford appeared. The same roles were played by Truex and "Little Mary" in the Famous Players screen adaptation, and Truex also had an important part in "Caprice," another Mary Pickford photoplay.

The comedian is five feet one inch in height, and Shirley Mason is a trifle below five feet, making them well matched for the vivacious photoplays in which they will appear together under the direction of John Emerson. Work on these pictures will be commenced shortly.

Animated "Gets" Cement Steamship.

America's first "stone" steamship has proved a success. The suggestion of a "stone" vessel seems ridiculous at first to the mind of the layman. "Stone won't float," he says. True, and neither will steel or iron, yet steel steamships traverse the ocean lanes every day. That "stone" ships not only float but make considerable speed is well proven by Universal Animated Weekly No. 24, where pictures of the trial runs of the Faith, the only large concrete vessel is the world, are shown. The Faith, in the opinion of shipbuilding experts, has solved the problem of lumber in ship construction. With the demonstrated success of the concrete ship America has immediately set about building many more.

Another Rupert Julian Picture Coming.

Exhibitors throughout the country who have added to their bank accounts through the presentation of "The Kaiser, the Beast of Berlin," which was directed by Rupert Julian, and in which he picturized the Kaiser, will have an opportunity to capitalize on the popularity of the star by booking "Midnight Madness," which will be released by Bluebird on June 3. The picture was directed by Julian. He was just about to finish it when work was stopped in order that he might play in and produce "The Kaiser."

Ruth Clifford plays the leading role. She has the support of Harry Von Meter, Harry Holden, and Louis Willoughby. "Midnight Madness" is a mystery story.

Scene from "All Woman" (Goldwyn).

Eleventh Episode of "Lion's Claws" Leads Universal

FOR the first time in several months the release list as issued weekly by the Universal Film Company for the week of June 10 lists but one serial episode, that is the eleventh episode of "The Lion's Claws," with Marie Walcamp.

The final, or eighteenth, episode of "The Bull's Eye" had its presentation in the first-run houses during the week of June 3. Universal failed to schedule another serial to follow "The Bull's Eye" in place of the usual second serial, scheduling the two-reel western drama, "Play Straight or Fight."

"Merry Mermaids," a two-reel L-KO comedy, in which the L-KO beauties are given unsual prominence, also appears on the schedule for June 10. The comedy revolves around a swimming-school tank, on the edge of which the mermaids disport attired in the latest bathing costumes, the creation of American makers who have been thrown on their own resources as designers since the war shut off the Paris modes.

"Stepping Some," a Lyons-Moran one-reeler, according to Universal, is strong enough to help along any feature. It is the unfortunate mix-up of a commission man who has to use his own wife to entertain an out-of-town buyer. The commission man then has to entertain a visiting female buyer. Of course both parties go to the same cabaret with the usual family row resultant.

The third comedy on the list is a Nestor, with Gale Henry and William Franey, entitled "Butter Again."

The usual split-reel subjects, consisting of the Universal Animated Weekly, Universal Screen Magazine and Universal Current Events complete the regular releases for the week.

Higher Thought Stuff In Coming Fisher Comedy

THE American-Mutual production starring Margarita Fisher, "A Square Deal," was adapted to the screen by Elizabeth Mahoney from a story by Albert Payson Terhune. As a magazine story it attracted wide attention. It will be released June 10.

Miss Fisher gives an unaffected portrayal of a type that has achieved more or less notoriety of late, a young girl who finds home tedious and seeks diversion in the dubious society of a "Higher Thought" clique. There is some similarity in the theme to that of Charpentier's opera, "Louise," with the exception that the setting is an American one and the ending happy.

The direction was in the hands of Lloyd Ingraham. Jack Mower plays the lead, that of the young husband, and does some excellent work. Others in the cast are Val Paul, Constance Johnson, Louis M. Wells and Nanine Wright.

Romantic Drama Picked for Lockwood.

To obtain the exterior scenes for his newest Metro starring vehicle, "A King in Khaki," a romantic drama based on Henry Kitchell Webster's novel of that name, Harold Lockwood with his director, Fred J. Balshofer, and members of his supporting cast, will leave the Hollywood studio this week for a location off the Pacific Coast near Monterey, California.

The locale is an island in the semi-tropics which is being developed under the supervision of a former New York newspaper reporter for a syndicate of Wall Street promoters. In spite of its military title, "A King in Khaki" does not bear on the war either directly or indirectly. It is a drama of romance which begets its title from the king of the island, whose habitual dress is khaki. The role of the picturesque, khaki-clad Smith will be played by Mr. Lockwood.

Locomotive Upsets Film Players.

Three young women members of the Henry Lehrman Sunshine Comedy companies were injured recently when a locomotive struck a wagon in which they were riding during the filming of a picture. Miss Sylvia Day suffered bruises on the arms, and the Misses Betty Carpenter and Mary Eccleston were bruised about the body and legs. All three were hurled from the wagon.

Pathe Shows Thrills of Allied U-Boat Hunters

THE thrilling life of the Allied U-boat hunters is graphically portrayed in "With the Drifters and Mine-sweepers in the Danger Zone," the gripping Official British War Picture released exclusively through Pathe on June 9. This remarkable picture is the fifth of Pathe's "Britain's Bulwarks" series of official scenes from all phases of the great world war. The opening scene shows the "sea dogs" who man the drifters and mine-sweepers. Next we see the two kinds of mines sown within the submarine zone.

Included in the feature are scenes of the British destroyer leaders, which act in close co-operation with the drifters and mine sweepers. Two of these famous destroyers, "Swift," and "Broke," are shown.

Mary MacLaren to Make "Bread."

"Bread" is the tentative title of Mary MacLaren's latest Universal special feature production, work on which has begun at Universal City under the direction of Ida May Park. Evelyn Campbell, who wrote the story, has shown what tremendous effect on humanity may be brought about through such a simple atom as a loaf of bread. Kenneth Harlan and Edward Cecil will have the principal masculine roles, while Gladys Fox and Louis Morrison also have important parts.

"The Spawn" Is After-the-War Story.

A daring theme is followed in "The Spawn," a new Bluebird photoplay, in which Grace Cunard stars under the direction of Joseph de Grasse. The play deals with conditions as the author assumes they will be after the war. A diversity of opinion as to the attitude of the allies toward the Beast of Berlin when peace is restored makes "The Spawn" a photodrama to which great interest is directed.

Three Boroughs House Fox Studios.

The recent use by an editor of the term Fox's "Eastern studios" as synonymous with William Fox's "New Jersey studios" moves the company to call attention to the fact that three boroughs of New York City house Fox studios; also there are companies engaged at the several New Jersey plants.

The Fox organization is said to be the only one that has this distinction, and Mr. Fox points to it as one sign of the steady expansion that is taking place in the East as well as the West.

"Her Final Reckoning" Completed.

Emile Chautard has just finished "Her Final Reckoning," the famous director's first production for Paramount release, providing Pauline Frederick with a starring vehicle of intense emotionalism. The character she portrays is a creature of moods, inheriting a passionate nature from her gypsy mother which is disclosed in her love of outdoor life, and her partiality to wandering gypsy bands whose wild music touched responsive chords in her heart.

The hundred thousand feet of film taken for "Love's Conquest," the Paramount picture starring Lina Cavalieri, has been trimmed to about fifteen thousand, and Director Edward Jose is engaged in cutting it down to its final length.

Hodkinson Service Scores on East Side.

The Meyer & Sneider Circuit, controlling a large number of houses on the east side of New York, has written an enthusiastic letter to the W. W. Hodkinson Corporation in reference to Paralta Plays. The circuit claims unqualified success with the Warren Kerrigan, Bessie Barriscale, and Henry B. Walthall productions in all its houses.

"The Girl and the Graft" (O. Henry).

Another trio of popular players is featured in an O. Henry story, "The Girl and the Graft," released this week by General Film. Edward Earle, Florence Dishon, and Adele De Garde are the principals in this sprightly story of New York life. The surprise ending adds greatly to the strength of the tale.

Hart Finishes "Shark Monroe."

"Shark Monroe," William S. Hart's latest Ince-Artcraft picture, is at last completed, after numerous delays occasioned by the star's Governmental service for the Liberty Loan. Katherine MacDonald, who appeared as his leading woman in "Shark Monroe," will again fill that post in his next picture.

Julian Directing Ruth Clifford.

Rupert Julian, creator of "The Kaiser, the Beast of Berlin," is now directing Ruth Clifford, Zoe Rae and Kenneth Harlan in a southern romance, similar to "A Kentucky Cinderella," in which Ruth Clifford made her first big Bluebird hit.

Pathe's New Serial "Hands Up" Combines Old and New

PATHE announces that the next serial of the big distributing company will be "Hands Up," produced by the Astra Film Corporation, story by Gilson Willets, scenario by Jack Cunningham, and starring Ruth Roland with George Chesebro as the hero. "Hands Up" is a western story dealing with a field of motion picture material not yet touched for the screen—the traditions and legends of the Inca Indians with a modern story of romance and adventure. The cast further includes Easter Walters, Geore Gebhardt and William A. Carroll. James Hall, who produced the "Bull's Eye," will direct.

It is stated that "Hands Up" will be a most elaborately and expensively produced western serial and that it has a story of real literary value.

Gilson Willets in preparing the story of the serial has made a minute investigation of the material with which he has worked. His ability as a builder of fiction assures a story of love and romance that will have as wide an appeal as his many works have had. Ruth Roland, the star of "Hands Up," won the hearts of countless screen enthusiasts by her work in "Who Pays," "The Red Circle" and "The Neglected Wife," also in several five-reel features released by Pathe.

George Chesebro will be remembered for his recent work in "Broadway, Arizona." He played lead with Olive Thomas for many months, also with Mae Murray, Dorothy Philips and others. Before his present engagement for "Hands Up" he was leading man with Viola Dana.

Easter Walters, because of her expert skill in various fields of athletics, was engaged by Louis J. Gasnier to play one of the principal parts in the serial. Miss Walters "photographs like a million dollars."

George Gebhart is known as the greatest portrayer of Indian characters on the screen. Like Mr. Gebhart, William A. Carroll grew up in the show business. He has a wide range of work and has appeared in many notable films.

Bud Fisher Puts Over Novelty in a Cartoon

The greatest success that has attended the release of any of Bud Fisher's animated Mutt and Jeff cartoons thus far, according to a statement by an official of the Fox Film Corporation, through whose exchanges they are now being distributed, is that scored by "A Fisherless Cartoon," issued a fortnight ago. The picture is "a cartoon within a cartoon" and recites in clever pen-and-ink drawings the efforts of the genial Mutt and Jeff to make a cartoon without the aid of their creator, Bud Fisher.

The statement says that the contract department at the Fox headquarters has received many letters and telegrams from exhibitors complimenting the Fox offices on the novelty and the originality of the subject and appreciating the extra footage that the film carries.

The picture, it is explained, runs about 650 feet—150 feet longer than the usual Mutt and Jeff. It had drawn extraordinary attention from the public and the exhibitor because it is believed to be the first that has shown the difficulties with which an artist making animated cartoons has to contend.

The artist's troubles are dealt with in humorous vein, of course, but the seriousness of the problem is there, nevertheless. Few persons realize that it requires thousands of individual sketches for the material from which an animated cartoon is derived.

"Not the least of the several good twists in 'A Fisherless Cartoon,'" the statement continues, "is the effect that is obtained when the cartoon that Mutt and Jeff have drawn is shown on the screen—all within the cartoon.

"When Mr. Fox took over the releasing of the Bud Fisher's work, he promised that the pictures would be funnier than ever. That is a promise that has been kept faithfully—and the cartoons for June are the most enjoyable group we have had for any month. We are particularly gratified to find, upon examination of our contracts, that the cartoons are being booked equally by the large downtown theater and the small neighborhood house."

Select's "Over There" Fits Red Cross Work

In the week of the second war drive of the American Red Cross, when every exhibitor was doing his utmost to enlist the sympathy of his patrons for this noblest of all causes, and when many showmen found a most successful method lay in cooperation with local branches of the Red Cross in showing "Over There," comes again the news of the continued public approval of Select's patriotic photodrama. "Over There" features the work of "the greatest mother in the world," as this organization of mercy has so eloquently been called.

In a testimonial from C. M. Peregrine, manager of the American theater at Corning, Iowa, that well known exhibitor writes:

"'Over There,' your patriotic production, smashed our box-office record to smithereens. We played to more gross business on the last day of the run than was ever known before in our seven years' experience as an exhibitor. Ordinarily, by 11 o'clock p. m. people begin to grow restless and want to get to their homes, but not so with this picture. In fact, we were standing them up at 1 o'clock in the morning and, to my knowledge, not a person left the theater until the last 'Good Night' was flashed on the screen at 1:30 a. m."

A. T. Campbell Comes to Vitagraph.

A. T. Campbell, a former exhibitor in northern Michigan, started out Monday morning as traveling salesman for Vitagraph pictures. He will cover the western part of the state, from Detroit.

Scene from "The Street of the Seven Stars" (De Luxe).

"Wolfville Tales" Are Meeting Exhibitor Favor

So far two of the Wolfville Tales have been released by General Film, and they have already established themselves in favor, according to officials of the company. Many inquiries for new subjects in this series followed the release of "The Clients of Aaron Green" and "Cynthiana."

Patricia Palmer.

The Wolfville Tales, by Alfred Henry Lewis, present a tangible thing to pin to a set of truly human characters carried along generally through the series. Although each story is complete the effect is similar to that of a serial, as the atmosphere is always the same and the fortunes of the characters constantly overlap. The better known Wolfville characters are brought to life in a successful manner. Patricia Palmer, featured in numerous O. Henry and other Western film stories, plays the leading feminine roles in these Broadway Star Features. Tex Thompson's part is taken by Tex Allen, a well known Western player, and the part of Old Man Enright is portrayed by George Holt. Mrs. Rucker, another familiar Wolfville character, is presented on the screen by Hattie Buskirk, who has done many character parts of an attractive type. William Lester as Doc Peets and Robert Burns as Cherokee Hall also contribute to the success of these delightful stories.

The Wolfville Tales are released fortnightly, alternating with O. Henry stories to provide a weekly high class two-reel comedy-drama or drama interpreting the most popular short stories of the day. Intensive productions, similar to that given the O. Henry stories, is being devoted to the Wolfville Tales, and forthcoming releases under the Broadway Star Features brand are expected to prove a revelation.

What Triangle Has In Work For Distribution In June

At the Triangle Culver City studio, in addition to "The Heritage," "Station Content," "The Last Rebel," and "The Poor Fish," a Keystone comedy heretofore announced, the June schedule of Triangle includes several unusual productions which are now in production.

In response to the demand for diversity of theme in Western dramas, Triangle will offer Roy Stewart in a series of cowboy plays adapted from the famous "Red Saunders" stories by Henry Wallace Phillips.

"The Fly God" is the working title for the second of this series of Western thrillers, and will be released June 23. "The Red-Haired Cupid" was the first.

A new two-reel Triangle-Keystone comedy to be put into production, with William Beaudine handling the megaphone, has been temporarily titled "Flapjacks." This is scheduled for release the week of June 9. It was written by Frank Condon, and has a Western locale.

Director J. W. McLaughlin has started work on a picture that will serve as a vehicle for William Desmond. The story opens in the East, and then jumps to the Canadian Northwest, where Desmond is shown as an officer of the Northwestern Mounted. Maude Wayne will be seen as Desmond's leading woman.

Standard Releases the "Wolf Girl."

The American Standard Motion Picture Corporation will shortly release the western drama, "The Wolf Girl," starring Beatrice Allen. The picture is the first of a series produced by Square Films, Inc. "The Wolf Girl" was directed by Will Rex, and it is based upon a story by Fred Lucas.

William Farnum and Mary Mersch in "Riders of the Purple Sage" (Fox).

Farnum Completing Grey's "Riders of the Purple Sage"

After having spent three weeks in Arizona and the Grand Canyon working on outdoor scenes for "Riders of the Purple Sage," the William Farnum Standard Picture release for June, Farnum and his company are back at the William Fox Hollywood studio. In Hollywood the Fox star will complete the final interior scenes for the completion of the production, which is based on the Zane Grey novel of the same name. In the cast besides Mr. Farnum are Mary Mersch, Murdock McQuarrie, Marc Robbins, William Scott, Katherine Adams, Nancy Caswell and J. Holmes.

To give the proper atmosphere to a street set in the subject Mr. Farnum enlisted the aid of 150 Civil War Veterans from a government home and not only tided himself over a difficulty, but also gave the old men a treat in the way of entertainment.

Ten big automobiles were sent to the home with the message that it was Farnum's treat. Besides it was said that there was a five-spot in it for each of the men who took part. This was enough for the veterans. When they were told that they would have to discard their blue uniforms and don civilian clothes of the early Mormon period, however, many balked. Informed of the exact reason, they acquiesced, and the scenes were a huge success.

Ebony Burlesques Flat Life.

"The Janitor," another of the series of Ebony comedies to be released by General Film, presents the company of negro players in one of the most laughable stories they have screened. New talent has been added to the company, and much attention has been given to the development of the plot, which is said to present a convincing burlesque of flat life off South State street in Chicago, where the picture was filmed.

Ned Finley in Mystery Role.

"The Man from Nowhere," a Blue Ridge Drama featuring Ned Finley and Marion Henry, is the fifth Ned Finley production for General Film. "The Man from Nowhere" abounds in tense situations, and contains a heart interest note as well. Ned Finley plays the role of Jud Lindsay, the man from nowhere, who witnesses a murderous attack upon a new millhand by the foreman and one of his helpers. As a result he becomes the central figure in a fast moving drama which revolves around the attempts of the foreman to remove the lone witness to the crime. The climax is reached in a thrilling sawmill scene.

Several well known players formerly associated with Finley at the Vitagraph studio are now working with him at Bat Cave, N. C. Among them are Harry Hammel and Logan Paul.

Times Square Doubles Up On Norma Talmadge

A MOTION picture star's feature production is being shown simultaneously in two prominent photoplay houses on Times Square. "De Luxe Annie," the Select Picture made by Norma Talmadge, was the feature attraction at the Rialto during the week commencing May 19, and also at Loew's New York theater, across the street on Wednesday and Thursday of the same week.

This is the first time that Maanager Rothapfel has consented to play a star's production day and date with any other Times Square theater, and this is the first time in the history of that neighborhood that two photoplay houses which show first runs exclusively and which are practically across the street from one another have played the same attraction on the same day.

Strong Supporting Cast For Artcraft's "A Doll's House"

THE main supporting characters in "A Doll's House" are of importance. In the Artcraft picture, released June 2, which is adapted from the Ibsen drama, particular attention was given to the cast supporting Elsie Ferguson.

The part of the strait-laced husband is played by H. E. Herbert. Alex K. Shannon has the part of Krogstadt, the blackmailing money lender, who brings grief to the Helmar household. His better nature is touched by the plea of Mrs. Linden, played by Ethel Grey Terry. Warren Cook is Dr. Rank, the family phyisician. Mrs. R. S. Anderson convincingly plays the part of Anna, the nurse, and Tula Belle, who appeared in "The Blue Bird," and Ivy Ward are the Helmar children and Douglas Redmond and Charles Crompton the Krogstadt children. Maurice Tourneur directed the picture.

World Pictures Making An Oriental Production

AFTER several weeks preliminary work, Director Oscar Apfel has "Mandarin's Gold" under way at the World studio. Miss Kitty Gordon is the star, and Irving Cummings is her leading man. The other members of the cast include George MacQuarrie, Warner Oland, Anthony Merlo, Marguerite Gale, Veronica Lee, Joseph Lee, Marion Barney, and of the Chinese professionals Charles Fang and Alice Lee are the best known. Philip Lonergan, the pioneer scenarioist, wrote the story.

The picture has an Oriental locale, and requires a large number of Chinese. Because of this fact an interpreter had to be engaged. Director Apfel and the technical director made a tour of New York's Chinatown for the purpose of selecting the necessary and unusual properties. Mr. Apfel, believing in absolute fidelity to the requirements of his stories, located as many scenes as possible in Chinatown. A school in Mott street, the principal thoroughfare in Chinatown, where the children of the vicinity attend, was secured for the prologue of the picture.

The most difficult task for the casting director was to obtain suitable Orientals for important parts and extras. Scouts canvassed the Chinese district, visited the Chinese theater in Doyer street in securing extra people. One was fortunate in discovering a Chinese girl who had previously appeared with success in pictures.

Four Artcrafts Listed For Release in June

FOUR Artcraft pictures are listed for release by the Famous Players-Lasky Corporation, presenting two female and two male stars. Two of the pictures were produced in the western coast studios and two in the east, the Mary Pickford and Douglas Fairbanks offerings coming from Los Angeles and the Elsie Ferguson and George M. Cohan photoplays from New York.

The first subject is Elsie Ferguson in "A Doll's House," adapted from the play by Henrik Ibsen. On the 16th Douglas Fairbanks creates a new character as a newspaper reporter in "Say, Young Fellow," and it is quite likely that the novelty of this picture will make it the most attractive of his screen successes.

On the same day "Hit the Trail Holliday," starring George M. Cohan, is released. Mary Pickford makes her appearance on June 23 in "How Could You, Jean?" It was adapted by Frances Marion from the novel by Eleanor Hoyt Brainerd.

Current Events Has Bit that Thrills.

The "Blue and the Gray" in a new combination is one of the striking patriotic features of Universal Current Events No. 53. The blue is the blue of the "Blue Devils" of France and the gray the gray of the marvelously efficient young men composing the crack cadet corps of West Point Military Academy. The "Blue and the Grey" mingled on the visit of the famous Alpine Chasseurs to the most famous military academy in the world. The Alpine Chasseurs watch the future generals march, and in turn parade for the cadets. It is a picture that will thrill.

Nine Essanays Released in June.

Essanay's schedule of releases for the month of June includes nine pictures. Four of these are Western pictures, the revivified Broncho Billy dramas, and five are comedies, the Snakeville series.

On June 1 comes "Slippery Slim's Inheritance," followed each week by "Sophie's Legacy," "Sophie Gets Stung," "Slippery Slim—Diplomat," and "Slippery Slim and the Claim Agent."

Beginning June 7 the weekly releases are "Broncho Billy's Grit," "Broncho Billy's True Love," "Broncho Billy and the Western Girls," and "Broncho Billy Wins Out."

Many Unusual Settings In "The Venus Model"

IN "The Venus Model," her latest Goldwyn picture, Mabel Normand appears in a production replete with movement, interest and unusual beauty. And in the person of the sprightly star all these elements of success are concentrated, although the production in itself is unique.

Settings of unusual richness and beauty have been devised by Hugo Ballin. They range all the way from a shop window simulating a sandstrewn beach, where Mabel Normand poses in a chic bathing costume, to a restaurant where living birds are used in great numbers for decorative purposes. They are not caged, but are grouped on branches of trees set in niches in the walls. Love birds, parrakeets, and Java sparrows are used, with some magnificent parrots hanging in ornamental rings. The effect is original with Mr. Ballin, and is an outstanding feature of the production.

From another standpoint the bathing suit factory is equally interesting, with its array of dummies clad in the garb of the beaches. The scenes which show the chute down which boxes are shot for shipment are highly diverting. When the star herself elects to shoot the chute and slides down head first at high speed audiences are assured the heartiest laugh of the season.

A child, a little girl named Nadia Gary, contributes almost as much as Miss Normand to "The Venus Model" with her beauty and sympathetic acting. She is the first model on whom Mabel Normand fits the bathing dress she has designed—the costume which brings the star success and love and exciting adventures.

Much of the excitement for the audience will be found in the episodes in the shop window and around it. A great crowd surrounds the place, drawn there by the promise of seeing the wonderful "Venus Model." When Mabel Normand appears clad in the already famous swimming suit she creates a sensation. That sensation fortunately is not confined to the shadow people on the screen, but spreads to the audience in the theater.

Robert Thornby Is Now William Fox Director

ROBERT THORNBY has been added to William Fox's directorial forces and will work in the Western studios at Hollywood, Cal. Mr. Thornby has already taken active charge of a vehicle starring Jewel Carmen, the story of which is based on Gouverneur Morris' dissection of metropolitan life and character, "You Can't Get Away With It."

A Fox statement says that this production will be by far the most pretentious starring film Miss Carmen has had and will be one of the most expensive photodramas the company has ever released as a Special Feature. Scores of scenes will be taken in Arizona and on wonderful locations at Catalina Island. Because of the nature of the play, the indoor settings, it is said, will also be more costly and ornate than usual.

Director Thornby has been busy during the week casting the subject and supervising the creation of the first "sets."

Several of the leading film corporations are said to have been in a spirited competition for the motion picture rights of "You Can't Get Away With It" and the Fox scenario department is delighted at having made the purchase. The story is not only the work of one of America's most distinguished and widely-read authors, but has the further advantage of being admirably suited to the screen.

Dramas are now being produced in the West by a staff of five Fox directors. These men are J. Gordon Edwards, Frank Lloyd, Edward J. LeSaint, Lynn Reynolds and Mr. Thornby. In addition, there are a number of Sunshine Comedy makers under the supervision of Henry Lehrman.

Scene from "A Red-Haired Cupid" (Triangle).

Triangle Releases June 2 Southern and Western Dramas

THE first release on Triangle's June 2 program, "The Man Who Woke Up," is a picturesque story of the South relating the conflict between the unyielding character of a staid, old aristrocratic Southerner and the progressive ideas of a kindly Northerner who is residing in Oglesby with the philanthropic intentions of investing his millions to the welfare and progress of this small town community. Many trying experiences are encountered by the Southerner before his prejudiced dislike for the Northerner is overcome, but when his good wife finally asserts herself he awakes to a realization that the intentions of the philanthropist are sincere. Then the romance which has developed between the son and daughter of the feudists reaches a happy climax, and the two journey onward with the parental blessing.

Pauline Starke is featured in this production with William V. Mong, who wrote the story. Darrell Foss has the part of Foster's son, while George Hernandez appears as old man Foster. J. W. McLaughlin directed, and Steve Norton photographed.

"The Red-Haired Cupid," featuring Roy Stewart, is the second release for the week. It is the first of a series of the screen adaptations of the famous "Red Saunders" stories by Henry Wallace Phillips. It is a comedy of the West relating the adventures of a ranch foreman who, through his natural interest in "things human," becomes involved in the love affair of his pal with an attractive little woman from the East. As a modern cupid with Western diplomacy he guides their romance to a happy conclusion. Roy Stewart is William (Red) Saunders. Others in the cast are Ray Griffith and Peggy Pearce. The picture was directed by Cliff Smith, and Steve Rounds photographed.

The concluding release of the week is a Keystone comedy, "The Poor Fish," featuring Ed. Brady and Claire Anderson.

"Good Night, Paul" Is Good Type of Farce

OF all the various types of acting, one of the hardest and one requiring the most skill, is farce. For this reason the hardest working actor or actress, and the one who must pay the greatest attention to the fine points, is the farceur, or his feminine co-worker, the farceuse. For the aim of farce is, primarily, to make a series of unreal incidents seem convincing; their very improbability and the speed with which one incident follows another bring forth the situations with arouse us to merriment. Constance Talmadge has achieved her best in the characterization she has created in the heroine of "Good Night, Paul," a Select subject.

Doris Kenyon Selects Cast For "Inn of the Blue Moon"

DORIS KENYON has completed the cast for "The Inn of the Blue Moon," by Louis Joseph Vance, the second feature to be produced by Miss Kenyon's own company, De Luxe Pictures, Inc. In this picture Miss Kenyon assumes two roles, impersonating twin sisters whose parents separated when they were infants, the two girls being brought up in wholly different environment. Miss Kenyon has two leading men of totally opposite types—one a stalwart, manly American, and the other an Englishman of the fortune-hunting variety.

For the part of the American, Miss Kenyon selected Harry C. Browne, at present appearing as leading man in "Oh, Lady, Lady!" at the Princess theater. His most recent film work was with Constance Talmadge in "Scandal." The other leading man is Crawford Kent. Mr. Kent will assume the role of the Englishman. In addition to a long list of stage successes, Mr. Kent's most recent screen activities were as leading man for Elsie Ferguson in "The Song of Songs" and for Pauline Frederick in "Double Crossed."

Lyn Donaldson, whose impersonation of "Night" in "The Blue Bird" attracted attention, has been cast for the part of an unscrupulous half-sister of the twin's father. Other prominent members of the cast are John Hopkins, William Walcott, and Harriet Ross.

William S. Crolly has been retained by De Luxe as cameraman, while E. C. McCarthy, formerly Mr. O'Brien's assistant, is technical director and studio manager.

Miss Ferguson Plays "A Doll's House."

Portraying one of the most arduous roles in her screen career, Elsie Ferguson will be seen as Nora Helmar, the chief character in "A Doll's House," an Artcraft picture released June 2, adapted from the famous play by Henrik Ibsen. The role of the husband is played by H. E. Herbert, and Ivy Ward and Tula Belle are the children. The heavy part of Krogstadt is interpreted by Alex K. Shannon. Maurice Tourneur directed.

Scene from "Prunella" (Paramount).

World Pictures Announces List of Its July Releases

FIVE World Pictures are scheduled for release during July in which Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell, and June Elvidge are starred. Care has been exercised to produce program releases which would bear favorable comparison with special features sold on the open market.

Barbara Castleton in "The Heart of a Girl" is scheduled for July 1. John G. Adolfi handled the direction of this picture, and his initial World Picture is said to be of marked superiority. Irving Cummings is the leading man.

The second production, released July 8, is "Neighbors," featuring Madge Evans, the child star, and Johnny Hines, who makes his first appearance as a World star in this picture. Frank Crane was responsible for the direction.

Kitty Gordon appears on July 15 in "Tinsel." Oscar Apfel directed. The cast assisting Miss Gordon is almost entirely composed of principals; namely, Miss Muriel Ostriche, Frank Mayo, Anthony Merlo, Bradley Barker, George de Carleton, and Marie Nau.

Carlyle Blackwell and Evelyn Greely make their joint appearance in "The Golden Wall" on July 23, which was produced under the direction of Del Henderson.

On July 29, June Elvidge in "The Judge" is released. Travers Vale was in charge of the work of production. John Bowers plays, as usual, opposite Miss Elvidge.

Carey in Bear Valley.

Harry Carey and company are now in Bear Valley shooting snow scenes under the direction of Jack Ford for Carey's new Universal special feature production, "Hell's Neck."

The cowboy star in this photoplay leaves his western atmosphere and invades the Canadian Northwest—where the adventures of the mounted police are rich in romance and furnish ideal themes for red-blooded melodramas. Neva Gerber will again be Carey's leading woman. Eugene B. Lewis wrote the story and scenario.

World Names Tincher-Dressler Dates.

The first four comedies by "fascinating Fay Tincher" and "irresistible Marie Dressler" have been completed. Beginning with the week of May 27, World Pictures will release a comedy every two weeks alternating the two stars. The schedule reads: May 27, Fay Tincher in "Main 1-2-3"; June 10, Marie Dressler in "Fired"; June 24, Fay Tincher in "Some Job"; July 8, Marie Dressler in "Agonies of Agnes."

Miss Tincher and her company are busily engaged in making future releases at her studio in California, and has the picturization of several well known comedies under consideration.

Miss Dressler will soon return to New York for the purpose of beginning a series of new comedies with her own company for World Pictures.

Mary Garden in Paris Sees Herself On Screen

HER friendly relations with Goldwyn by no means at an end with her appearance in "The Splendid Sinner," Mary Garden has cabled news of her safe arrival in Paris after what she describes as "the most gorgeous winter in my life." With her all triumphs on the operatic stage the singer declared before sailing from New York on April 3 that her debut on the screen as a Goldwyn star and the subsequent success of "Thais" and "The Splendid Sinner" did more to bring her to a realization of her powers and her hold on the hearts of the largest audiences she has ever known than all her operatic furores put together.

Remaining in Paris a few days to transact some business and close her apartment on the Avenue Malakoff, Miss Garden had an opportunity of seeing her two cinema productions in surroundings distinctly different from those of the Strand theater and Broadway. The Goldwyn pictures were shown at one of the great cinema palaces on the Boulevard des Italiens, and Miss Garden reports that the crowds "went quite mad in their darling French way."

Now she has gone down to the Riviera to rest for the summer, occupying the apartment she never tired of enthusing over to her friends at the Goldwyn studios. It is in the Park Palace at Monte Carlo, faces the Casino gardens, and overlooks the Mediterranean. Her neighbors are Mr. and Mrs. C. N. Williamson, known the world over for the romances they write under the names of C. N. and A. M. Williamson. There Mary Garden plans to spend the entire summer, with, perhaps, a week or so at Aix and some motor tours through the Maritime Alps. It is not likely that she will sing in opera, although she says she will probably give some war concerts at the theater connected with the Casino, where she has often sung in the past.

Goldwyn Makes Cuts of "Joan" for Red Cross Work

AT the request of the campaign committee of the Canadian Red Cross Society, Goldwyn has forwarded nine prints of generous cuttings from Mabel Normand's latest and greatest Goldwyn success, "Joan of Plattsburg," to Canada for incorporation in a special patriotic film which is being prepared for Dominion-wide exhibition during Red Cross week.

This novel film is being assembled by George F. Gault, the president, and other officers of the Manitoba Branch of the Canadian Red Cross Society. Though cuttings from several other currently popular motion picture productions are being used the greater part of the finished composite will be made up of telling scenes from "Joan of Plattsburg." Regal Films, Ltd., the Winnipeg representatives of Goldwyn Pictures, are handling the negotiations for the use of the "Joan" cuttings.

Under the auspices of Porter Emerson Browne, author of the story, and Herman Hagedorn, one of the chiefs of the Vigilantes, "Joan of Plattsburg" was shown last week to an audience of farmers at Greenfield Church, Conn., as part of an evening's entertainment arranged by Messrs. Browne and Hagedorn. These two are preaching American propaganda in the Connecticut rural districts in what Mr. Browne terms a sugar-coated form. Since "Joan of Plattsburg" reflects in a quaintly amusing yet forceful way the power of the faith of a nation's women in time of war it was selected as part of the evening's lesson.

Arrangements are being made through Charles J. Rosebault, managing editor of the Vigilantes, with the Western Newspaper Union to use as "boiler plate" Mr. Browne's fictional version of the picture. This will be offered for publication in several thousand small towns and cities throughout the United States. Already Goldwyn has placed the story in full-page matrix form illustrated with stills from the production in more than 200 newspapers in the larger centers.

Second Series of Ebony Ready.

L. J. Pollard, general manager of the Ebony Film Corporation, announces that the second batch of Ebony comedies are now ready, and that the General Film Company, distributors for these comedies, have already announced the schedule of the releases. It is in this batch of subjects, he claims, that exhibitors will find the kind of slapstick comedies which always go over big, and in these particular pictures is proof that colored players are right at home when it comes to putting over real, "honest to John," natural slapstick stuff. The first of the new releases is "The Bully." This will be followed by "The Janitor." Then will come "The Reckless Rover," "Mercy, the Mummy Mumbled," "Help Wanted—Female," "The Millionaire Piker," "The Politician," "A No Account Count," etc.

It has been the aim of the producers to translate on the screen the inimitable humor of the negro which always meets with such popular approval.

Standard to Distribute Brett Comedies.

The Tom Bret Comedies, it is announced, will be released on the American Standard Motion Picture Corporation's program. The comedies will be distributed through the American Standard's own exchanges operating in the principal cities of the United States. The foreign rights of the comedies will also be handled by the American Standard.

Pathe Features That Promise Good Things

PATHE has three interesting features in store for exhibitors during the early summer: Bessie Love in "A Little Sister of Everybody," dated June 30; Gladys Hulette and Creighton Hale in "Annexing Bill," July 7; Frank Keenan in "More Trouble," July 14.

"A Little Sister of Everybody" was made at the Paralta studio from the story of William Addison Lathrop, under the direction of Robert Thornby. The scenario was written by Jack Cunningham. The leading man is George Fisher, known for his work as the Christus in "Civilization." The picture marks the return of Bessie Love to the type of "raggedy" parts in which she made her first successes. With a strong human interest story and good support she scores not only another personal hit, but the best all-around production she has yet made for Pathe.

"Annexing Bill" is expected to prove a fitting successor to "For Sale," in which the popular co-star team of Gladys Hulette and Creighton Hale score heavily. It was scenarioized by Tom Cushing, and it was produced under the direction of Albert Parker. The picture is a high comedy of modern American life, youth and love, in which a young man refuses to marry the girl he loves (and who loves him) because of her wealth. They encounter thrilling adventures in attempting to get rid of it. Margaret Greene also shares honors.

"More Trouble" has caused comment on the Pacific Coast, since it is something new not only for Mr. Keenan but for photoplays as well. It is a comedy in which there is not a single comedy character, in which every person is serious, and in which the events that throw them together, following in rapid fire succession, create one laughable situation after another.

Bushman and Bayne in "Both Members."

Francis X. Bushman and Beverly Bayne have placed in production at the Metro studio a comedy-drama by Corporal Luther A. Reed, at present entitled "Both Members." Charles J. Brabin is directing. George A. McGuire is assistant director and R. J. Bergquist is responsible for the photography.

The feature is of the type of brilliant comedy in which the co-stars have put forth their best efforts. Prominent among the cast is Gerald Griffin, Jessie Stevens, Charles W. Sutton and Edward Lawrence.

Scene from "The One Woman" (Mastercraft).

THOMAS DIXON, JR., promises photodramatic achievement in "The One Woman." The production is now in the making at the Brunton studios in Hollywood, under the direction of Reginald Barker. When the story appeared in book form it created a furore, and was looked upon as a strong preachment against socialistic ideas. The characters of the story are few, but vivid. The atmosphere is well done, tense and vibrant with the jangling, discordant note, the misery, the injustice, cruelty and hopelessness of the life of the metropolis.

The story in book form is overwhelming in its convincingness. It shows marriage for what it is—a sacred institution, the foundation stone of character, of morality, of cleanliness, of civilization itself.

As a photoplay the story will be presented with still broader strokes and with wider range than cold type could possibly permit. The photoplay version of the story has been prepared under the supervision of the author, who has insisted on the action of the novel being closely adhered to. It will be presented with a strong cast of players, including W. Lawson Butt, Adda Gleason, Clara Williams, Herschel Mayall, Thurston Hall and Joseph J. Dowling, with Mary Jane Irving and Ben Alexander portraying the sympathetic roles of the children.

The production when completed will constitute an entire evening's entertainment.

Love and "Tenderfeet" in Sennett June Releases

Two Paramount-Mack Sennett comedy productions are being issued from the Sennett fun-factory during the month of June, including "Love Loops the Loop," directed by Walter Wright, on the 3d, and "Two Tough Tenderfeet," directed by Richard Jones, on the 17th.

"Love Loops the Loop" derives its title from one of the most sensational feats ever performed in a motion picture, Mary Thurman "looping the loop" on roller skates. The picture is a cyclone of fun, in which other thrilling acts are done. Wayland Trask is in love with Mary Thurman, a cabaret girl. Charles Murray is a rival of Trask.

"Two Tough Tenderfeet" presents Ben Turpin and Charlie Lynn as two exceedingly tough individuals. Their adventures land them in the desert, where they successfully escape lions, wild men, jack rabbits and other fierce creatures, and reach a frontier settlement which was so tough that the two tough tenderfeet are made to feel themselves mere amateurs in the line of toughness. Ben falls in love with Polly Moran, the female sheriff.

Booksellers Aid in Exploiting Picture.

Exhibitors throughout the country are to have the active assistance of numerous book dealers in the production of "The Doctor and the Woman," the picturization of Mary Robert Rhinehart's popular novel, "K." The co-operation between exhibitor and bookseller is being arranged by Grosset & Dunlap, the New York publishers, who have caused a popular-priced edition of "K" to be printed. Every large bookseller in the United States has been circularized. The advantage of having an exclusive window display of the novel "K" just prior to the presentation of the picture is urged as the best kind of a selling campaign for not only the book but for the picture.

Good Publicity with Pathe's "For Sale."

Farsighted exhibitors who have already booked "For Sale," the Pathe feature play released June 9, will find that they have obtained something especially fine, according to all reports.

Strong Cast for Metro's "The Way to a Man's Heart"

METRO announces an unusually strong cast of screen favorites who will appear in support of May Allison in the star's third starring vehicle in her own right, "The Way to a Man's Heart," written by June Mathis. Katharine Kavanaugh prepared the continuity and Harry Franklin is directing the picture, which will be Miss Allison's next comedy-drama following "The Winning of Beatrice."

Harry Hilliard, one of the popular leading men of the screen, plays opposite the star in the role of Perry Arnold. For two years Mr. Hilliard was leading man under the Fox banner. On the stage he has appeared prominently with Wilton Lackaye, Blanche Ring, Florence Reed, Marie Dressler and Cyril Scott.

Frank Currier, Metro's sterling character actor, is seen in another "father" role as Daniel Houston, the parent of Virginia Houston, who is portrayed by Miss Allison. One of Mr. Currier's greatest characterizations is that of Pharos, the old gypsy chief in "Toys of Fate," the latest picture starring Nazimova. Edward Connelly, another actor who distinguished himself in "Toys of Fate," plays Lionel Houston, the brother of Daniel.

Christine Mayo, who is a member of the all-star cast in "The House of Mirth," which was recently completed at the Metro studio, is cast as Rose Mason. Fred C. Jones essays the role of Marvin Du Bois. He has played under the Metro banner in "Threads of Fate" and "The Girl Without a Soul," both starring Viola Dana. Kate Blancke, who plays the aunt of Rose Mason, is remembered for her work as Mme. Heriot in "Lest We Forget" with Rita Jolivet.

Pauline Dempsey, a well known colored player, enacts the part of Aunt Judy. Anthony Byrd is another colored member of the company, being cast as old Uncle Joshua. Mr. Byrd is an old-time minstrel man and is the originator of the musical act called the "Darktown Follies."

Four clever children are members of the cast—Phoebe Starr, Maury Steuart, Howard Oppenheim and Lionel Houston. Dion Muse, a diminutive colored lad, is seen as his own true self in many amusing scenes.

Director Franklin is being assisted by P. Thad Volkman, and the photography is in charge of Arthur Martinelli, assisted by Michael Whelan.

Edna Goodrich to Make Series of Mutual Productions

EDNA GOODRICH has begun work on "The Gadabout," the first of a new series of productions to be released through the exchanges of the Mutual Film Corporation. The pictures are to be made at the studios of the Biograph Company in New York. David Powell has been specially engaged to support Miss Goodrich in "The Gadabout." It is under the direction of Burton King, whose screen career covers a series of successful productions, including "The Public Defenders," "The Flower of Faith" and "A Soul of a Magdalen."

The Goodrich pictures will be released at intervals beginning August 5, following "Impossible Susan" in the Mutual schedule.

"The Gadabout" is the work of Maibelle Heikes Justice, whose status as a writer of picture plays has been amply established by important successes released by various distributors of quality dramas. She is the author of "The End of the Trail," starring William Farnum; "Durant of the Bad Lands," in which Dustin Farnum played; "The Glory of Yolande," an Anita Stewart vehicle, and plays in which Mary Miles Minter and Peggy Hyland have starred.

"A very large collection of material, including all that we thought best in the New York play market, has been considered in selecting the coming vehicles for Miss Goodrich," remarked James M. Sheldon, the Mutual president, who is devoting a large share of personal attention to the matter of production as a preliminary to the execution of important distribution plans.

"There are few women of the stage and screen so well known to the followers of the drama, throughout the United States and abroad, as Miss Goodrich. She is famous most particularly as a woman of beauty and beautiful dress. 'Regal' seems to be the word that fits best, and we are seeking to express that in the productions to come. We aim and expect to put into the productions the material which will make it possible for the exhibitor to realize to the maximum on the name and fame of Miss Goodrich."

Miss Goodrich has had a period of several months' rest, spent at Palm Beach and her newly completed country home at Mamaroneck, near New York. She is entering the production of "The Gadabout" with special energy and fitness.

As might be expected, "The Gadabout" is a society tale, laid in New York, with some highlight splashes of color and lively action. It is the story of a society-mad lady who finds other things and an opportunity for playing a bigger game for a bigger stake.

Good Supporting Cast for "A Man's World"

AN exceptional cast of players has been engaged by Metro to support Emily Stevens in the picturization of Rachel Crothers' big Broadway success, "A Man's World," which is being produced under the direction of Herbert Blache.

John Merkyl is Miss Stevens' leading man. Frederick Truesdell plays the heavy lead. Florence Short, whose last Metro appearance was as Mrs. Standish in "The Outsider" with Emmy Wehlen, portrays an Italian opera singer. Walter Hiers, well known as a provoker of mirth, essays the light comedy role of an Irish dramatist.

Baby Ivy Ward, Metro's four-year-old actress, is Kiddie, a mischievous boy. Lucile Dorrington is cast as the mother of Kiddie. Sidney Bracy plays a French artist. Vera Royer is a water-color artist. Vinnie Burns, who is remembered as a Lubin star under the name of June Daye, plays a slavey character role. Lisle Leigh is cast as the landlady of the quaint French lodging house. Jack Newton is seen as a book reviewer.

Lytell Company Goes to Catalina.

Bert Lytell and members of his support in the Metro production, "No Man's Land," are on location at Catalina Island. The star's second picture under the Metro banner is well along, a majority of the interior scenes and a number of exteriors having been filmed before the company left the Hollywood studios for the Pacific Coast resort so renowned for its natural beauties.

Catalina was chosen as the locale for the Lytell picture because many of the stirring episodes in "No Man's Land," an adaptation by Mr. Lytell and A. S. Le Vino of Louis Joseph Vance's novel, take place on a desolate island in the Pacific, where a young man falsely accused and convicted of a murder runs his nemesis to earth and works out his own regeneration.

Strong Cast in Mix's "Ace High."

Although Tom Mix and his extraordinary ability as a horseman are the major attraction in "Ace High," the current William Fox release, the picture is made notable by a particularly strong cast.

One of the supporting players is little Virginia Lee Corbin. Another is Louis Sargent, and a third is Kathleen Connors, an actress of ability who makes her debut with the Fox forces in this picture. Others in the cast are Lloyd Perl, Lawrence Peyton, Colin Chase, Jay Morley and Pat Chrisman.

The story, which was written and staged by Lynn Reynolds, is laid in the Canadian Northwest and depicts the exploits of Mix as a member of the Mounted Police.

"Missing" is Full of Pathos.

In his latest Paramount picture, "Missing," taken from the well-known and widely-read novel by Mrs. Humphry Ward, J. Stuart Blackton is developing a story that cannot fail to impress by its dignity and power, presenting as it does the woman's side of the great conflict. The scenario is by J. Stuart Blackton and James Young; the latter is directing with the Commodore supervising. The story in brief is that of two sisters, one an elderly and much-soured woman, and the other young and beautiful. The former hopes to replenish the family exchequer by marrying off her sister to wealth and title. The story is full of pathos, yet shows the bravery of women in the face of great sacrifices.

Mix Starts "Slow Burgess."

Tom Mix has started the transfer to celluloid of Charles Alden Seltzer's story, "Slow Burgess." Lynn Reynolds is directing the picture from a scenario by Bennett Cohen.

The cast consists of Kathleen Connors, George Nicholls, C. McHugh, Jack Dill, Annette DeFoe, Val Haul, E. E. Wallace and Clarence Burton.

Eddie Polo has Big Top for "Lure of the Circus"

EDDIE POLO, often referred to as "the Hercules of the screen," started work last week on the sensational new serial, "The Lure of the Circus," a chaptered melodrama of life under the "big top." Molly Malone will be seen as Polo's leading woman. J. P. McGowan, famed for the excitement he injected into the Helen Holmes railroad series, has been engaged by the "Big U" as director for Eddie Polo. William E. Wing is writing the script for the production.

The Sells-Floto circus, playing a three-day special engagement in Los Angeles, was commandeered by Director McGowan for several extra performances in order to take a score of the scenes for the serial. A monster tent will be erected at Universal City, and for the next few months every day will be circus day.

The Universal zoo will play no small part in this serial of side-shows, pink-tighted women and red lemonade.

Alice Brady in "The Order of Rosetta" (Select).

Fox Reviews Nine Months' Issue of Standard Pictures

FOX Films call attention to the fact that it is just a year since work was started on "The Spy," the first issue under Standard Pictures. "The Spy" was the initial Standard release and was sent out on August 19.

Director Richard Stanton commenced on that drama in the latter part of May, and since then Fox has made twenty other films for release as Standard Pictures. Here are the pictures and the order in which they have been issued:

"The Spy," "The Honor System," "Jack and the Beanstalk," "The Conquerer," "Camille," "When a Man Sees Red," "Aladdin and the Wonderful Lamp," "The Rose of Blood," "Treasure Island," "A Daughter of the Gods," "Trouble-makers," "Du Barry," "Cheating the Public," "The Forbidden Path," "Les Miserables," "Woman and the Law," "Rough and Ready," "The Blindness of Divorce," "The Soul of Buddha," and "True Blue." Among the more attractive productions for Standard that are to be released within the next few months are "The Caillaux Case," "Queen of the Sea," "Under the Yoke," and "Riders of the Purple Sage."

"When we made our preliminary announcement about the forthcoming dramas last year, we promised that Standard Pictures would be all that their name implies—films worthy to be a Standard of comparison," says a company statement. "We have been careful, as the list shows, to cover a wide range of subjects. We have made historical plays and have had impersonated historical characters of first importance; we have screened propoganda films such as 'Woman and the Law' and 'The Blindness of Divorce,' and we were responsible for the innovation that was introduced as 'Jack and the Beanstalk' and others in that series."

Scene from "What the Wind Did" (Mutual).

"What the Wind Did" Is Story of Black and White

THE horrors of a white mother who finds a black baby in her perambulator have frequently been pictured, but the fury of a black mother who finds a white baby on her hands has been cleverly portrayed in "What the Wind Did," the Strand-Mutual comedy starring Billie Rhodes, scheduled for release June 4. What the wind actually did was to blow the black mother's baby check into the hands of a white baby's youthful nurse. The indignation of the black's mammy knew no bounds when the nursery attempted to give her a white baby.

A world of funny things happen in the department store nursery, including the embarrassment of a youthful gallant to whom the safety of a pretty baby has been entrusted.

Screen Telegram Shows Events Home and Abroad

AMERICAN troops being rushed across the plains of Picardy to help check the drive of the Huns in the world's greatest battle is a graphic scene in Screen Telegram No. 25, released by Mutual May 26. Other war pictures in this issue show heroic French soldiers taking a huge contingent of German shock troops after a fierce encounter at Maille Raineval.

A special feature of Screen Telegram No. 24, released May 22, shows President Wilson viewing the start of the aerial mail route. The first plane is seen leaving Washington with special delivery mail for New York.

The first pictures ever presented of the greatest boat building plant in the world at Hog Island, Pennsylvania, are seen in this issue of Screen Telegram. The plant is putting on extra steam and running full shifts in order to rush ships for Pershing.

Official French war pictures show the destruction of towns along the western front as a result of the recent great offensive of the Kaiser's hordes.

Pauline Frederick Plays Gypsy Role.

To portray the role of a "tiger woman" artistically, necessarily calls for talents of a high order, and "Her Final Reckoning," a Paramount picture released June 9, makes heavy demands upon Pauline Frederick, who stars in such a role as Marsa, the half-gypsy heroine of this photoplay, which was adopted by Charles E. Whittaker from "Prince Zilah," the play by Jules Claretie, the noted Franch dramatist. Mr. Whittaker's scenario is an elaboration of the stage play, in which Miss Frederick plays the two roles of herself and her mother.

"Her Final Reckoning" is the first Paramount picture directed by Emile Chautard. John Miltern plays the chief supporting male role.

New Irene Castle Picture Pleases.

"The Mysterious Client," Irene Castle's latest feature, recently described as "one of the best mystery plays that ever came out of a developing laboratory," is proving one of the best attractions among the current Pathe features. Milton Sills and Warner Oland, who made such individual and collective hits with the star in the serial "Patria," appear again with her in "The Mysterious Client." It is an unusual play.

It was made under the direction of Fred Wright from the clever story by Charles Davey. The scenario was written by Roy Somerville. The story opens as a conventional society drama, but rapidly assumes the character and intensity of a gripping melodrama as the exciting scenes are unfolded.

Mlle. Una Dances for Universal.

Mlle. Una, headlined over the Orpheum circuit as a premiere danseuse and featured in a similar capacity with the California grand opera company and Oliver Morosco's "So Long Letty," spent a day at Universal City recently, appearing as a dancer in the big cafe scene in "Discipline and Genevra," Dorothy Phillips' Universal production.

"Doing Their Bit" Is Comedy-Drama for Lees

JANE and Katherine Lee, William Fox's "baby Grand" stars, who have been active far beyond their years in the various drives for war funds and who have been lending their efforts to putting the Red Cross fund over the top, did a double patriotic duty last week. By strenuous work they completed a finely spirited picture that is described as "showing how two petticoat patriots lend a hand to Uncle Sam."

The photoplay was written and staged by Kenean Buel, who has had charge of all of the starlets' vehicles. Mr. Fox selected the title, "Doing Their Bit," for the subject, which is of the comedy-drama type.

With the completion of the production, Jane and Katherine did further good work by accepting an invitation to be a conspicuous part of the entertainment arranged by Private Irving Berlin for his colleagues at Camp Upton. The children were not only by far the youngest persons present—on either side of the footlights on the Yaphank stage—but they were also the only motion picture players there.

The Lees' skit consisted of a song by Jane, a recitation by Katherine, and a dance by both.

Madge Evans Wins Honors.

Secretary of the Treasury McAdoo has just conferred a high honor on Madge Evans, the World's kiddie star. Little Madge has received from Secretary McAdoo an honor button in recognition of her efforts in behalf of the Third Liberty Loan. Madge made a great number of personal appearances during the campaign for this loan, and also made speeches herself, selling more bonds than any other child actress. Madge has also been made a major in the Junior American Guard, an organization of young patriots who are whole-heartedly serving their country in many capacities.

Air Raid Boosts Film's Drawing Power.

The recent raid upon the city of London by Hun aviators has served to arouse interest in "The Last Raid of Zeppelin L-21," reports General Film, which is distributing this two-part war news thriller for the Interstate Film Company. Exhibitors have been quick to realize the great advertising value of this subject at the present time and are booking it for extended runs as a feature production. It presents the amazing manner in which the British capital is defended from air raids and culminates with the destruction of the murderous dirigible that was brought down on English soil.

Hulette and Hale Lead Pathe in "For Sale" on June 9

BACKED by strong indorsements of critics who have enjoyed private showings of "For Sale," Pathe's program for release the week of June 9 appears to be a fitting successor, from a box-office standpoint, to the one for June 2, which was headed by "The Yellow Ticket."

In "For Sale," in which Gladys Hulette and Creighton Hale have the leading roles, Pathe has come upon an unexpected "find." Everybody who has seen the play has become enthusiastic. The title is strong as a draw, the acting, production and story remarkable, and the play stands up with a strong and unconventional punch at the end.

"Underworld Allies" is the title of the two-reel episode (No. 14) of "The House of Hate," in which Pearl White and Antonio Moreno are given plenty of opportunity for dare-devil stuff. This Pathe serial seems to be growing in intensity and strength of plot. There will be a total of twenty episodes, as has been announced, and it appears that each builds to a more absorbing climax.

Harold Lloyd comedies are becoming the one best bet with the Pathe branches, and in "Sic 'Em, Towser," the new one released on this program, the young screen funmaker, who has discarded all conventional "comedy" make-up save for a pair of horn-rimmed spectacles, and gets over better than ever, is going strong.

Part V of "Britain's Bulwarks," the Official British War series, released exclusively by Pathe, has to do with the work of drifters and mine sweepers in the danger zone.

The scenic for release on this program is that one described as a sure draw for summer business, "Yosemite in Winter," showing the beautiful snow-clad scenes of the garden spot of America.

Hearst-Pathe News No. 48 is released June 12; No. 49 on June 15.

Scene from "To Hell With the Kaiser" (Metro).

"To Hell with the Kaiser" Is to be Made on Big Scale

"To Hell with the Kaiser," a seven-act super-feature built around the obsessions of Germany's mad war lord, is Screen Classics, Inc., latest offering. The final scenes of this production, which has been made on an unprecedented scale, with an all-star cast and a company of twelve hundred, will be finished and assembled within the next few days. Metro will distribute it.

Based largely on facts which Screen Classics, Inc., had access to during the making of the picture, the story is most dramatic and sensational. In a highly original manner it reveals the machinations of Europe's military monster before and during the war, his contempt for Americans and their ideals, his elaborate plans to crush France and destroy Russia and partition the world, including the United States, among his sons and his court favorites; his indorsement of and order to Germany's chemists to employ deadly gases in the war, the true circumstances under which he ordered the sinking of the Lusitania, the raiding of hospitals, his plan for the disintegration of Russia, and other intimate glimpses into the character of Germany's ruler never accurately and fully revealed before. Throughout the drama runs a gripping and appealing love story. The scenario is by June Mathis and the direction was under George Irving and a staff of capable assistants.

Through the co-operation of the Government a fleet of aeroplanes is shown to give a faithful idea of what real air fighting at the front is like. These scenes are doubly interesting because the heroine, played by Olive Tell, and the hero, John Sunderland, a real aviator who has seen much service at the front in the air, take part in these flights.

Miss Tell is a former Frohman star, and only recently left Broadway to appear especially in this production. Mr. Sunderland as well as being an aviator hero of many battles around Liege and Namur and Ypres at the beginning of the war is an actor of exceptional talents.

The producers have made a most happy selection in choosing the player to portray the Kaiser. He is Lawrence Grant, an Englishman, who has made a study of the German ruler. The Crown Prince is played by Earl Schenck, who has previously distinguished himself in this despicable role. All of the Kaiser's retinue, including Von Hindenburg, Von Hollweg, Von Tirpitz, Mackensen, Von Moltke and General Truchess, are portrayed with true characterization. Frank Currier plays Miss Tell's father, and W. P. Lewis has the part of Satan, the Kaiser's co-partner.

Russell's Second Comes June 24.

William Russell's next production for Mutual is "Up Romance Road," a story of sabotage and how a wide-awake American chap frustrated the plotters. The scenario was written by Elizabeth Mahoney from a story by Stephen Fox, and the production made under the direction of Harry King. This is the second picture made by William Russell Productions, Inc., the first of which was "Hearts or Diamonds?" It is set for release June 24.

Universal Starts Drive on Its Two-Reel Dramas

The first of the two-reel dramas upon which Universal will make a drive for several months is scheduled for release on June 10. It inaugurates the attempt of President Laemmle to turn back the clock to the time when every person connected with the motion picture industry was prosperous and happy. That was the time exhibitors were presenting programs made up entirely of short-reel subjects.

In making its selection for its first release Universal has picked a good average product, refusing for the sake of future business to place its best foot forward and give the exhibitors the best of the two-reel subjects, several score of which have been made.

"Play Straight or Fight" is the title of the first of the two-reelers. It is essentially a western, with Helen Gibson playing the lead, and a supporting cast consisting of Hoot Gibson, M. K. Wilson and G. Raymond Nye.

Miss Gibson appears in the role of a strong-minded, upright, two-handed gunwoman, the protector of a younger brother with all the vices of mankind as a result of coming under the domination of unscrupulous companions. The scenario is by Karl Coolidge from a story by Leon de la Matte. Paul Hurst directed.

Zoe Rae Back in Los Angeles.

Little Zoe Rae, Bluebird's stellar child actress, after six weeks in Chicago, where she was loaned to Essanay for a picture, has returned to Los Angeles Bluebird studios, and will appear with Ruth Clifford and Kenneth Harlan in a new Rupert Julian-directed production.

Betzwood's Premier, a Story of China, Nearly Ready

THE Betzwood Film Company's first production at their plant on the Schuylkill River, at Betzwood, Pa., is nearing completion under the direction of Ira M. Lowry. The combination of its star, Lady Tsen Mei, said to be the only Chinese woman film star; its Chinese settings, its story by J. Allan Dunn, and its

Lady Tsen Mei.

generally unusual atmosphere augur its being a "feature de luxe."

In introducing Lady Tsen Mei, a brilliant stage star of the vaudeville circuit, the producers feel they have an unusual and versatile film star to introduce. Quite apart from the novelty of Tsen Mei's nationality, however, her ability to portray many types other than celestial ones make her a "find." It is the purpose of the Betzwood Film Company to present her in various roles of the Far East in big stories written around those types. In the present story of China and Washington no expense is being spared to secure the richest settings and costumes to surround their star.

Mr. Lowry was producer of "For the Freedom of the World," and for many years at the head of film studios and laboratories. The supporting cast is composed of Robert Elliott, Benjamin Hendricks, Jr., and Herbert Pattee and a host of Chinese actors and actresses. Camera and laboratory are under the expert handling of William Cooper and Davide Calcogni.

The Betzwood company announces that on or about June 3 they will begin production of their second feature starring Louis Bennison, the stage star of "Johnny Get Your Gun," who will be presented in a "Western" feature of a different type. It will be a comedy-drama based upon the character creation of "Sandy Burke" by J. Allan Dunn.

Arrangements for release have not yet been made, all possible attention being given to making these productions.

With its unusual facilities, location, stars and big laboratory equipment, stages, 500 acres of variable scenery on its own plant, the Betzwood bids fair to become one of the big producing plants. Its first release will be ready some time in July, and its second a month later.

Theda Bara Working on Brueil Story.

"The Message of the Lilies" is the tentative title of the picture on which Theda Bara is working, but this is to be changed, it is understood. The story was written by Betta Brueil and the scenario by E. Lloyd Sheldon. J. Gordon Edwards is director, this being the twenty-seventh he has done since joining the Fox forces.

State Rights Department

Conducted by C. S. SEWELL

Gaumont Invites Suggestions for Name of New Serial

Endeavoring to Find an Appropriate and More Pleasant-Sounding Title Than One Originally Selected.

ASSISTED by many buyers who have applied for territory on the ten episode serial which is being prepared for early release, the Gaumont Company is wrestling with the subject of a title which will not only describe the principal character, but be short, snappy and attractive.

The hero, whose daring deeds and thrilling adventures gain the sympathy of the spectators, is a man who has been wronged and for years supposed to be dead. He returns and finds a man who stole his fortune and attempts to kill him. When his vengeance is completed, he becomes a champion of the oppressed.

It was at first decided to call the serial "The Man From the Dead," but the word "dead" has a gruesome look, and this is said to be anything but a gruesome picture. Several exhibitors have suggested "The Avenger of Wrongs," and, as this title is aptly descriptive, it may be used.

The Gaumont Company will be glad to receive suggestions of other titles which may be more suitable.

Cartoons and Ditmars Subject on Same Reel

THE title of the latest Katzenjammer Kid animated cartoon offering of the International Film Service, released by Educational Films Corporation is "Fishermen's Luck," and, as the name implies, the theme is "fish."

The Captain and the Professor are supposed to do the fishing and while the Professor makes a very successful "catch," the Captain, thanks to the Kids, only catches a cold. With the aid of a trained duck to steal his bait, a dead whale with a live cat and a bulldog inserted as its respiratory organs, and a stovepipe camouflage as a periscope, the rejuvenated sea monster makes the captain's life a miserable one. But he who laughs last has the best of the argument, and the Captain's tormentors are far from the laughing stage when the Captain invokes the aid of an octopus to administer punishment to the Kids.

"Night Animals" is the title of the Ditmars picture on this same reel. The long-tailed tropical o'possum is shown and the manner in which it adapts itself to a life in the trees. This is a slow but sure creature that depends largely upon the use of its prehensile tail, and is very easily caught. Another interesting specimen of the night animals is the ant eater of South America. When in captivity this animal's diet consists mostly of milk. The sloth, an animal very unprepossessing in appearance, is shown. A peculiarity of this animal is that it will not take its meals otherwise than from the protection of a basket.

"Eagle's Eye" Aids Liberty Loan Drive.

The worth of "The Eagle's Eye" and the "Uncle Sam Trailers" used on each episode, according to the report of the manager of the Hippodrome theater, Newport, Kentucky, is visible in the showing made by that city and Campbell county in the recent Liberty Loan Drive, the county subscribing 282 per cent. of its quota, while Newport quadrupled its assignment. It aroused talk, enthusiasm and bitterness toward Germany, put the people in proper mood to heed the admonition of the trailer to buy Liberty Bonds. They became boosters, signed up themselves for bonds and urged their friends to do so.

Robert Elliott Appears in New Graphic Picture

ONE of the principal roles in the forthcoming Graphic production, "When Man Betrays," produced by Ivan Abramson, that of Raymond Edwards, is portrayed by Robert Elliot, an actor of long and varied stage experience.

Born in Tipperary, Ireland, he began his career as a newspaper man. He then appeared in London in repertoire with Sir Herbert Beerbohm Tree, Sir Johnston Forbes Robertson, and Sir George Alexander. He is also the author of several successful one-act plays which he produced in the English provinces, and is likewise the author of a volume of theatrical short stories entitled "Between Shows," which had a large sale.

On coming to America, he again took up newspaper work, and for three years during Roosevelt's second term was employed by the government in a confidential capacity. He later appeared on the stage in New York in the leading role in "The Country Girl."

"When Man Betrays" is now being cut and assembled and will be ready for release in the very near future.

Physical Culture in New Offices.

Physical Culture Photoplays have moved to larger quarters at 113-119 West Fortieth street.

Pre-Release Bookings for Marion Davies Film

FOR what is said to be the first time in the history of the Marcus Loew circuit of theaters, a motion picture has been booked for presentation throughout the seventy days showing in Greater New York without awaiting the completion or having seen the film. This unusual proceeding was taken in contracting for the premier showing of Marion Davies in "Cecelia of the Pink Roses," adapted from Katharine H. Taylor's novel of the same title. A number of other exhibitors have also booked this picture without having seen it.

It is claimed that this production will enjoy the largest budget of pre-release bookings in the history of the film business in America. This is said to be due to the glowing reports from the studio, the interest attached to the film as the first motion picture made by the musical comedy beauty at the head of her own company, the big sale of the story in book form and its popularity as a serial; the reputation enjoyed by its producer, Julius Steger, and the whirlwind publicity campaign that has been given it. Many huge electric signs on Broadway announce the forthcoming release, and this week an intensive billing starts.

Mr. Steger is now putting the finishing touches to the picture, cutting and preparing the titles so as to be in readiness for the Loew showing commencing June 3. The picture is said to be a story of pathos and heart interest, dealing with the vicissitudes of a poor family suddenly overtaken by immense wealth and its attendant responsibilities; and to afford an interesting psychological study and to have strong dramatic moments and touches of comedy which are more strongly emphasized upon the screen than in the book.

Scene from "Cecilia of the Pink Roses" (Marion Davies).

Posters for Rialto Film Designed by Burton Rice

Paper for "The Unchastened Woman" the Work of this Well-Known Artist—To Be Used at Opening of Symphony Theater, New York.

IT is with more than a little pride that Dr. Lamberger, of the Rialto-De Luxe Production, "The Unchastened Woman," calls attention to the paper for the opening at the Symphony theater at Ninety-fifth street and Broadway, New York. Miss Grace Valentine, star in this Oliver Morosco photoplay, is featured, and her beauty and the unique character she portrays are said to have proven a real inspiration to the artist, Burton Rice, of Rice-Kavanaugh, Inc.

A "Burton Rice" Poster.

Like many of the successful artists Mr. Rice came to New York unheralded and unknown, and it is by the strength and character of his individuality, so vividly expressed in all his work, that he has achieved recognition in a comparatively short time. After a year's work here Mr. Rice enlisted in the American Ambulance Corps, and sailed for France in December, 1916.

So well did he perform his arduous duties that before returning to America he was made a brevet-lieutenant. Like all artists he felt the call of Paris, and studied there, but on account of conditions there his plan of foreign work was given up and he came back to New York.

It is claimed that in none of his work has he so completely expressed his own ideas of what poster art should be as in the series of one, three, six and twenty-four sheet posters for "The Unchastened Woman." Miss Valentine's head alone is the extent of the pictorial work on the twenty-four sheet, which presents striking color combination, and effective composition arrangement. Impressed as it is with a certain distinction of drawing, in both line and color, the secret is set forth in Mr. Rice's own conception of the art of the poster. "The object of the poster," he says, "is primarily that of catching the passing crowd. There is no time or room for literary qualities. Attraction is the first element; that quality of distinction expressed by 'different' is another—but all its qualities must be blended by that art which conceals art. A poster must not be fussy. Simplicity in a poster is strength. Color adds charm, while grace too is essential. It has been a pleasure to work on 'The Unchastened Woman' series. Miss Valentine's personality and the character as well have lent themselves most happily to effective poster designing."

That Mr. Rice is still in his early twenties speaks well for his achievements. Constant study, high ideals, a marvelous color facility and command of lines should take him ever farther along the road to artistic success.

First Aerial Mail Trip Shows in Gaumont Graphic

GAUMONT Graphic No. 8 shows the inauguration of the United States aerial mail service. The aeroplanes leaving New York at 11.30 a. m. on May 15, and three hours and twenty minutes later Major Fleet, of the Aerial Mail Service, arriving in Washington and being greeted by President Wilson, the Cabinet, Foreign Ambassadors and other distinguished guests are shown.

First stages of the German Drive of March 21 are pictured, we see the British holding back the Huns, the heavy artillery in action, the bringing up of the left flank of the French which reinforced the British, the evacuation of threatened villages, the arrival of English reserves, thousands of captured Germans, and finally the American troops rushed to the front.

Another subject shows how by means of scientific cultivation in France the land is being made to yield the maximum. In Chicago, an improved steam shovel digging underground and doing the work of two hundred men; the repairing and laundering of flags, and the training of boys for the Navy are shown.

The annual rush of students of the University of Pennsylvania is depicted and the motion picture actress Gertrude McCoy is shown, turning over her scrap books to be auctioned off for the benefit of the Red Cross drive.

Several Houses Increase Runs on "The Eagle's Eye"

SOME of the leading motion picture exhibitors have found "The Eagle's Eye" such an attraction that they are increasing the run of each episode. Nixon & Nirdlinger recently forwarded a contract calling for three days on each episode instead of the two days originally booked for the Colonial theater at Germantown, Pa. Poli's Bijou at New Haven changed original booking to open on Sunday night instead of Monday, and the Strand theater at Youngstown, Ohio, increased their original booking from three days to four days run on each episode.

S. Z. Poli, the proprietor of Poli's Theatrical Enterprises, wrote the following to the Wharton Releasing Corporation in regard to the change at the Bijou:

"I am pleased to inform you that we have been very successful in presenting 'The Eagle's Eye' the past few weeks by opening it on Sundays rather than on Mondays as formerly.

"The Sunday opening gives a greater scope for advertising in the Sunday papers and to my way of thinking, based on personal observation, 'The Eagle's Eye,' properly exploited by the man who exhibits it, is unquestionably one of the biggest draws on the screen, especially for a Sunday night concert. It is timely, and surely authentic, which adds greatly to its drawing powers."

"Universal Appeal" in "Mickey."

IN speaking of the requirements for successful motion pictures a representative of the Western Import Company says: "A universal appeal is the guiding star toward which producers are straining. They are agreed on the essentials like heart interest. That is evident, for even some of the big war pictures of today have the heart interest to bind together the other essentials of the play.

"The result of producer, efforts, and how far they have succeeded in producing this universal appeal is evidenced by the public's response. Each of the objections is only to an essential basic appeal which has been overdone. How Mack Sennett, who produced 'Mickey,' analyzed the situation is interesting and unique. He supervised the direction. He could handle the humorous situations, as humor was his field, but he did not want 'Mickey' to be a comedy, pure and simple. It must be a step ahead, interwoven with humor and pathos, love and adventure. He therefore secured four directors, each an expert in his particular field. No one but an expert could have produced the original humorous situations in 'Mickey' or the wonderful horse race, or the romantic wistful love story, with its pathetic touches. And no one could better portray the versatile, mischievous little tomboy, or the vivacious debutante heiress of a gold mine than Mabel Normand. When the picture was finished 'Mickey' was screened for a typical moving picture audience. They were unanimous in their expressions of praise, but to almost each one it appealed from a quite different angle. That was Mack Sennett's answer—'Mickey' had the universal appeal he had aimed for."

Stuart Holmes in "When Man Betrays."

In the new Graphic Film production "When Man Betrays," directed by Ivan Abramson, the "heavy" role, that of Frederick Barton, is portrayed by the well-known actor Stuart Holmes. In this role he is said to have created a character of great worth from a dramatic point of view because it so strongly emphasizes its unworthiness from a moral standpoint, and shows the depths to which an unscrupulous man can descend in furtherance of his own ends.

In contradistinction to his work on the screen, Mr. Holmes is said to be in real life a man of kindly impulses, intensely fond of animals, and in no way to resemble the characters he portrays.

All of the scenes for "When Man Betrays" have been "shot," the film is now being cut and assembled, and will be ready for release within a short time.

"It's a Great Life"—Fifth Jester.

After much discussion as to what the fifth of the Jester Comedies, featuring Twede-Dan, the International Mirth Maker, was to be named, the title "It's a Great Life" was finally decided on. Giving a picture a proper name today is said to be as big a problem as it is to get the right kind of material, as a name can hardly be suggested that has not in some way been used before.

Mr. Steiner has impressed upon his entire production staff that under no circumstances are they to use a name similar to one already on the market and in no way to trade on what has gone before, claiming that there is still enough originality left in the world of pictures to be able to create new ideas.

New Leading Lady for King-Bee Films.

The King-Bee Comedy company at their Hoolywood studio are working at top speed. During the month of May they turned out three two-reel comedies, namely "Bright and Early," "Straight and Narrow," and "Playmates."

In the last two comedies a new leading ingenue is prominently cast. Her name is Myrtle Lind, and she is said to be the handsomest of all the beauties that have played opposite Billy West in the King-Bees.

"Playmates" Is Latest King Bee.

The name of the new Billy West King Bee Comedy just completed at the Hollywood studio is entitled "Playmates." It will be released by the King-Bee Film Corporation July 1.

The other "playmates" in this new comedy include Babe Hardy, Leo White, Budd Ross, Ethel Gibson, and Director Chas. Parrott, who makes his debut as an actor in King-Bee Comedies, portraying a dope fiend.

Advertising Aids For Fourth Petrova Picture

IN order that exhibitors may exploit "Tempered Steel," the fourth special Petrova picture on the widest scale, arrangements have been completed whereby the First National Exhibitors' Circuit and the Petrova Picture Company will join publicity forces to accomplish this end. The story of "Tempered Steel" is said to offer unlimited possibility in the

Scene from "Tempered Steel" (Petrova).

way of exploitation and advertising, inasmuch as it is a melodrama with innumerable "punch" scenes and wonderful photographic effects. The following exploitation aids and accessories have been prepared at the First National Exhibitors' Circuit office for the benefit of exhibitors.

A varied assortment of one, three, six and twenty-four sheet posters, complete sets of black and white photographs, size 8x10 of scenes from the play. A set of photographs size 11x14 for lobby display. Additional photographs of the star herself and scenes from the play in size 22x28 for lobby and window display. A complete assortment of single column and double column cuts suitable for newspaper use, together with slides, novelty heralds, window cards, and a four-page press sheet containing suggestions and other aids.

Combined with this advertising matter, the publicity department of the Petrova Picture Company will offer for the use of exhibitors the following material: Special cuts of Madame Petrova and her leading man, Thomas Holding, suitable for newspaper, magazine and program use, together with matrixes of same. A complete set of thumb nail cuts of Madame Petrova and Thomas Holding to be used as a border for newspaper advertisements. Special photographs of Madame Petrova and Thomas Holding in several different poses for newspaper and program use. Exclusive photographs done in sepia brown of Madame Petrova, together with a set of photographs size 10x14 for lobby display and additional special pictures of the Polish star size 15x20 personally autographed. Special twenty-four sheet art stands of Madame Petrova and publicity stories, together with suggestions and stunts.

In addition, the Petrova Picture Company has prepared a beautiful lobby display novelty for the use of exhibitors. It consists of a photograph on glass of the Polish actress, done in several colors. This novelty is electrically lighted and as the passerby watches, the photographic pose changes into many different positions, each change being accompanied by a different color effect.

Twede Dan Starts on Tenth Jester.

Twede Dan, the International Mirth Maker, has returned from a brief vacation and will start work on the tenth, eleventh and twelfth of the Jester Comedies, which will complete the work of the first year's output, and bring the releases up to January, 1919.

Several Sales of Territory Announced by W. H.

Rights to Twenty-six Chaplins and Sixteen Shorty Hamilton Subjects and Fourth William S. Hart Feature Disposed of for Several States.

W. H. PRODUCTIONS COMPANY report considerable activity in connection with the sales of the pictures they are marketing, including the fourth special William S. Hart reissue, "Staking His Life."

During the past week, the following sales were consummated: Series of twenty-six Chaplin reissues; for Colorado, Utah, Wyoming and New Mexico, to Foursquare Pictures, Denver; for northern New Jersey to Frank Gersten, Incorporated, New York, N. Y.; for Iowa, Nebraska, Missouri and Kansas, to Phil Goldstone, Omaha; for Washington, Oregon, Montana and Idaho, to Greater Features Company, Seattle; for Ohio and Kentucky, to Standard Film Service, Cleveland; for Michigan to Strand Features, Detroit, and for New York to Magnet Film Exchange.

Series of sixteen Shorty Hamilton two-reel comedy drama reissues: For Georgia, Alabama, Tennessee, South Carolina and Florida, to E. & H. Film Company, Atlanta; for Iowa and Nebraska, to Phil Goldstone, Omaha; for Ohio and Kentucky, to Standard Film Service, Cleveland; for Michigan, to Standard Film Service, Detroit; for Delaware, Maryland, District of Columbia and Virginia, to Standard Film Attractions, Washington, and for New York, to Magnet Film Exchange.

William S. Hart feature reissue, "Staking His Life": For Illinois and Indiana, to Unity Film Co., Chicago; for Iowa, Nebraska, Kansas and Missouri, to Phil Goldstone, Omaha; for northern New Jersey to Frank Gersten, Inc., New York City; for New York, to Magnet Film Exchange, New York.

Warwick Back Gets First View of His Last Picture

CAPTAIN ROBERT WARWICK, star of "The Accidental Honeymoon," only saw the screen presentation of this, his latest picture, a few days ago; after many thousands of his admirers had already seen it.

Actors have their favorite roles and best liked vehicles, and Captain Warwick is said to have a warm affection for this production. It was his last work before going to the fighting front in France from which he recently returned. As it was not possible for him to pass upon the actual screen result before going abroad, he arranged to see it immediately upon his return.

In speaking of this rather unique experience, Captain Warwick said, "So long a time had elapsed between the making of the picture and my inspection of it, and so much has happened to me in that time, that I was able to look upon it in a very impartial way. It almost seemed to me as though it was another actor rather than myself, who was appearing before me. However, I was immensely pleased at the production and will say, though I fear it may seem a trifle immodest, that I think the 'Accidental Honeymoon' one of the most pleasing pictures I ever worked in."

"Million Dollar Mystery" a Thrilling Six-Reeler

THE revised "Million Dollar Mystery," now being released, is the result of cutting down the original serial, which is said to have been one of the most successful serials ever filmed.

Produced originally by the Thanhouser Film Corporation from a story by Harold McGrath arranged for the screen by Lloyd Lonergan, it was directed by the late Howell Hansel ,and numbered among the cast, James Cruze, Marguerite Snow, Sidney Bracey, Frank Farrington Irving Cummings, and the late Florence LaBadie.

It was released in twenty-three episodes of two reels each, and the Thanhouser Film Corporation offered $10,000 for the solution of the mystery which was to be used in the two closing reels. The prize was won by a St. Louis stenographer.

The cutting of this serial from 47,000 feet to 6,000 feet is said to have consumed seven months and two weeks, during which time the film was run off several hundred times while the best sections were being selected, and the story gradually reduced in length. In its present shape, the thrills, suspense and continuity are said to have been retained.

The United States and Canadian rights to the serial are controlled by the Randolph Film Corporation, and the revised six-reel edition is being sold on state right basis by Arrow Film Corporation, Times Building, New York.

"News" No. 9 Shows President Leading Red Cross Parade

AMONG the many items of interest in Gaumont News Number Nine are views showing President Wilson leading the parade in New York which inaugurated the Red Cross drive for $100,000,000, also a view of the President, together with Mrs. Wilson and Colonel House.

The arrival at San Francisco of 300 Belgian fighters who are returning from Russia to the western front, after journeying across Siberia and the Pacific Ocean is also pictured. Accompanying these soldiers is Madame Maria Botchkarova, who organized the famous Russian "Battalion of Death."

In connection with the war news, the battle in progress on the Picardy front occupies a prominent portion of this reel. There are shown, soldiers and "tanks" hurrying to the front, the bombardment by the monster guns which stopped the Prussian advance, the replacement by fresh soldiers of those fatigued by ceaseless fighting, and thousands of Germans happy because they have been captured.

Another scene shows Captain Resnati, of the Royal Italian Flying Corps, who recently plunged to his death while exhibiting a large Caproni bi-plane. The testing of thousands of pigeons, to be used by the army, a military horse show and other timely subjects complete the reel.

Binney Building Laboratory

HAROLD J. BINNEY, who produces the "Josh Binney Comedies," is building a thoroughly up to date laboratory in Jacksonville, Florida. The new building will be of steel and concrete faced with cream colored brick and will be of fireproof construction throughout. It will be located on Ninth street immediately adjoining the Klutho Studios, in which Mr. Binney is producing his pictures.

This laboratory is designed very much like the one which he built in Houston, Texas, for the Master Motion Picture Company, which was pronounced by many as being the most ideal in the country. It is necessary, in the South, to give great care to atmospheric temperatures and this condition is uniquely taken care of in the new plant.

A circulation of air will always be maintained and the means of heating or cooling same, so as to be able to always maintain an even temperature of 65 degrees is very simple and effective. The system used is the result of long and careful study and many experiments on Mr. Binney's part.

This side of picture producing is not one that every director attempts to master, but it has been more or less of a hobby with Mr. Binney. His work in this respect has resulted in many unusual and novel effects in his comedies. It is announced that the new laboratory will be operating not later than the first of July.

Petrova Preparing for War Savings Stamp Tour

Finishes Final Scenes for "Patience Sparhawk," Her Fifth Special Picture, and Is Getting Ready for Country-Wide Trip.

MADAME OLGA PETROVA is now winding up her affairs prior to her departure on a country-wide tour in behalf of the Thrift Stamp movement. The final scenes of "Patience Sparhawk," her fifth special production, were filmed during the past week, and she expects to leave New York early in June. Her representatives is in Washington at the present time conferring with government officials regarding co-operation during the campaign.

Many requests are said to have been received from War Saving Stamp Committees throughout the country for Madame Petrova to work in conjunction with their efforts, including a wire from D. S. Culver, of the Minneapolis commission, to Petrova's representative: "Understand you start nation-wide tour next Monday to promote war saving stamp purchases, please register this as most urgent request that you be sent to Minnesota between now and May 20 for week in this state; need you badly, as we have drive scheduled first week June."

Efforts are being made to arrange for the use of a special train so that no time may be lost in making jumps from one territory to another. The itinerary will embrace Philadelphia, Washington, Boston, Pittsburgh, Cleveland, Detroit, Indianapolis, St. Louis, Chicago, Milwaukee, Des Moines, Omaha, Butte, Laramie, Denver, Los Angeles, San Francisco, Phoenix, Tucson, Dallas, New Orleans, Atlanta and New York.

It is said that the trip will be exploited in the same manner as a theatrical attraction, with advance agents, twenty-four sheet billing, and newspaper stories. A camera man will also accompany the party to film items of interest and make a pictorial record of the trip.

Fine Settings a Feature of Bacon-Backer Picture

CONTRACTS recently entered into by Foursquare Pictures provide for the showing of "Men," the Bacon-Backer six-reel feature, in some of the William Fox theaters, including the Terminal theater in Newark, the Academy of Music in New York, and other first run houses in this circuit.

In addition to the interest in the story and strong cast, the settings, which are the work of George Backer, are said to be a feature of the production. "Those who know Mr. Backer's skill as a builder are aware that he is no less expert in the matter of interior furnishings," says an official of Foursquare, "and to 'Men' he gave the closest attention with respect to the design of the settings and selection and arrangement of furniture, hangings and decorations."

Reports from the various exchanges are said to indicate that exhibitors are well pleased with this picture, and a large number of bookings are being secured.

Sales of the Week

JESTER COMEDY COMPANY announces the sale of rights to their two-reel comedies featuring Twede Dan, to the Super Film Attractions Company, 445 South Warren street, Syracuse, for territory embracing the upper part of the state of New York.

* * *

W. H. Productions Company announce the sale of series of twenty-six Charlie Chaplin reissues and twenty-eight Mack Sennett Keystone reissues to Globe Films, Limited, Toronto, for Dominion of Canada.

* * *

Announcement of sales of considerable territory by W. H. Productions Company on their series of Chaplin reissues, Shorty Hamilton reissues and the fourth William S. Hart feature reissue "Staking His Life," is made in a story in another column of this issue.

Elmer J. McGovern

THE work of re-editing and retitling productions which are being released by the W. H. Productions Company, including the William S. Hart and Bessie Barriscale features, together

Elmer J. McGovern.

with the series of Shorty Hamilton, Charlie Chaplin and Keystone comedies, is being done by Elmer J. McGovern, who is the production editor.

Work of this kind requires considerable experience and understanding of the various phases of the motion picture industry, and Mr. McGovern in addition to possessing these requirements is also acquainted with a large number of exhibitors and has made a thorough study of the industry for a number of years, having practically grown up with it.

In the past four or five months he has re-edited and retitled twenty-eight Keystone comedies, three Hart features, five Bessie Barriscale features, sixteen Shorty Hamilton western comedy-dramas and twenty-six one and two-reel Charlie Chaplin comedies.

Entering the film business several years ago in the employ of a trade paper, Mr. McGovern has been identified with the industry in several capacities, such as assistant to the president of the New York Motion Picture Corporation, general manager of the Frank Powell Productions, Inc., and studio and casting director for the Vitagraph Company. He is also the author of a number of successful photoplays.

PICTURE THEATERS PROJECTED.

ENSELY, ALA. — Ensley Amusement Company has been incorporated with $5,000 capital by Joe Steed, Mrs. Annie Steed, and D. A. McEachern.

OXNARD, CAL.—Theater to cost $35,000 to be erected here.

RIVERSIDE, CAL.—About $25,000 will be expended in remodeling Loring theater.

WILMINGTON, DEL. — Grand Amusement Company has been incorporated with $15,000 capital.

DALLAS, GA.—W. N. Bagwell will improve interior of Majestic theater.

CHICAGO, ILL.—H. J. Furber, of Furber & Wakelee, attorneys for the Chicago Board of Underwriters, has sold the Powers theater property at 124-26 W. Randolph street to Benjamin J. Rosenthal for $400,000.

CHICAGO, ILL.—Building at 532 S. State street has been leased by Omar Theater Company and Granville W. Smith.

DECATUR, ILL.—Edward Thorpe has sold Princess theater to Joe Allman.

FREEPORT, ILL.—William S. Nichols has sold Superba theater at 123 Stephenson street to Thomas J. Watson.

WRIGHTS, ILL.—J. Frank Jackson plans to open moving picture theater here.

COLUMBUS, IND.—Crystal theater is being improved. Hereafter will be known as Gem.

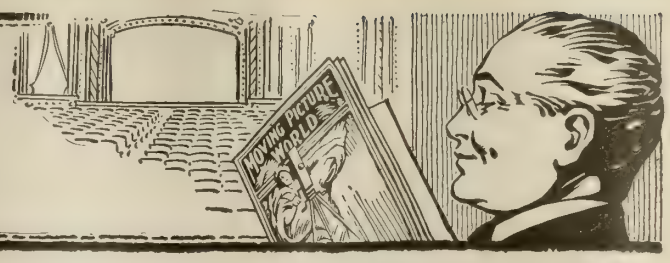
COVINGTON, IND.—Lyric theater is now being conducted under management of W. L. Archer.

INDIANAPOLIS, IND.—Theater is to be erected at Wabash and Delaware streets on site of old Empire theater, with seating capacity for 4,000.

INDIANAPOLIS, IND.—South Side theater erected at 1044 Virginia avenue for R. R. Bair has been completed.

Scene from "It's a Great Life" (Jester).

Trade News Brevities



Girls of Two Boston Exchanges Form Club

The Nicawaba Girls of Pathe and General Film Offices Will Run a Summer Home Near Sea—To Commute to Work Daily.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—"The Nicawaba Girls," a club made up of the girls of the General and Pathe exchanges, is to have a summer's vacation and at the same time do a summer's work. They will rent a cottage at Nantasket Beach, one of New England's popular summer resorts, from which they will travel to work every day and return in the evening. The cottage is to be rented for the entire season. This plan will afford the girls the full opportunity to enjoy the real outdoors and turn them out in perfect condition for a good day's work. A dance is to be held soon after the club is established in its new quarters and the employes of the two exchanges will be invited.

The cottage will be leased from May 30 till the latter part of September. The girls who will make up the party are: Miss May Brown, president of the club; Genevieve Taylor, Dolly Lynch, Lula Sullivan, Lydia Brown, Marion Scully, Mildred Pratt, Irene Grant, Ernestina Brown.

Robert Cobe Traveling.

Robert Cobe, assistant to manager Harry Segal of the Globe Feature Film, Boston, is now traveling in the New England territory, handling special productions for both the Globe and the First National Exhibitors' Circuit.

Newsies See Empy Film Free.

Boys of the Boston Traveller-Herald to the number of several hundred were guests of the management of the Globe theater one night this week at the showing of Sergt. Arthur G. Empey's war film, "Over the Top." The Traveller-Herald gave a large amount of free advertising to the film showing as a result of this action by the management.

Keith's Net Sum for Red Cross.

During Red Cross drive week here the B. F. Keith's vaudeville theater and the Boston theater, one of Boston's largest motion picture houses, also owned by the Keith's interests, took up a collection for the fund and also sold articles which had been donated to the Red Cross. The sale and subscription netted $1,673 for the Red Cross.

"Hearts of World" Show for Red Cross.

A special performance of Griffith's "Hearts of the World" was given at the Majestic theater for the benefit of the Red Cross. The total receipts of the performance were turned into the Red Cross fund. A large sum was realized. The picture is on its eighth week at the Majestic and playing to big houses daily.

Red Cross Benefit at Tremont Temple.

A benefit performance was held at the Tremont Temple, Boston, showing "My Four Years in Germany," the proceeds were turned over to the Red Cross, and the receipts were very large for that night. The picture will now be shown on Sundays at Tremont Temple, which will be the first Sunday showing of the film in New England.

Quincy Woman's Club Asked to Censor.

Quincy, Mass.—The Woman's Club Federation of this city has been asked by Mayor Joseph Whiton to censor the motion pictures shown in the local theaters. This action is the result of the showing of a film recently which had girls in semi-nude attire gamboling about on a stage, and some with American flags about them. Members of the Grand Army and other patriotic bodies took exception to this misuse of the American flag. The federation has taken the matter under advisement and may appoint a committee. Quincy has four motion picture houses.

Bobby Connolly at Soriero Houses.

Manager Thomas D. Soriero, of the Park theater in Boston, and manager of the Strand theater in Lowell, Mass., played a regular Red Cross program in these two houses during Red Cross week. He made a special trip to New York and secured the juvenile Vitagraph star, Bobby Connolly, to appear in both houses the first three days of the week. "Bobby" was introduced to Boston audiences by Mr. and Mrs. Sidney Drew. The first night of his campaign Bobby secured $17,000 for the Red Cross.

Ernest Whitford at Camp.

Ernest Whitford, who has been with the General Film, Boston, for over five years, has been taken in the national draft and is now training at Camp Devens.

C. S. Baldwin Buys Another Theater.

Keene, N. H.—The Majestic theater, formerly owned by E. L. Campbell and H. C. Campbell, has been sold to Charles S. Baldwin, owner of the Scenic theater of Keene. The Scenic and the Majestic are the only theaters in the town. Mr. Baldwin will close the Majestic and run the Scenic for a time. When the Majestic is rebuilt and refurnished he will close the Scenic and run only the Majestic. The policy of the theater will be announced later.

Louis Mayer Takes More Features.

Louis Mayer, of the American Features Corp., Boston, has taken over a number of the Universal state rights pictures, among them are: "The Risky Road," "Scarlet Drop," "Two-Souled Woman," "A Bride's Awakening," "Her Body in Bond," "My Own United States" and "Even as You and I."

Maritime Provinces Letter.

By Alice Fairweather, "Standard," St. John, N. B.

Tax Driving Exchanges from St. John.

ST. JOHN, N. B.—An item of much interest to exhibitors in St. John is the possible removal of the exchanges at present located in St. John to the city of Moncton.

I. Soskin, representing the Film Exchange of Canada, was in Moncton on May 17 and interviewed the city council of Moncton with reference to the change.

Mr. Soskin said it has been found necessary to make this change on account of the excessive taxation in St. John, the recently imposed municipal tax proving to be the last straw, in addition to censorship taxes and licenses. Mr. Soskin left for Truro and Halifax, both of which places are anxious to secure the exchanges in their cities.

There are about seventy people employed in the offices, and the move will mean the changing of the centre of the film exchange business from St. John, where it was originally established.

It is claimed by the exchanges that the overhead expenses are heavy and that money is being lost in the offices of all firms. The taxes of one company would amount to nearly $450 under the new regulations and this, in addition to all other expenses, is felt to be too great a burden.

Among Theaters of the Provinces.

J. M. Franklin's new theater, the Strand, at Sydney, C. B., is progressing rapidly and is to be a very fine house.

Billy Cozner's theater at Sydney will not be ready till about October, as it has been found necessary to remove some buildings upon the site chosen.

Both pictures houses in Campbellton, N. B., are doing well. The Imperial, managed by Miss Laura MacIntyre, has splendid houses. The Opera House, under the management of Don McRea, plays to good audiences.

The Unique theater, St. John, has been running several Fox pictures with good success. Recently the latest of the Pathe service opened at this theater, "The Price of Folly."

The Opera House, St. John, continues to attract its usual splendid crowds, who seem deeply interested in "The Mystery Ship" (Universal) and the adventures of "Vengeance and the Woman" (Vitagraph).

At the Star theater, St. John, the Fox picture, "Fair Play," drew a good crowd and is a really fine production in every particular. "The Hidden Hand" opens here this week.

The Nickel theater, St. John, showed Frederick Warde in "Silas Marner" to good audiences.

Made Children Demand Vaccination.

Owing to the prevalence of smallpox the theater managers were asked to cooperate with the City Board of Health in an endeavor to have the children vaccinated. It is not compulsory as yet throughout the city, but this was regarded as a precautionary measure. An order was passed that after Saturday, May 18, no children under sixteen may enter any city theater unless a certificate of successful vaccination can be shown. A placard to this effect was posted in the lobbies, and the popularity of the movies has been shown by the very large number of children who have demanded that they shall be vaccinated.

What Exchange Men Are Doing.

The Regal Film Company and the Metro Film Service have moved into new quarters, sharing the same office and working together under the same roof.

E. Bizar, manager of the Regal Film Company and the Metro Film Service, has gone back to the United States and his place is taken by E. Teele, formerly of His Majesty's theater at Sherbrooke, Que. The combined offices are in the building on Dock street formerly occupied by the Perkins Electric Company.

The Regal Company has H. H. McArthur as manager, E. A. Brown as salesmanager. The films handled are Goldwyn, Globe, Triangle, Paralta and World.

The Metro has the Petrova, Charlie Chaplin, and the releases of the First National Exhibitors.

Baltimore Trade Letter for the Week

Baltimore Film Exchange in Its New Offices—Managerial Changes Among the Distributing Companies and Theaters—Notes of Interest.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore Film in New Office.

BALTIMORE, MD.—The new location and arrangement of the Baltimore Film exchange, on the second floor of the building at 412 East Baltimore street, is a veritable model for cleanliness, efficiency and layout. This exchange is under the management of Peter Oletzky, who has surrounded himself with a corps

Manager Peter Oletzky.

of hard workers, among whom are M. Seigel and S. Pelsweig, salesmen; Miss Virginia Reihl, bookkeeper, and Miss Anna Hastry, stenographer. The film and poster department include two men and two women.

As you enter the new quarters you find yourself in a large, spacious room, on two sides of which run a counter, over which the business of the film and poster department is done. To your right, behind the counter, you can look straight into the poster department and back into the film mending room, while on the left, opposite the poster racks, is the neatly arranged private projection room.

From this counter to the back of the building is about 70 feet with a width of 20. In the rear, to the left, as you face the back, is being built a concrete vault for the storage of film, which will measure about 6 by 10 feet.

Then when you turn to the front you enter a small private reception room from which doors open into the clerk's office and the private office of Mr. Oletzky.

The measurements of the whole floor space are about 100 by 20 feet. There are many windows on the sides, front and back.

E. Schucks Now in Service.

The Fairmount theater, 121 North Clinton st, will now be run under the management of John Schilpp, as E. Schucks, who has piloted the affairs of this playhouse for several years, has now been called to the colors.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Historic Scene Filmed.

PHILADELPHIA, PA.—A motion picture of the members of the League to Enforce Peace signing a declaration of international importance was made Thursday, May 16, at Independence Hall. The same room was used in which the Declaration of Independence was signed. Headed by ex-President William Howard Taft, the scene was made a notable affair by reason of the members having enacted a part similar to the ones made by their famous predecessors. The picture is expected to be shown by the various weeklies in the very near future.

William Katz Back at the Stanley.

William Katz, formerly a manager of the Stanley theater, has returned to Philadelphia after a brief vacation and will resume work in a managerial capacity in the very near future. His career at the Stanley has been a notable one, inasmuch as he was employed there for over three years, while the theater has always been considered the criterion of Philadelphia for the finest presentation of photoplays.

Joe Battersby in Khaki.

Joe Battersby, formerly manager of the Savoy theater, has answered his country's call and enlisted in the aviation branch of the army.

A Rather Dull Week in Philadelphia.

The apparent dropping off of the attendance at the photoplay theaters has been the topic of discussion among the exhibitors of Philadelphia during the past week. In view of the reopening of all of the amusement parks, this apparently is the chief cause for the short dull period now being experienced.

War Chest Drive Film Ready.

A trailer nearly 200 feet long, boosting the Philadelphia War Chest drive, has been made and is now being distributed by the Motion Picture Committee, made up of L. C. Beggs, Frank W. Buhler, A. L. Einstein and M. Greenwalt.

Lewis Newman with United Exhibitors.

Lewis Newman, formerly manager of a local exchange, has been appointed the manager of the United Exhibitors' Co-operative Booking exchange, of Philadelphia.

W. D. Reel Dead.

W. D. Reel, who was assistant manager of the Market Street theater and also formerly manager of the Ruby theater, died last week at the age of 68 years. Mr. Reel has had quite a varied career, having been in the navy for several years before he entered the amusement field. H was in the employ of the Central Market Amusement Company for over three years while employed in the above theaters.

Utica Trade Letter

By Clifford A. Carroll, Utica Observer.

Exhibitors Are on the Job.

UTICA, N. Y.—The summer season for the silent drama has opened in Utica in a fine manner. Practically every house is offering the best to be had in the line of big features. The Alhambra and De Luxe recently played Maeterlinck's "The Blue Bird," and with the co-operation of a Utica newspaper asked the people of Utica with automobiles to donate them for the purpose of bringing the children from the orphan homes to the theater so that they might see this picture as the guests of the management. The picture played each of the two houses for three days during the week. During its run at the DeLuxe a chorus of 60 voices from a local choir sang appropriate songs before, during and after the picture. The same theaters this week are showing Artcraft's "The Whispering Chorus," and as an added feature "A Dog's Life," Charlie Chaplin's latest picture.

The Avon opened the week with "Joan of Plattsburg" and a new episode of "The Son of Democracy," and the last half of the week Charles Ray in "The Hired Man" with an O. Henry story.

The Hippodrome, changing programs daily, offers a big generous show made up of mostly first-run releases.

The New Orpheum, a neighborhood house, is doing a fine business considering the fact that all of the booking is done at the owner's home in Niagara Falls.

The Orpheum was formerly the South Street theater and is using second and third-run features, with sometimes two five-reel features in one day.

Fox and Vitagraph features are found regularly at the Majestic. The Colonial, the local Keith house, is playing the last three days Bryant Washburn in Pathe's "Twenty-One." The popular Metro brand of features is shown at this theatre the first three days of every week.

Instead of cutting down their advertising space in the daily papers, as is usual in the spring, considerable more space is being taken, and window cards, used by the Alhambra and De Luxe, are considered a fine aid to business. These two houses have an enterprising advertising manager who has placed wooden frames in advantageous positions in store windows in which the cardboard signs are placed. It is a good stunt, for the cards are assured of the same fine location every week. The exhibitors of Utica are a wideawake bunch and are constantly springing new stunts and playing only the best of pictures, thus assuring Utica patrons fine entertainment in the photoplay world.

CINCINNATI TRADE BREVITIES.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

Red Cross Atmosphere at the Gifts.

CINCINNATI, O.—McMahan & Jackson, who have been prominent in all of the patriotic movements in Cincinnati, helped along the Red Cross drive during the week of May 20 in more ways than one. Visitors to the Gifts theater were reminded of the Red Cross campaign by the fact that the pretty girl ushers and ticket-sellers at the theaters were garbed in the attractive Red Cross uniform, while the fountain in the foyer at the Vine street entrance was removed to make room for a booth at which contributions were received for the benefit of the relief organization. The latest Fox release, "Rough and Ready," featuring William Farnum, was the attraction during the week.

Clifford Theater Burns.

Urbana, O.—A fire destroyed the Clifford theater, erected by Billy Single Clifford, with a loss of about $75,000, partially covered by insurance.

"The Remaking" Is Packing Houses.

Canton, O.—The exhibition of the Camp Sherman film, "The Remaking of a Nation," at the Alhambra theater, was a hugs success. Several civic organizations, including the Rotary and Adcraft clubs, aided by the Boy Scouts, helped the engagement by selling tickets. At Massillon, also, the picture drew heavily when shown at the Lincoln theater, Manager F. A. Kelley reporting a total attendance in one day of over 3,000 people. "The Remaking of a Nation" bids fair to become the official picture of cantonment life, and its historical and educational value as a true portrayal of the making of National Army soldiers is beyond question.

What Pictures Are Doing.

The Jewel production, "The Kaiser, the Beast of Berlin," which ran for a week at the Lyric theater, has made a record as one of the most exciting of the string of patriotic films which have been seen in Cincinnati recently.

The enthusiasm with which Cincinnatians greeted the third engagement of "The Birth of a Nation" at the Grand was such that the engagement was extended into a second week.

Newark Trade Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Exhibitors Aid Red Cross.

NEWARK, N. J.—The exhibitors have been of material aid to the Red Cross workers in Newark in their effort to "go over the top." Of course, every theater visited by the World correspondent had at least one of the official Red Cross signs, showing that the exhibitor was a member. But not only by contributing money to the fund were the exhibitors helpful. In the choice of their programs, which were at least partially patriotic, they also scored.

Spring Theater Changes Hands.

The Spring theater at West Hoboken, N. J., has been taken over by a newly-organization corporation, and after necessary alterations and improvements the show house will reopen under the new name of the Strand. The theater is at 405 Spring street. The official title of the corporation, capitalized at $5,000, is the Strand Theater Company of West Hoboken, and the registered agent is A. L. Kohnfeld. The incorporators besides Mr. Kohnfeld include Leo Weil and A. Jacobs.

Newark Exhibitor Bankrupt.

William S. Umberger, formerly owner and manager of the Avon theater, 7 Avon avenue, Newark, has filed in the United States District Court a voluntary petition in bankruptcy.

"Joan" Retained at Strand.

Booked originally for four days, Mabel Normand's "Joan of Plattsburg" proved such an excellent drawing card that it was retained to finish the week at the Strand theater, 120 Market street, Newark.

New Distributing Corporation.

The Liberty Distributing Corporation, Hoboken, N. J., has been formed to deal in moving picture film. George A. Enright, with offices at 53 Newark avenue, is listed as statutory agent. The concern has an authorized capitalization of $100,000. The incorporators are Paul A. Chase, H. S. Hadley and E. Kelly.

CAPITAL CITY NOTES.

I. Smith Called in the Draft.

A sixth star has appeared in the service flag of the Super Films Attractions, Inc., Washington, D. C., marking the calling of I. Smith, another of its employees, to the colors. Mr. Smith has filled various capacities in the exchange, his most recent position being that of booker. He is at present at Spartanburg, S. C.

A. J. Nelson Wins Promotion.

The exhibitors in Washington, D. C., although glad to see a friend promoted, were very sorry to part company with A. J. Nelson, who, for the past two and a half years, has been manager in this city for the General Film Company. Mr. Nelson has been called to the home office for further service.

Mr. Nelson will be succeeded by Herbert E. Elder, who for the past year or so has been manager of the St. Louis branch of the General. Prior to that he was connected with the New York branches. He started with the company less than four years ago as shipping clerk at one of these branches and, being a regular fellow, promotion came his way.

Mr. Elder comes from the East and is glad to get back in this section again. During the past week or ten days he has been going through the territory, meeting the exhibitors whose names appear on the General's books, and he expresses himself to be well pleased with the outlook.

Jake Flax, who for many years has been associated with the Washington branch, will remain assistant manager under Mr. Elder. However, instead of spending all of his time in the office here, Mr. Flax is going to mingle more with the trade.

Cunningham Heads First National Branch

Tom Moore Gets Former Manager of Famous Players Exchange to Guide Washington, D. C., Office of the Big Circuit—New Plans.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—B. C. Cunningham, formerly manager, and E. G. Evans, formerly assistant manager, of the Famous Players exchange in the Capitol city, have just joined the Moore interests. The former has taken charge of the office of the First National Exhibitors' Circuit in the Capital. Mr. Evans becomes personal representative of Mr. Moore at the several theaters.

Both of these men are well known throughout the territory. Mr. Cunningham entered the film business in 1912 as manager of the Baltimore office of the Mutual Film Corporation. Within a year he came to Washington for the same company and in the same capacity, remaining here until the formation of the Artcraft Pictures Corporation. On August 16, 1916, he opened the Philadelphia office for the latter concern.

After remaining in Philadelphia for exactly eight months he went to Seattle, Wash., and a couple of months later he was recalled to the East to become manager of the branch office on Twenty-third street, New York. When the vacancy occurred in the Washington office of the Famous Players-Lasky Corporation he was transferred back to this city.

He will be located at 419 Ninth street, northwest, until the Rialto theater is completed, when he will have modern quarters there. Mr. Cunningham stated that Mr. Moore was kept very busy handling his large theater interests and wanted to devote more of his time to that work. Thus he has turned over to Mr. Cunningham full charge of all films he secures under his franchise in the First National Exhibitors' Circuit.

The Moore franchise covers Maryland, Delaware and the District of Columbia, but it is stated that the local organization is going into the market with a view to the future handling and distribution of large productions "on a basis that will insure the greatest measure of returns both to the producer and the exhibitor." With films secured outside of the circuit the Virginia territory also will be secured.

"Our policy," continued Mr. Cunningham, "will be to secure exhibitor-control that will do the utmost for the exhibitor and yield the greatest returns to the producer. We are going to franchise the exhibitors in this territory. Plans are now maturing whereby we will issue stock to all of the representative exhibitors in this territory so that they will become members of the circuit. That membership will entitle them to these films at the lowest possible rental price and enable them to participate in such profits as may be made in the circuit."

Mr. Cunningham is very enthusiastic over his new proposition and of its future, pointing to the fact that "My Four Years in Germany" is to run for two weeks at the Academy theater, in Baltimore, it having been booked by Bernard Depkin to start May 27, and that "Tarzan of the Apes" ran a full week in Wilmington and Baltimore, repeating the time in Washington.

Evans to Handle Theater Details.

Mr. Evans will handle much of the detail work incident to the several Moore theaters and becomes, after having been an exchange manager for many years, a real, sure-enough exhibitor. He will have much to do with the booking of films, reviewing them, etc. His duties will be many, but he has "taken to the job like a duck takes to water and thinks it fine."

The new personal representative of Tom Moore was formerly a Mutual man, having been associated with Mr. Cunningham as Baltimore salesman and as assistant manager. When Mr. Cunningham left Washington to join the Artcraft folks, Mr. Evans succeeded him here, and when the latter came back as manager of the Famous Players Washington exchange, his friend became assistant manager of the exchange, and now the two are associated with Tom Moore.

The managers of the Moore theaters are: Strand, Charles Plunkett; Garden, George Schneider, and Plaza, William Moore.

Eugene Wilson Heads Washington Vitagraph Exchange.

Eugene Wilson, who has been covering North Carolina and Virginia for the Washington, D. C., Vitagraph exchange since last September, has been appointed manager, succeeding to the position made vacant by the resignation of Mr. Widner. The new manager has been associated with the amusement game for the better part of thirty years, spending about ten years of that time handling motion pictures. He was with the Mutual for several years before joining V-L-S-E, and prior to that time was himself an exhibitor. For three years he was connected with Poli's Bijou theater in New Haven, Conn., and states he was the first manager to put on Paramount shows in Connecticut.

Mr. Wilson is pretty well known throughout this territory, so really needs no introduction. He has made a host of friends during his stay here and the exhibitors are genuinely glad of his promotion.

Children to See "Careless America."

Major Raymond L. Pullman, superintendent of police, Washington, D. C., is completing arrangements for the presentation of the Universal's film, "Careless America," before all of the pupils of the Washington schools and in the local theaters for the benefit of adult patrons. This is the film produced by the Universal Company under the direction of H. S. Firestone, president of the Firestone Tire and Rubber Company, and shows the dangers in the big cities from careless and reckless drivers of automobiles, and the general lack of knowledge of the rules of the road. In the reel there is shown the destruction of nine touring cars through careless and reckless driving. The reel is a "thriller," and so impressed Major Pullman that he has gone to the local exhibitors asking them to run it in their houses.

Theater Often Used by Government.

Crandall's Knickerbocker theater, Washington, D. C., is being used to a considerable extent in pushing America's war program to the fullest possible extent. There is not a week passing but that the house is not turned over for a part of one or several days to some organization or part of the Government for propaganda or benefit purposes.

The Knickerbocked has been a favorite with the Four-Minute Men and they are using it to good advantage. Last week, however, they caused a near riot on the part of men and women anxious to pay homage to the war heroes. When the local committee saw the opportunity, without any advance notice to the management, they rushed a delegation of visiting "Blue Devils" for a Red Cross-War Savings Stamp campaign stunt. It was just at the end of the show. The valiant French soldiers were led to the stage, the house orchestra playing the "Marseillaise." The troopers sang the song, and upon its completion the patriotic songs of our own country were played on the organ, the audience singing. The soldiers then went out into the lobby for the benefit of those who had been unable to get into the house. They received a great ovation in the street, for these Frenchmen, heroes all, are great favorites in Washington. They spent the balance of the evening viewing the show.

Few Airdomes Will Open in Louisville

Weather Grows Warm, but Open Air Theaters Have Not Done Well in the Past Two Seasons—Daylight Saving Also a Factor Against Them.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—Late May weather has been unusually hot in Louisville this year, necessitating use of electric fans, exhaust fans and cooling systems somewhat earlier than usual. However, the weather has been too uncertain for the airdomes to start operating so far, and it is questionable as to whether many of them will make any effort this year due to the fact that very little money has been made out of the open-air propositions in the past two or three seasons. However, a few airdomes which can call on the soldier business will probably do fairly well this year, as flannel shirts don't carry much comfort in closed theaters, and the male population rather prefers the airdome, where there is greater comfort, and where the male is privileged to smoke.

The daylight saving plan is beginning to be unfavorable more and more as the days grow longer, as people stay out late, and there is hardly any business at the 7:30 shows, while attendance at the 9 o'clock performances is not what it should be.

Reports from Lexington, Winchester and other cities in the boom oil district of eastern Kentucky show that the moving picture theaters have handled a nice volume of business this year. In those cities the moving picture theaters constitute the greater portion of the afforded amusement. Oil operations have been picking up at a fast pace, and thousands of new men have entered the field within the past two years, resulting in several of the towns building up materially.

Paducah Theaters and the Operators' Union At Odds.

A disagreement has come up between the moving picture exhibitors of Paducah and the Paducah operators' union. The difficulties were recently taken up at a meeting of the Central Labor Union and resolutions adopted in which the attitude of the theater men was held as unfriendly. An arbitration committee which reported investigations claimed that union men had been forced to work overtime without additional pay; that exhibitors released union men and filled their places with non-union men secured through representation that no union exists in Paducah, and that a general antagonistic attitude was shown by the employers in regard to union labor. This action followed a conference held in Paducah some time ago between Vice-President Canavan of the International Operators' Union and the local theater men, at which no agreement was reached. The theater managers deny that they have violated any union contracts and claim they have paid for all overtime.

Juvenile Film Censors Elect.

At the annual meeting of the Board of Censors of Children's Motion Pictures for Louisville Mrs. Robert L. Moors was elected president, succeeding Mrs. Fred Levy, through whose efforts the organization was formed several years ago. Mrs. Levy was elected vice-president, Mrs. Hugh Leavell secretary and Mrs. J. B. Arbegust treasurer. It was decided to continue showing Saturday pictures for children at the Strand free of charge until the Lincoln series is completed, about the middle of June, when the picture shows for children will be discontinued until fall.

Suits Follow Theater Disaster.

Winchester, Ky.—The third of a series of suits growing out of the disaster which wrecked the Pastime theater, of Winchester, Ky., a few months ago, was filed last week by Sonny Hatton, through his father, W. F. Hatton, asking damages of $30,000 for permanent injuries. The city of Winchester, the management of the theater, and the owners of the adjoining property from which the wall fell, are made defendants.

Sunday Show Manager Indicted.

The Grand Jury at Henderson, Ky., in adjourning a few days ago, returned six indictments against Louis Hayes, proprietor of the Princess theater, charging him with operating on Sunday in violation of the state laws. So far as is known the jury returnded no indictments against other operators.

Business Notes From Louisville.

Following the completion of the vaudeville season at the Mary Anderson theater, the Keith house, the theater showed the Ambassador Gerard picture, "My Four Years in Germany." This picture made such a big hit that it was carried over for a second week's showing.

The Louisville picture theaters have been doing good work in the big Red Cross drive, showing slides, etc., and arranging to allow speakers to talk to the audiences on the needs of the Red Cross in pushing the big summer campaign.

The Walnut theater, Louisville, packed 'em in during the showing of "The Kaiser, the Beast of Berlin," playing to more than 12,000 people inside of two days.

Tennessee Trade Letter

By J. L. Ray, Nashville, Tenn.

Builds Giant Open-Air Theater.

NASHVILLE, TENN.—At the new government powder works, located in the suburbs of Nashville, one of the largest open-air theaters ever erected in the South is now in operation for the showing of moving pictures. The seating capacity is 5,000, with standing room for additional thousands. A monster screen has been erected, and pictures are shown every night to the great army of men at work on the project. The seats are built on an inclined slope, with the stage and screen at the bottom.

A record was made in building this mammoth open-air theater, the entire structure, including seats, stage, screen and other facilities being put in complete working order in the short period of two days. The rapidity of the work resulted, of course, from a big force of men put to work on the project. First class pictures are shown, both comedies and dramas, with the comedy films having the preference.

"Birth" Film Wrangle in Jackson.

The mayor and commissioners of Jackson, Tenn., acting upon the statutory law and an ordinance of the city, attempted to prevent the play, "The Birth of a Nation," from showing in Jackson. Notice was served on Dan Williamson, owner and manager of the Lyric theater, on May 6 that the picture would not be allowed. Mr. Williamson sought and obtained from Chancellor Ross an injunction to restrian the city authorities from carrying out the order. The Chancellor heard argument on the motion of the city to dismiss the injunction, and held that, under the rule of law, proof was necessary to show the court that the result would be harmful. In the absence of such proof the court refused to dismiss the restraining order, and thus the play was allowed to proceed.

The court gave a very elaborate oral opinion, which was accepted without further action by the city authorities and the Pastors' Association, who sought to prevent the play on the grounds that it was calculated to inflame public opinion.

Dayton Trade Letter

By P. J. G., Dayton Theater Bldg., Dayton.

Famous Players-Lasky Auditor in Dayton.

DAYTON, OHIO.—W. J. Reich, auditor of the Famous Players-Lasky Company from the New York office, was in Dayton last week, and during his short stay the World correspondent had the pleasure of meeting him. Mr. Reich came to Dayton with Lew Foster, manager of the Famous Players exchange at Cincinnati. While in the city Mr. Reich visited the new Dayton theater, and declared it the finest he had seen for some time. In company with Mr. Foster he visited many Dayton exhibitors on business matters.

"Blue Bird" Goes Big at the Dayton.

Maeterlinck's "The Blue Bird," Artcraft, which was the opening attraction at the new Dayton theater, went over great, and was a money-getter, so says Mark Gates, managing director. Many school children took advantage of the Saturday morning matinee offered the last day of the engagement. High school teachers were admitted free.

Dayton Pick-Ups.

J. F. Brett, "he of the pleasant smile," visited the Gem City several days recently. Mr. Brett is one of the most pleasant men the writer has met, and is a thorough gentleman.

Dayton office of Moving Picture World now in the Dayton Theater building.

Homer V. Guy is once more with us. Homer is now managing the East Majestic, a suburban house, in conjunction with Ben Wheeler.

M. A. Malaney writes that he is to be in Dayton within the next week. Malaney publishes the "Bulletin" at Cleveland, and has a very good paper.

Urlin G. Perril visited Indianapolis last week for a day at the Circle theater.

Milton Gunckle, grand old man of the business, is now on the door at the Strand theater at Dayton.

L. C. Pollack is still at leisure, and states that he will be so for the summer. Mr. Pollack is evidently living on the interest. Anyway he still maintains that look of prosperity for which he is noted. I have not seen that Geo. M. C. cane of his for some time.

Ralph Kretzer has taken over the Victoria theater at Springfield, Ohio. The Victoria has 320 seats, and is to be entirely redecorated.

Nate Le Vene, Jr., manager of the Mutual exchange at Cincinnati, visited Dayton several days last week. Same old Nate Le Vene, Jr. Glasses and all.

Leo Udry, of Metro, "covered" Dayton last week. With him came a representative of Screen Classics, Inc., twin sister to Metro. M. J. Chernoff is the new representative, and he will make a fine impression with Dayton exhibitors.

Isodore Feibleman and Meyer Efreymson, of Indianapolis, both stockholders in the Circle, as well as the new Dayton, were in Dayton recently.

Eddy Gomersall, of Goldwyn, is to join the forces of Uncle Sam soon. Eddy is working till the last minute, however, and was in Dayton last week screening "For the Freedom of the World."

Lou Baum, of the Cincinnati Buckeye, flitted amongst us in the past week. Lou seems to think a lot of "The Doctor and the Woman."

Our old friend Elmer Rauh visited Dayton several days ago. Elmer is working for Uncle Sam at Camp Sherman, Ohio.

Gilbert Chandler, son of Martin G., is once more well, and writes that he will soon be in Dayton.

Buffalo Trade Letter

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Hanover Will Guide First National.

BUFFALO, N. Y.—Irving Hanover has been appointed manager of the First National exchange, Buffalo. He has been with the company in New York since December. He was formerly with the Fox Film three years. A. T. Barnett has been appointed road man for the First National. He was former booker for this exchange. The new booker is Bert Ryde.

"This company makes it a point to advance everybody connected with the concern," said Manager Hanover, "and does not intend to look for outside help unless it is absolutely necessary."

D. J. Savage is District Manager.

Daniel J. Savage, former Buffalo manager of the First National, has been appointed district manager of the William L. Sherry Service, New York City. Howard F. Brink, former road representative of the First National, will represent the Sherry interests in the Chicago territory. Messrs. Savage and Brink carry to their new fields of endeavor the best wishes of a small army of Buffalo friends.

Theaters Aid in Red Cross Drive.

The good work which the Buffalo moving picture theaters have been doing in the Red Cross drive continues with unabated energy this week. Red Cross booths have been opened at several of the houses. All the theaters are showing an official picture, "The Spirit of the Red Cross."

New Fox Exchange Praised.

Herman Robbins, assistant general manager of the Fox Film Corporation, recently made a thorough inspection of the company's new Buffalo branch. He said the exchange was quite up to the standard of Fox offices. This branch has received the enthusiastic approval of many theater managers who visited Buffalo the past week. George F. Hallet, Fox booker, soon will be wearing a uniform for Uncle Sam.

He left Wednesday for Katonah, N. Y., his home, where he will spend a few days before entering the army.

"Pershing's Crusaders" and No Tax.

"Pershing's Crusaders," a war film, was presented at the Majestic theater, Buffalo, one week, beginning May 26. Daniel Roper, commissioner of internal revenue, officially anounced that there would be no war tax on tickets sold for this production. The reason for this concession was that "these pictures are being displayed for educational purposes, and it is the desire of the committee on public information to make the price within the reach of all."

Picked Up Along Film Row.

Daniel Hauser, owner of the Greenwich theater, Christopher and Hudson streets, New York City, was a Buffalo visitor.

S. Handel, auditor for the Famous Players-Lasky Corporation, visited the company's Buffalo exchange. Earl Brink, booker for the exchange, is included in the latest army draft.

Paul Fenyvessy, of the Strand theater, Rochester, was a visitor in Buffalo, his former home. He has been accepted into the National Army.

G. A. Hickey, manager of the Goldwyn, Buffalo, is among the topnotchers in a national business-getting contest being conducted by that company.

Business is prospering at the Como moving picture theater in Buffalo's steel plant district. The house is conducted by J. S. Savage & Son. Not far from the Como, 7,000 men are employed in the Lackawanna steel plant, and about 4,000 in the Donner steel plant. Many of these employees live in this section and patronize this theater. "Our admission is straight ten cents," said Mr. Savage.

Filmdom News of the Week in Canada

Some Worthwhile Advertising Stunts in Toronto—Interesting Brevities About Exhibitors and Pictures.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

Two Good Advertising Stunts.

TORONTO, ONT.—Manager Stuart, of the Rialto theater, Toronto, played to big business during the week of May 13 through a novel advertising stunt with the presentation of Fox's "The Honor System." The whole front of the theater was made to resemble the interior of a penitentiary, with cells, barred windows, armed guards, and other fixtures of a "hoos gow." The set was painted in deep blue and black colors, giving it a sombre appearance. A husky man, garbed in prison clothes, walked the streets at large. The appearance of this jail character on the main thoroughfares created considerable excitement.

Another interesting lobby display during the same week was used at the Strand theater to advertise Chaplin's "A Dog's Life." This set, which was arranged by William Dineen, consisted of a street scene in which the characters were Chaplin, the dog "Mutt," and a policeman. The figures were cutouts, while the dog was a plaster model.

A Feature a Day at the York.

The York theater, 812 Yonge street, Toronto, presented six different features during the week of May 20, changing the attraction for each day. The attractions were "Under Suspicion," "The Flame of the Yukon," "The Strong Way," "The Face in the Dark," "Twenty-One" and "The Seal of Silence." The York theater adopted the policy of a daily change in programmes about a year ago, and a success has been made of the practice.

Notes About Canadian Theaters.

Manager Wilson opened the "Amuse-U" theater, 1186 Queen street West, Toronto, on May 15. The theater has a seating capacity of 400.

Jack Stewart, of the Unique theater, Hamilton, Ont., has purchased the Crystal theater, Burlington, Ontario, and is now operating both houses.

The Maisonneuve theater, Montreal, has changed hands. It is now manager by Mr. Rochon in succession to Mr. Lebeau.

The Alcazar theater, Montreal, has been reopened after extensive alterations.

Don McRae has been made manager of the Empire theater, Quebec, Quebec.

The Thuotoscope theater, St. Johns, Quebec, has been rebuilt and was recently re-opened, the opening attraction being "When a Man Sees Red." This theater was destroyed by fire a short time ago. It is owned by Mr. O. Thuot.

The Garrick theater, College and Dovercourt road, Toronto, has again changed hands. The new owner is W. C. Wright, a veteran theater man. Mr. Wright has not been engaged in any theatrical enterprise for the past twelve years.

Loew's theater, Toronto, booked a second-run feature for the week of May 20, when Manager Bernstein played Fox's "Les Miserables," which had been shown as a road attraction at the Royal Alexandra theater, Toronto, a few months previous.

Rochester Trade Letter

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

"War Chest" Theater Committee Busy.

ROCHESTER, N. Y.—Theaters here are lining up strong for the War Chest drive which is on all of this week. Some time ago it was decided to do away with separate appeals for the Red Cross, Y. M. C. A., Knights of Columbus, and other war charities and to form an organization that would cover the ground for all forms of war relief, apportioning the money to various organizations according to their needs. The result is the greatest drive that Rochester has ever known. It is soliciting from each citizen one contribution for the year. The good work done by the theaters in the Liberty Loan and other drives has convinced the committee that the best form of publicity is in the movie theaters, with the result that they are playing an important part in the campaign.

Manager J. H. Finn, of the Temple theater, is chairman of the committee in charge of the theaters, and under him are four teams captained by theater managers as follows: Jack Farren, of the Victoria; A. N. Wolff, manager of the Rialto, and president of the Rochester Exhibitors' League; W. R. Corris, of the Lyceum, and William A. Calihan, manager of the Regent, and secretary of the Regorson Company, controlling the Regent, Gordon, and Piccadilly.

Notes and Personals.

Edith Johnston, who plays opposite Franklyn Farnum, is a Rochester girl, and the Empire theater here took advantage of that fact in lining up a large crowd of fans when one of Franklyn's pictures played at that house this week.

The Lincoln theater has been undergoing its usual spring overhauling and decorating under the personal supervision of the energetic manager, Mike Carr. When the job was completed it was suggested that Manager Carr might qualify for a painting and decorating contractor, but Mike says that as a painter he was cut out to be a movie artist.

R. B. Matson, representing Vitagraph in western New York, is covering a lot of ground and covering it fast with his big National roadster.

Basil Brady, the local Pathe agent, has learned to like Rochester so well in his short time here that he has decided to stay, and is bringing his family here from New York.

MORE BUFFALO ITEMS.

Pick-Up Jottings.

"Over the Top," a Vitagraph feature founded on Empey's war book, recently had a successful run at the Teck theater, Buffalo. Manager Oishei, of the Teck, during this show gave 200 free seats to men in uniform. Henry Carr, manager of Shea's theater, also distributed many free tickets to soldier and sailor boys.

Samuel Strong, formerly with the Mutual, Buffalo, and later with the New England Features, Boston, recently visited this city on his way to Detroit.

Recent visitors in Buffalo were Mr. and Mrs. Herzberger, Auditorium theater, Perry, N. Y., and Mr. Dipson, who controls the Family and Grand theaters, Batavia.

Recent callers on T. C. Montgomery, of the Buffalo Triangle exchange, were Ben Fitzer, manager of the Regent theater, Syracuse; M. Fitzer, manager of the Happy Hour, that city, and Mr. Dygert, manager of the Rialto theater, East Rochester. Edward D. Levy has been appointed supervisor of the poster and shipping departments of the Triangle. William E. Freel, Triangle shipper, has left for Camp Dix.

Theater Changes in New York State.

Mr. Merritt, owner of the Family theater, Leroy, N. Y., has closed the Happy Hour theater, Caledonia, N. Y., formerly operated by Luther & Scott.

Wales & Brown have opened the Bijou, a ten-cent moving picture theater in Binghamton.

William Bean has leased his Majestic moving picture theater, East Ferry street, Buffalo, to Mr. Wischard.

Anderson, Ind., Prepares License Ordinance

City Council Has a Schedule of Rates for Operating Picture Theaters and Action Is Expected On It At Once.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

ANDERSON, IND.—An ordinance which would place a license tax on all motion picture theaters and other places of amusement is pending before the Anderson city council and probably will come up for passage at the next regular meeting.

After considerable wrangling at the first two meetings a motion was introduced authorizing the mayor to appoint a committee to prepare an amendment to the ordinance. The committee reported at the meeting, April 13, and introduced an amendment with the following provisions for motion picture theaters:

Theaters with a seating capacity of 400 or more, $60 a year; $45 a year for not less than 300 seating capacity nor more than 400; $30 for not less than 200 and not more than 300, and $15 for not less than 200.

The amendment was adopted without a dissenting vote and the measure probably will be brought up for a final vote at next meeting of the council.

Major Mellett, who appears to be greatly opposed to the operation of motion picture shows on Sunday, is reported to be considering the matter of closing the theaters on that day. He is said to have remarked at the council meeting recently that he thought the motion picture business should be taxed higher than any other amusement and should not be permitted to open up on Sundays.

Idle Hour Closes for Summer.

The Idle Hour theater, Newport, Ind., one of the most popular motion picture houses in this vicinity, which has been operated by Messrs. Hughes and Payne, of the Newport Hill Motor Company, for the last few years, will be closed for the next few months. It will be dismantled next week and will be converted in the repair and sales department of the company. It is probable that it will be reopened next winter.

M. Switow Will Build Theater.

Michael Switow, of Jeffersonville, Ind., has purchased the Reilly hotel property at 333-337 Spring street with a view of remodeling it and turning it into a motion picture theater, cafeteria and hotel. He says that eventually the building will be torn down and an up-to-date theater and hotel building erected in its place. Work on remodeling the structure for the new theater, cafeteria and hotel will be started immediately.

Angelo Immarino Very Sick.

The many friends of Angelo Immarino, of Cleveland, O., who formerly operated the Lyric theater in Connersville, Ind., were grieved last week when they received word that he is seriously ill and not expected to recover. Mr. Immarino left Connersville about a year ago for Cleveland, where he is engaged in business.

Auditorium at Nappanee Changes.

Charles G. Miller, Charles T. Baker, James Arch and C. J. French, of Nappanee, Ind., have taken over the management of the Auditorium theater here. They expect to make several improvements in the place this summer.

New Terre Haute Home Opens June 1.

A. F. Brentlinger, general manager of the Bankers and Merchants Theater Co., Indianapolis, which operates the Orpheum theater at South Bend and has under construction a new theater at Terre Haute, and one at Flint, Mich., has opened up offices in the Traction and Terminal building in Indianapolis.

Mr. Brentlinger says June 1 is the date set for the dedication of the new Terre Haute theater at Wabash and Eighth street.

The contract for chairs for the theater has been let to Messrs. Haywood and Wakefield, of Chicago. Mr. Brentlinger's son, Byron, will be the manager of the Terre Haute house.

Theater Changes in Muncie.

Two Muncie, Ind., motion picture theaters recently changed hands and a third went out of business. Fred Oland, of Muncie, has purchased the Royal theater here from Dr. J. E. George and expects to do a big Saturday and Sunday business throughout the summer months. The Lyric theater has been bought by John Templer, proprietor of two motion picture theaters at Portland. The Victor theater, which closed recently, has been dismantled and the room converted into a drug store.

ST. LOUIS TRADE LETTER.

Crystal Airdome Opened May 17.

ST. LOUIS, MO.—A new concrete fireproof lamphouse, new entrance and box office, and new seating accommodations throughout form but part of the improvements now under way at the Crystal airdome on Delmar, at Laurel, St. Louis.

When completed the airdome will seat twenty-five hundred people, and in conjunction with the Pageant theater directly opposite will run simultaneous shows. The Pageant has a seating capacity of fifteen hundred, and reports a very prosperous season.

The Crystal planned to open for the season on Friday, May 17, with a program of exceptional merit. Doors open at 7:30.

Cleveland Trade Letter

From M. A. Malaney, 607 Belmont Bldg., Cleveland, O.

Look Out for the Skating Rink.

CLEVELAND, OHIO.—A letter received from E. E. Bair, manager of the Fayette theater, Celina, Ohio, indicates that a traveling skating rink has put business on the bum there. Mr. Bair writes so that brother exhibitors in other towns may know what they are up against if such an outfit comes to their localities. He says:

"Business was good until about six weeks ago—until the greatest competitor in years floated into town—a portable skating rink. The rink just took the dimes out of the pockets of the theaters here and also from other local business enterprises, because the people got the skating craze.

"Now what do you think of a city official who relentlessly permits these floating concerns to fly into towns for a two or three-months' period and rob local industry and staple picture theaters presenting only A-1 productions on the market? This week I closed up and gave the theater over to the Red Cross. When the theaters here are closed it loses the city $15 a week each in light current alone. The rink pays $20 per month license. Now, which is better, $20 per month for a few months or $15 a week besides the large amount of money the theaters pay out for help, supplies, advertising, etc.?

"I am writing you this merely as a favor to other exhibitors who might have to face the same conditions, and would advise them to head off anything of this kind."

Zanesville's Weller Reopens.

The big Weller theater, Zanesville, O., has been reopened by Manager Morley. The opening attraction was "The Remaking of a Nation," which is the picture made at Camp Sherman, Ohio's big cantonment.

The Weller seats 1,400. It has been redecorated and improved and no doubt will prove a very popular place of amusement.

Hot Weather Hits Shows.

In spite of the warm weather film exchanges of Cleveland continue to do a good business. Theaters, however, have not done so well, however, since the first hot day, May 5. The real hot weather has come on Sundays, and as this is the best business day of the week, receipts have taken some sharp tumbles.

Syd Rosenthal Feels Proud.

Syd Rosenthal, of the Standard Film Service, Cleveland, was wearing a proud smile the week of May 19. He had short reels playing in six first-run houses of the city. These were the Stillman, Alhambra, Mall, Metropolitan, Strand and Knickerbocker.

Syd says this is the first time a single exchange has pulled off a stunt like this.

Claims 19 Out of 30 Theaters.

Walter Forster, roadman for the Cleveland General Film Co., claims a record for bookings in the city of Akron and challenges any salesman to break it.

Up to May 22 he had booked 19 theaters in that city with Paralta plays. Of course, booking 19 houses in one city does not seem a remarkable thing, but when you consider that there are only 30 theaters in that place it is a record.

Cleveland Trade Brevities.

Walter K. Hill, former manager of the Doan theater, Cleveland, is now connected with Orchestra Hall, Chicago.

Jimmie Beale is with the General exchange, Cleveland, as booker, after having been in St. Louis for some time with the Select. He succeeds Ed Wills, who has received a merited promotion to the sales-force.

Jim Thompson, manager of the Eclair theater, Cleveland, has received a postcard from a former patron now in France with the U. S. army, reading: "Say, Jim, when we get to Berlin I will pick out a good location for a picture show for you."

S. J. Needham, handling "The Remaking of a Nation" in northern Ohio, reports he has about finished the work and leaves for Camp Sherman.

Atlanta Trade Letter

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

Chaplin Goes Big.

ATLANTA, GA.—Charlie Chaplin's "A Dog's Life" came near smashing attendance records at the Rialto theater recently, running close to "The Kaiser, the Beast of Berlin," which recently set new records for this city.

The Criterian also reported good business with Sergeant Empey's "Over the Top."

Oldknow Out Again.

William Oldknow, head of the Consolidated Film and Supply Company, who recently underwent a surgical operation, is out again "better than ever."

E. R. Champion in Atlanta.

E. R. Champion is in Atlanta to handle Pathe's new serial, "Moral Suicide," and will cover the main cities of the southeast from this point. Mr. Champion already is well known in this section, having been here a year ago boosting "Civilization." Pathe Manager "Wild Bill" Anderson has completed arrangements with the Atlanta Georgian whereby he expects "Moral Suicide" to get a tremendous amount of publicity.

Visitors to Atlanta.

R. J. Edenfield, of the Dreamland, Augusta, and Joe Burton, of the Star, Toccoa, were among the visitors to a number of local exchanges.

Gilbert N. Tyler With Pathe.

Gilbert N. Tyler, formerly with General and Paralta, has signed up with Pathe to cover Alabama territory out of Atlanta.

IN DETROIT.

Personal and Trade Notes.

The Exhibitors' Booking Corporation of Michigan, organized recently to do co-operative booking on the Pettijohn plan, has just filed articles of association under the laws of Delaware for $8,000. Of this amount $4,000 has been paid in in cash.

Harry I. Garson, president of the Broadway-Strand theater, Detroit, purchased $5,000 of the Third Liberty Bonds.

Jack Ryder, of the State Film Co., was recently visited by William Steiner, who makes the Jester comedies, released in Michigan through the State Film Co. This exchange is having big success with these; also its series of Shorty Hamilton five-reel features.

Dave Mundstuk, of the Strand Features, is now releasing a series of four two-reel Chaplin reissues and 20 one-reelers, which he says are booking exceptionally strong.

The Vendome theater, at Grand River and Fourteenth street, has passed into the hands of M. J. Handler, who took it over May 11. He will not change the policy although he plans some extensive improvements.

Herman Warren and Ben Cohen have let contracts for remodeling the front of the Rex theater, West Fort street, Detroit. Besides they are letting contracts for the complete redecoration of the interior.

M. S. Bailey, of the General Film, reports some big bookings on Paralta plays. John M. Kunsky will play the Kerrigans in one of his downtown theaters; the Drury Lane will play the Barriscales, Glaum and Walthall pictures; the Regent, in Bay City, has booked Paralta first run, and "Bill" says the best theaters are now singing up.

Joe Horwitz, now resident partner and manager of the Foursquare exchange in Detroit, is already planning to tour east in his new motor car in time for the branch managers' convention. He will also go to Far Rockaway for a few days to see his family. Hustling Joe, as we all know him, says business is very good.

"Ramona" is now being booked to Michigan exhibitors through the State Film Co., Detroit.

H. M. Berman, general sales manager for Jewel productions, and C. E. Shurtleff, general sales manager for Paralta Plays, were recent Detroit visitors.

E. J. Mooney, formerly with the U office in Minneapolis, has been appointed auditor at the Detroit U office, succeeding John A. Webber, who has returned to the home office in New York City.

J. C. Fishman, of the Standard exchange, announces the purchase of a new print of "Cleopatra," with Helen Gardner; also a new six-reel feature called "Mothers of Liberty."

Charles T. Smith, owner of the White Palace theater, Pontiac, for ten years, and one of the very oldest exhibitors in the state, died recently after a long illness.

Notes of the Trade.

Max Milder, manager of the Select exchange, has just returned from an extensive trip throughout the territory and reports satisfactory conditions.

L. Chamberlain, who recently opened the New Victoria theater in Reading, was seen in Philadelphia and reported that although business conditions were generally fair that the shipping conditions were in a most deplorable state with no prospects of relief in sight.

D. W. Griffith's "Intolerance" has been booked by Mager Kendrick of the Fairmount theater, where it will be presented for one day.

H. M. Morningstar, formerly manager of the Fifty-sixth Street theater, has been appointed in charge of the Belmont theater.

Special Productions Find Favor in Michigan

Big Patriotic Features and Other Special Films Are Decidedly Popular Just Now—Offerings that Have Won Records.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The success of a number of big pictures now being released in Michigan is proof enough that what the exhibitors and the public want today is special productions. This is no slur on the program pictures because the exhibitor needs them as he does the special. The exhibiting business is a seven-day proposition, but the point the writer makes is that the big specials give new life and stimulant to the picture industry.

There is "The Unbeliever"—a George Kleine picture—that is going over tremendously big in Michigan. Exhibitors are doing so well that in almost every case the picture has been rebooked for a second engagement. Why, last week the Ferry Field, a theater seating around 1,200—four miles from town—booked it for three days—breaking the two-day policy—and it went so big that the engagement was extended to five days. Manager Hal Smith never before believed it possible to show a picture longer than three days at the most—and yet he did capacity on the five days, and would have gone the sixth had it not been for previously arranged bookings.

Then there is "The Kaiser"—this picture is a positive sensation in Michigan, and it is going better each day and even the rebookings are doing as much business for the theaters as the first engagements. The writer has yet to run across a single exhibitor who does not report "we cleaned up on 'The Kaiser'."

Then there is "The Whip," owned by the Dawn Masterplay—this picture has positively played as many as three and four repeat engagements at some houses doing nearly as well on the fourth as on the first engagement.

"Redemption," another big special handled by the Dawn Masterplay, is having big success in Michigan. "My Four Years in Germany" has just started to be released in Michigan, but wherever it has played so far big business is reported. It stayed five weeks at the Washington theater and is booked by all of the biggest and best theaters throughout the state on percentage.

"Over the Top" opened its Detroit engagement at the Majestic theater, May 18, and from the attendance thus far it is certain to remain there no less than four weeks. Throughout the state it is booked solid for many weeks.

Again we say, "this is the day of big specials."

Blankmeyer Takes the Gratiot.

Art Blankmeyer, who recently leased the Duplex theater, Detroit, and who is exchange manager of the Harry I. Garson Productions, has leased for a term of 11 years the Gratiot theater, Detroit, located at Gratiot and Chene. He plans to continue it as a daily change picture house, but may add a few vaudeville acts later on.

Bert Deiner Glad to Be Home.

Bert Deiner, several years ago with the Detroit Universal exchange, and recently with the Standard in Cleveland, is again with the Detroit Universal exchange, and Manager W. D. Ward, who negotiated the deal, is as tickled as a baby with a new toy. He has always admired Bert Deiner as one of the most efficient men in the film business. He will do general utility work out of the Detroit office.

"Fill the Flag" Sung in Detroit.

"Fill the Flag," the official song of the Detroit Patriotic Fund, was sung in most local theaters for the week of May 18, connecting up with the big campaign for funds, Detroit being asked to raise seven millions in the one week. The publicity committee succeeded in getting the song over in theaters throughout the city, believing that in this way they could quicklyn introduce it to Detroiters and serve to work up enthusiasm for the fund drive. Eddie McGrath sang the song at every performance at the Broadway-Strand theater, and every noon in the public square before thousands of people. At the theater, Manager Phil Gleichman had painted a special stage set for the song. Mr. McGrath was each time assisted by a young lady who represented herself as "Miss Detroit."

March to Patriotic Film.

Tuesday night, May 21, was "Patriotic Night" at the Majestic theater, Detroit, nearly 700 soldiers, members of the Michigan state troops, and several squads of Canadian returned soldiers, Mayor Marx and city officials, marching to the theater from downtown to see "Over the Top." The opening number of the program was the National anthem with the soldiers standing attention. The theater was especially decorated for the occasion.

Majestic Will Have New Policy.

For the engagement of Vitagraph's big special feature, "Over the Top," Manager M. W. McGee, of the Majestic theater, Detroit, will make a change in the house policy on account of the length of the production and the special added attractions.

The new policy will be only two shows daily—one in the afternoon at 2:15 and

M. W. McGee.

one at night at 8:15. The 75 and 50 cent seats will be served by coupons, while the general admission price will continue at 25 cents. All seats for the matinee will be 25 cents. It will be the first time that any Detroit picture theater operated under such a policy, which is the same as the legitimate theaters.

Manager McGee is not saying a great deal about the presentation of "Over the Top," but he is working hard on it, and promises some novelties and innovations that are certain to have all Wayne County talking. The engagement of this special feature is for four weeks.

Stanley W. Hatch, the new Metro manager in Detroit, has assumed active charge and is the sort of fellow who will surely make many friends in this territory. He comes from Cincinnati, where he was formerly connected with the Vitagraph and Kleine exchanges.

Texas Exhibitors Are Now Aiding Red Cross

Enter Whole-Heartedly and Loyally Into the Drive—Business is Fairly Prosperous and Rains Are Helping.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Their successful effort in behalf of the Third Liberty Loan concluded, Texas moving picture theater men entered whole-heartedly and loyally into the drive in behalf of the second war fund for the Red Cross and contributed generously of their time and their money toward humanity's cause. Incidentally, they continued to look after their business, which, from all accounts, continues along the even tenor of its way, with some satisfaction, and, of course, the little drawbacks that are mixed up with it.

More good rains fell in the San Angelo country and west of Fort Worth in the Abilene district on May 16 and 17, the news of their coming bringing a feeling of optimism to folks in that territory, which has been so hard hit by the long-continued drouth.

Rebuild Waxahachie Theater.

Messrs. Davenport, Ginch and Rockett, comprising the Waxahachie Amusement Company—Dixie theater, Waxahachie, Tex.—are soon to occupy a brand new, up-to-date, fully equipped house which will cost close to $75,000 when completed.

Among Texas Exhibitors.

Stuart Bros., Denton, Tex., have sold their interests in the Dreamland theater there to Davenport and Bates.

J. H. Sligh, Teague, Tex., has disposed of the Idlewild theater there, to a Mr. Reed, who will conduct it in future.

Julian Woods, of the Mexia opera house, has disposed of his moving picture interests to O. H. Brannon, who will continue operation of the theater.

A charter has been granted the Trinity Amusement Company of Dallas, with a capital stock of $25,000. Incorporators are C. F. Tandy, R. B. Strayhorn and George M. Bailey, Jr.

Corp. Kent Watson Edits Camp Paper.

Corporal Kent Watson, former Moving Picture World correspondent at Dallas, Tex., is now editing The Reconnaissance, a weekly paper published by the 36th division at Camp Bowie, Tex. Corporal Watson resigned a position as night editor for the Associated Press at Dallas to enlist in the army.

With the Travelers.

Harry Barr, of the People's theater, Beaumont, visited Dallas exchanges recently, reporting the South Texas city in good shape and everything pretty.

H. M. Owen, manager Dallas branch of the S. A. Lynch Enterprises, took a ten-days' automobile trip during the third week in May.

Oklahoma Trade Letter

By H. W. Smith, Liberty Theater Bldg., Oklahoma City.

Business Keeps Excellent.

OKLAHOMA CITY, OKLA.—Film exchanges here report the best business the past two weeks of any fortnight since the first of the year. Money seems to be plentiful throughout the state, and retail trade, with the exception of farm machinery and hardware, is flourishing. If any conclusion can be deduced from present trade conditions in Oklahoma it is that the demand is particularly for big pictures. Exchanges and independent agencies here have tested this demand more or less. For instance, the prices asked for some of the big features, notably "My Four Years in Germany," "The Kaiser, the Beast of Berlin," "Over the Top," and "Lest We Forget," intimidate the small exhibitor. Numerous cases are reported here where the exchange then books the picture on percentage basis, and invariably has profited thereby. The demand for the big subjects was exemplified in Oklahoma City last week when "Over the Top" broke the three-day record of the Empress theater.

There is one other phase of the picture demand in this territory that is too plain to pass by, and that is the call for Western stuff.

It is expected that the Red Cross drive from now on will not have the same depressing effect upon business that the Third Liberty Loan campaign had.

Notes from Universal Exchange.

Universal exchange in Oklahoma City reports a lively trade in all brands of its output. Sam Benjamin, general manager, has been out over the territory lately opening new accounts and realigning old. The roster of the local Universal office now includes besides Mr. Benjamin, J. C. Dewalt, office manager; E. G. Heiner and Cliff White, bookers; Maude Renshaw, secretary, and Joe Moreland, bookkeeper. On the road for Universal are G. E. ("Buddy") Benjamin, Fred Framconia, and J. Redliffe. "Buddy" Benjamin has been with Universal for two years in the same district, and is one of the most popular salesmen in the state. Redliffe comes from St. Louis, where he has been with Universal.

Exhibitors in Oklahoma City Recently.

Frank Powell, Mission theater, Ponca City, Okla.

Walter Billings, American, Enid, Okla.

Frank Miller, Marlow, Okla.

W. C. Blackstone, Cozy theater, Chickasha, Okla.

Art Hamley, Yale, Pauls Valley, Okla.

J. L. Carr, Electric, Kingfisher, Okla.

C. L. Schmoyer, Electric, Shamrock, Okla.

J. S. Slocum, Woodrow, Mangum, Okla.

J. C. Johnson, Orpheum, Haskell, Okla.

B. F. Rothstein, of Majestic, Tulsa, Okla.

C. C. Chappelle, Clarendon, Kusa, Okla.

Charles Blaine, Morgan, Henryetta, Okla.

W. H. Frame, Pastime, Woodward, Okla.

Burns and McDaniels, Consolidate Theaters at Duncan and Marlow, Okla.

C. C. Harkins, Grand, Lehigh, Okla.

R. S. Bruner, Liberty, Wirt, Okla.

Morris Lowenstein Called by Draft.

Morris Lowenstein, manager of the Majestic theater, Oklahoma City, leaves this week for New Orleans, where he has been called to the colors under military draft. Exchange managers have presented him with a military kit and other items of accoutrement. Lowenstein originally was a newspaper man. For several years he was publicity director for John Sinopoulo in his various Southwest amusement enterprises. He and his father bought the Majestic property about two years ago—then a considerably run-down nickel house. Today it is one of the most popular ten-cent daily change picture houses in the state built up by the younger Lowenstein's thoughtful programming. The property was not remodeled; it was merely rebrained.

J. H. Brainard Goes to First National.

Jack H. Brainard, for four years manager of the Mutual branch, Oklahoma City, has become local branch manager for the First National Exhibitors' Circuit. Brainard is a big fellow physically and mentally, and in the esteem of Oklahoma exhibitors. Managers have long since learned to take him at his word. Local exhibitors express satisfaction with the change, accepting Jack's word for it that it is an advance for him. Mutual management has been taken over by Brainard's former assistant, Sam Brunk.

Trade and Personal Notes.

"My Four Years in Germany" will open the new Liberty theater in Blackwell, Okla., June 30-31. This is a splendid structure, with stage opening of 26 feet and depth of 48, and seating capacity of 1,400.

T. E. Larson has sold the Texas and Arkansas rights to "Berlin Via America" to W. G. Underwood, of the Specialty Film Company, of Dallas.

Chaplin's "A Dog's Life" is reported to be shattering house records all over the state, and to have been rebooked by ninety per cent. of the larger houses.

Pathe here is having a tremendous booking run on the twelve one-reel series of official war pictures entitled "Britain's Bulwarks."

H. E. Jameyson, of the United Picture Theaters Corp., has decided to make Oklahoma City his permanent headquarters.

Emerald Film Opens Office.

The Emerald Film Company, a branch of an independent booking company of the same name in Kansas City, has opened offices in Oklahoma City in charge of J. M. Brownlee.

J. A. Muchmore Heads Local Metro.

M. B. Tritch, whose tenure here as manager of the Metro exchange was cut short by the draft, has been succeeded by John A. Muchmore, formerly of the Kansas City Metro offices.

S. S. Baker Becomes Kansas City Censor

Former Manager of Foursquare Exchange Appointed by New Mayor to View Films—Has Been Critical but Is Making Good.

By B. S. Brown, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—On May 13 something happened in Kansas City that brought greater joy to the Kansas City exchange men than anything that has ever happened or perhaps ever will happen. Fred S. McClure, city censor, served his last day as official custodian of that office. The following day Sidney S. Baker, formerly Foursquare manager here, took the office, and has been in it alone and unassisted ever since.

Undoubtedly Mr. McClure had the interests of the city at heart throughout his regime as censor. He gained the enmity of the Kansas City exchange men by consistently cutting or rejecting each and every picture that savored even slightly of the unrefined or immoral.

The Kansas State Board has a reputation for being one of the strictest in the country, and that board passed numerous pictures with words of commendation that Mr. McClure rejected and pronounced indecent and unworthy of being shown in Kansas City. In his behalf it can be said that he is a wealthy man, and his handling the position as head of the recreational department of the Board of Public Welfare has been what he has considered a fair and public spirited work.

However, the new man is not without his troubles. It has been the custom for the Parent-Teachers' Association to view the pictures by a representative and make suggestions as to the cuts for those pictures to be recommended to exhibitors to use on Friday nights for school children. It seems as if one or several of these representatives continued to exercise this priviledge during the administration of Mr. Baker, and in several instances made suggestions that the new censor failed to recognize, which seeming negligence incurred the wrath of the organization. The resentment has been freely voiced in the news and editorial columns of the Kansas City Star and Times, and the Kansas City Journal. The Kansas City Post is upholding the actions of Mr. Baker in managing the office as

he, Sidney Baker, sees fit. He is the type of man that criticism will not worry, for up to the present time he has received considerable publicity in regard to the Parent-Teachers' Association affair. He is ever on the job, and it is a sane bet that no picture will go through that office without his official stamp or rejection with reasons therefor. He has the support of the city administration, and it is certain that it will only be a question of time until he has become as popular with the citizens of Kansas City as he was with his former exchange associates and exhibftors.

Visitors from the Head Offices.

Harold Bolster, an official of the Goldwyn Company in New York, was in Kansas City, Monday, May 13.

Richard Robertson, Goldwyn manager, spent Wednesday and Thursday, May 15 and 16, in Omaha visiting A. H. Blank, manager of the new Rialto theater there. Its seating capacity is 2,500, and it is one of the finest theaters in the state.

H. B. Brennon, auditor from the New York office of the General Film Company, came to Kansas City from Philadelphia. He will remain for two weeks.

L. S. Levin, of the Fox Film Corporation, was in Kansas City, Wednesday, May 15, on a Western tour. J. A. Groves, of the publicity department of the Fox company, was here also Tuesday, May 14.

Hodupp-Towne Photoplay Opens Office.

The Hodupp-Towne Photoplay Company, distributing Gaumont News Features, Christie comedies, and "super-features," has opened an office here at 921 Gloyd building. It will distribute films through Missouri and Kansas. S. Taubman is manager.

C. M. Kelley Will Handle Pathe Paper.

Charles H. Watson, in the poster department of the Kansas City Pathe office, has resigned to work at the City Hall. He will be succeeded by Carl M. Kelley, formerly in the poster department of the Vitagraph exchange, Kansas City.

Southwestern Theater Changes.

Woodward, Okla.—Convention Hall is to be equipped with a motion picture machine.

Antlers, Okla.—The new Dixie theater has been taken over by O. Gill, of Hugo. Mr. Melton was the former manager.

Waco, Tex.—Work is being pushed on the Majestic airdome theater, which will front on Washington and on Sixth streets. It is expected that the opening will occur within the next week or ten days. Messrs. Mitchell and Simon, managers.

Beaumont, Tex.—A new $50,000 motion picture theater is soon to be erected in Beaumont, Sol E. Gordon, Jos. C. Clemmons, and J. I. Pittman will be the principals of the stock company, and will constitute the management of the new theater. The seating capacity of the theater will be 900.

Jefferson, Tex.—M. L. Moore is tearing down the airdome and preparing to move it on the lot next to W. P. Kirklin's store where he originally had an airdome.

Caruthersville, Mo.—W. H. Gamble has retired from the management of the Dixie theater. John J. Lang will now have charge pending the return of Mrs. White, the new owner.

Syracuse, Kan.—Fire did a small amount of damage at the Imp theater recently.

Hope, Ark.—Contracts have been let for the building of a modern theater here. The building will have a seating capacity of 1,000. It will be erected and owned by the J. H. Betts estate, and will be operated under lease by John A. Collins, who now owns two picture theaters in Hope.

Omaha, Neb.—The new Liberty theater has been opened for business.

Des Moines, Iowa.—Articles of incorporation have been filed for the Majestic Theater Company. Capital stock, $50,000; incorporators, Abe Frankle, president; W. C. O'Hare, Ira B. Thomas, and W. L. Stewart.

Ruben & Finkelstein Get Two More Theaters

Minneapolis Strand and St. Paul Hippodrome Taken Over by Circuit—Move Will Greatly Lessen Competition.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—It is announced that Messrs. Ruben & Finkelstein have bought the Minneapolis Strand and the St. Paul Hippodrome. The Strand, owned by the Saxe Brothers of Minneapolis and Milwaukee, was considered the only "competing theater" in Minneapolis' "loop" for some time, and a merry war has been waged between this theater and the R. and F. interests. The sale of the Strand to the R. and F. interests leaves Minneapolis practically without competition in the photoplay presentation end of things for the New Garden, the only exclusive picture play house in the "loop" is to be annexed to the R. and F. string October 1, we are informed.

It must be stated that the film exchanges, and also the newspapers, are not exactly pleased with the sale of the Strand, but R. and F. have promised to maintain their well-known policy of fairness to all, and there is apparently no reason to doubt the continuance of such a policy.

Charles G. Branham will continue to act as manager of the Minneapolis Strand the Moving Picture World representative is informed. It is not known whether the theater will continue its open booking policy or not. Messrs. Ruben & Finkelstein have a good number of big features booked and have been holding some of them back, it seems, for presentation at the Strand.

In purchasing the Hippodrome, an 1,800 seat vaudeville theater in St. Paul, they have decided to close the house for the summer season and re-open it in the fall with a policy of pictures and vaudeville at popular prices.

The acquisition of the Strand brings the R. and F. circuit up to fourteen Twin City theaters, namely: New Garrick, Minneapolis, 2,400 seats, photoplays exclusively; New Palace, Minneapolis, 2,200 seats, vaudeville and short-reel pictures: New Lyric, Minneapolis, 1,600 seats, photoplays exclusively; Strand, Minneapolis, 1,300 seats, photoplays exclusively; New Grand, Minneapolis, 1,200 seats, vaudeville and short-reel subjects; New Aster, Minneapolis, 1,000 seats, photoplays exclusively; New Unique, Minneapolis, 800 seats, photoplays exclusively; Calhoun (neighborhood), Minneapolis, 1,000 seats, photoplays exclusively; New Palace, St. Paul, 3,000 seats, vaudeville and short-reel subjects; New Garrick, St. Paul, 1,800 seats, photoplays exclusively; Hippodrome, St. Paul, 1,800 seats, vaudeville and short-reel subjects; New Princess, St. Paul, 1,200 seats, photoplays exclusively; New Majestic, St. Paul, 1,000 seats, photoplays exclusively; O. K., St. Paul, 600 seats, photoplays exclusively.

In St. Paul "opposition" theaters are the Alhambra, Gem, Blue Mouse, and Starland, in the "loop" district.

Jay Gove Visits Minneapolis.

Jay Gove, of the New York Fox publicity department, spent a few days with Manager E. S. Flynn of the Minneapolis Fox exchange recently. Mr. Gove was accompanied by Stuart Atchison, who has been handling publicity at the Pacific Coast studios for some time.

Dan Donnelan Leads in Popularity.

Dan Donnelan, manager of the Minneapolis Mutual exchange, as the result of some spirited electioneering by "Govie" Malone has gone into first place in "Amusements" poplar exchange manager's contest. A recent meeting with M. Donnelan in his executive chambers proved to us one mighty good reason for his attaining popularity in this territory. To begin with M. Donnellan has a regular handshake to offer everybody, a regular smile and a bit of personality. As you sit by his desk and start talking to him he has a natural course of entertainment to provide and carries it out splendidly.

What Exchange Men Are Doing.

The Associated Theaters, Inc., Minneapolis, has given up its distribution of over a score of film features and short-reel comedies and dramas and, according to Manager T. J. Hamlin, is concentrating its efforts in boosting the distribution of the Gaumont weeklies.

W. H. Lawrence, formerly of the Minneapolis Fox exchange, has joined the salesforce of the local Select exchange.

Mr. Sutton, who for several months has been "out ahead" of Fox's "Cleopatra" road show, has joined the First National Exhibitors' Circuit exchange, Minneapolis, and will leave shortly for an advance booking tour of Wisconsin and Minnesota in the interests of "My Four Years in Germany."

F. C. Byram, of the Lyric theater, Osage, Iowa, visited Minneapolis exchange men last week. While in the city Mr. Byram completed arrangements with the Twin City Scenic Co. for a complete stage setting for his theater.

Manager Robert Scott, of the Minneapolis Metropolitan theater, a legitimate house, has booked the Goldwyn-Rex Beach feature, "Heart of the Sunset" for a four-day showing, to begin Sunday, May 26.

Portland Trade Letter

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

Portland's Tivoli Theater Sold.

PORTLAND, ORE.—The Tivoli at Williams avenue and Russel street was recently sold by H. C. Phillips to E. H. Marston. Mr. Phillips is not going out of the show business, however, and is looking for another location.

Mr. Marston is from Great Falls, Mont., and, while not a show man himself, has three sons who are experienced in the business, and the combination should make the Tivoli a big success. The theater was erected for the People's Amusement Company in the boom days, and was sold to Mr. Phillips several years ago. It has been a money-maker all the time.

Carl Laemmle Visits Portland.

Carl Laemmle honored the Rose City with a visit May 18, and was entertained as guest of G. A. Metzger, general manager of the Film Supply Company, handling the Universal product. He called on a number of Portland theaters, and was given a real reception by exhibitors who called at the Universal exchange to see him. Lunch with Mayor George L. Baker was another distinction accorded Mr. Laemmle. Harry Cohen, president of Motion Picture Song Hits, is accompanying Mr. Laemmle on his tour.

The party left Saturday night for Seattle, and from there will go direct East.

With the Oregon Road Men.

C. F. Hill, manager for Goldwyn in Seattle, recently made a trip to Portland and through the territory by automobile, and found it an excellent way to call on his customers. Rain and muddy roads hampered part of his trip, however. While in Portland, Mr. Hill held a trade showing on two Mae Marsh and Mabel Normand features, which was very well attended.

Vern Schubach, traveling for Universal, recently returned from the eastern part of the territory where he has been booking "The Kaiser." After a few days spent calling on Portland exhibitors he left on a long tour to place his picture on a percentage basis in the towns not already booked.

Frisco Hall Owners Hit Out at Music Tax

Association Denounces Society of Authors, Composers and Publishers and Urges Theaters to Play Music Not Copyrighted.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—At a meeting of the San Francisco Hall Owners' Association held a few days ago at the Palace hotel strong resolutions were passed denouncing the tactics of the American Society of Authors, Composers & Publishers, and a committee was appointed to urge the managers of moving picture theaters, hotels, cafes, and rented halls to play other music than the copyrighted popular music published by members of this organization. The local Musicians' Union has also been requested to adopt a resolution urging the national body at its meeting in Chicago next month to take action against the use of the copyrighted music. But few moving picture houses here are paying the royalties demanded, and no serious efforts seem to be made to compel any to do so.

Becomes Marine Corps Publicity Man.

Eugene W. Castle, for the past four years with the Gaumont Company in San Francisco, and most of this time in charge of the Bulletin edition of the Gaumont news service, has enlisted in the United States Marine Corps, and has left for Kansas City, Mo., where he will be assigned to publicity work under Lieut. Hans Hornbostel, also formerly of this city. Castle enjoys an enviable reputation as a news cameraman, having covered many important events in the Pacific Coast field, including the Panama-Pacific International Exposition in 1915.

He has been succeeded at the local post by Blaine Walker, who has covered the Los Angeles field for Gaumont during the past two years, and who in turn has been succeeded by J. B. Walker, formerly a studio cameraman.

Carle Laemmle Pays a Visit.

Carl Laemmle, president of the Universal, spent several days here recently looking over the local exchange and investigating film conditions in general. He was very enthusiastic over business conditions here, and declared that the outlook was satisfactory. He predicted that with the end of the war, whenever that might be, there would come an immense demand for American-made films throughout the world, with productions in lighter vein especially wanted. He stated that fourteen companies are now working at Universal City instead of half that number earlier in the year. "Big feature pictures are what people want," he said, "and they will not stand for fake stuff any more. War pictures have to be genuine. You can't stage a battle at the Somme in a Los Angeles studio, or on a Glendale ranch. A Somme battle has to be staged on the Somme, that's all there is to it. Realism and romance are the two big things that the women as well as the men always want, and, strange to say, the women like realism and the men romance."

Rialto Has New House Manager.

O. E. Lucas has succeeded Nat Holt as house manager of the Rialto theater, and is also attending to the publicity. This is the first time that he has ever handled work of this kind for a moving picture theater, but he had had much experience in promoting outdoor events and served on the publicity departments of both the San Francisco and San Diego Expositions. The new Rialto theater of Sheehan & Lurie at Eureka, Cal., will be opened early in June, all of the fixtures now being on hand.

Turner & Dahnken Make Changes.

A. M. Miller, formerly in charge of the San Jose T. & D. theater, has been made assistant manager of the entire circuit, and will relieve E. B. Johnson of some of his duties. Tom South, manager of the Stockton house, has resigned owing to ill health, and a successor will be named as soon as one can be found. E. Kerskin is in charge of the San Jose house, and will probably be made the permanent manager to succeed Mr. Miller. Vaudeville is to be introduced into the T. & D. theater at Berkeley, but will be offered for only one day a week.

Orpheum Books War Films.

The management of the Orpheum has booked one Government war film a week for a period of twenty weeks from the film division of the State Council of Defense. Many bookings are coming in from the country districts on the strength of the great showing made by the city houses, and splendid distribution is being secured through the joint activity of all film salesmen.

Edgar Lewis Returns from Honolulu.

Edgar Lewis, director and producer, has returned with Mrs. Lewis from a trip to Honolulu, and after a stay of a few days in this city left for Los Angeles. He plans to commence work at an early date on some big productions, and will shortly go to New York to complete arrangements for these.

Aldrich Makes a Find.

W. F. Aldrich, who directed "Hidden Pearls," and who recently went to Honolulu with Edgar Lewis, has commenced the making of moving pictures there, having discovered a native built like "Fatty" Arbuckle. The first picture he has completed is entitled "Poi or Bust." He has also opened a large airdome in Honolulu.

Belgian Veterans Entertained.

Three hundred Belgian heroes driven from the Russian front by an ignoble peace, augmented by a handful of French and Italian soldiers, reached San Francisco recently from Vladivostock, and have been the guests of the municipality since their arrival. Many fetes have been held in their honor, but the men declare that they have found the greatest enjoyment in the moving picture theaters. One evening was spent at the Strand, where Charlie Chaplin was the attraction, and on another occasion the men viewed a special performance of "The Kaiser, the Beast of Berlin." During their stay here the Tivoli theater was featuring "My Four Years in Germany," and this was also viewed and enjoyed.

San Francisco Brevities.

The Lyric theater, of Stockton, recently broke attendance records of long standing with "Carmen of the Klondyke." The production was well advertised, and attracted many new patrons to the house.

Through the efforts of Miss Fay King, a specialty writer for one of the large San Francisco dailies, a late model Power's Camerograph has been purchased for the base hospital at Camp Fremont. The machine was purchased from the Movie Emporium of the Turner & Dahnken Circuit.

D. J. Grauman, formerly of the Strand theater of San Francisco, but now of Los Angeles, was here recently for a short stay.

Joe Jacoby, formerly of the Empress theater on Twenty-sixth street, San Francisco, has taken over the management of the Park theater on Devisadero street.

Louis Levin has taken over the Elite theater on Sacramento street, San Francisco.

Harry Cohn, of the New York office of the Universal, was in San Francisco recently, and left for the Northwest with President Carl Laemmle.

William D. Imwalle, of Gonzales, Cal., was in San Francisco recently to attend a I. O. O. F. convention, and while here purchased a Motiograph projection machine from Walter Preddey.

Northern California Notes.

Burlingame, Cal.—George W. Gates and Estelle Gates have awarded a contract for the erection of a reinforced concrete moving picture house to cover a lot 104 by 173 feet in size.

Sausalito, Cal.—The management of the Princess theater has given up the use of the gasoline power plant that has been used for some time, and is now using a Preddey no-carbon lamp outfit.

Anderson, Cal.—W. R. Claman has sold his local theater to C. D. Hainline.

Oakland, Cal.—The Avenue theater, which has been enlarged and renovated, was reopened about the middle of May. A Wurlitzer instrument has been installed.

Spokane Trade Letter

By S. Clark Patchin, E-1811 Eleventh Avenue, Spokane, Wash.

Request Clemmer Not to Show "Birth."

SPOKANE, WASH.—After two previous showing in the city, four weeks in all, in each case after stiff opposition had been launched and successfully met, "The Birth of a Nation," booked for a return engagement at the Clemmer theater, June 15, is confronted once again with an effort to block its public exhibition on the screen. The County Council of Defense is taking a hand in the matter this time.

Former Gov. M. E. Hay has been named a committee of one by the County Council of Defense to take the matter up with the Clemmer management with a suggestion that the booking be canceled without any controversy. Governor Hay was in communication with Dr. H. C. Lambach, one of the Clemmer owners, but the conference was delayed until the return of Dr. H. S. Clemmer, who is in Seattle.

The agitation to suppress the Griffith masterpiece this time is not attributed to colored opposition, as on the former occasion, but to the action of army authorities in asking its suppression.

Major General Greene, commandant at Camp Lewis, it is said, refused to allow the picture to be shown at the picture theater on the reservation, on the ground that colored men were in training there and would be subjected to embarrassment if the picture were shown with its alleged appeal to race prejudice. General Greene also requested that the picture be not shown in Tacoma, and his wishes were respected in the matter.

In Portland, however, vigorous opposition developed, but the theater management won out in the courts, according to reports, and the picture was shown to the biggest crowds that ever saw it in the Rose City.

"If we are to be charged with unpatriotic conduct in showing the picture, we may be obliged to change our bookings," said Dr. Lambach. "However, the picture has been shown here twice before and I do not believe any conditions exist today that did not exist at that time. If a military ban is placed on the picture, that settles it. We will meet the committee on the return of Dr. Clemmer and find out its attitude."

Tyrone Power Moves to Spokane.

Tyrone Power, who is a star in a series of pictures to be made at Minnehaha Park by the Washington Motion Picture Corporation, has arrived in Spokane and has taken apartments at the Davenport Hotel for the season. He begins work here at once on his first picture production, under the direction of Larry Trimble.

"New York is waiting to see what the Northwest can do in the production of moving pictures," said Mr. Power. "All eyes in the screen world are on the Wash-

ington Motion Picture Corporation, for we are expected to show what can be done with the scenery out here."

Members of the payroll committee of the Spokane Ad Club are preparing all details in connection with the opening of the Washington Motion Picture plant with the exception of the portion of the program to be furnished by the company.

Titan Film Getting Into Shape.

Spokane's second motion picture company will be producing by early in July, it was announced by J. Don Alexander, president of the Titan Film Company.

Several officers of the company will go to Los Angeles next month to inspect studio methods and meet stars whom the company is considering hiring. There are a half dozen popular players who have expressed their willingness to discuss terms and we shall doubtless sign some of them on this trip.

As for the Red Cross Drive, If you count it Charity You'd Better Add Up Again

SEATTLE NOTES.

Miss Donnelly Becomes Queen Bee.

Miss J. P. Donnelly has been engaged as manager of the Bee Hive exchange by Mark Goldman. Miss Donnelly is the only woman on the Pacific Coast who is manager of an exchange. She has been in the motion picture business for five years, during most of which time she conducted her own exchange. With A. T. Lambson she opened the first Fox office in Seattle. After a short time she bought the rights to some feature photoplays, and she and

Miss J. P. Donnelly.

Mr. Lambson incorporated under the name of the Lambson Film Exchange. Early last year Mr. Lambson died and Miss Donnelly had the entire responsibility of the business. She traveled with several of her own attractions, which were booked as road shows, and so met exhibitors in every part of the Northwest territory. By the reputation for straight business sense and frank good-fellowship which she has established for herself among these exhibitors she has proved that a woman can make good as an exchange manager.

She has already placed the first run for Billy West Comedies in the Rex theater in Seattle and has a lot more business lined up.

B. F. Rosenberg, Western publicity man, left Seattle headquarters this week for Los Angeles.

Pictures the Big Thing, Says Eugene Levy

Seattle Vaudeville Man Becomes an Exhibitor—Turns Orpheum, a 2,100-Seat House, Into a Motion Picture Theater.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The probability suggested in this column last week that the Orpheum theater might go to motion pictures exclusively has become a fact. Eugene Levy, who took over the house last fall and has been operating it as a vaudeville house, declared that after the great success of the showing of "The Kaiser, the Beast of Berlin," at the Orpheum two weeks ago, he had a long consultation with his friend, Sid Grauman of Los Angeles, who

Eugene Levy.

has just been converted from the vaudeville business to pictures and is making a big success with his fine new house in Los Angeles.

"After talking it over with Mr. Grauman," said Mr. Levy, "I was more than ever convinced that motion pictures are the important branch of the amusement business of today, and while the Orpheum as a vaudeville house was a success, still I know that vaudeville is getting a setback through the draft. Furthermore, the fact that another first-class motion picture theater is needed in Seattle is shown by the crowds that are always waiting in the lobbies of the big downtown houses every evening and on Sunday and holiday matinees. The many new residents which the big shipyards and other manufacturing concerns are attracting to Seattle makes the opening of another motion picture theater a good business proposition, where a year and a half ago it would have been folly."

The Orpheum is one of the handsomest theaters on the Pacific Coast, with a seating capacity of 2,100.

The Orpheum opened as a motion picture theater on Sunday, April 19, with a 15-piece orchestra to interpret the pictures. Mr. Levy has lined up some of the best box-office attractions on the market. Owing to peculiar conditions of the motion picture situation in Seattle some of the best pictures released within the last two years had never been shown here, and film men have welcomed the entrance of the Orpheum to the market for big features as an outlet for many of their finest productions. Those already contracted for are all the forthcoming star series of the Select pictures, the Paralta plays, the Pathe specials, the Pathe weekly, the Pathe scenic, and the Lonesome Luke comedies, Fox Standard pictures and Sunshine comedies, the forthcoming Arbuckle and Mack Sennett comedies, and such state rights features as "Over the Top," "The Crisis" and "The Warrior." Every picture is to have a special stage setting.

Mr. Levy has been in the show business in Seattle since 1907, and during most of that time has been running motion pictures along with his vaudeville show, which makes him Seattle's veteran exhibitor. He has at the same time operated theaters in several other cities of the northwest. With such length and breadth of experience, during which he has proved himself a real showman, and with such a fine house as a background for the best productions, Mr. Levy will undoubtedly cause the eyes of the entire industry to again turn toward Seattle as the most progressive city in the country in the presentation of photoplays.

Business Notes of Interest.

The new war pictures, entitled "Britain's Bulwarks," have been received at the Seattle Pathe office, and W. W. Kofeldt, Pathe manager, announces that he has already placed them with J. J. Parker of the Majestic theater, Portland.

Carl Pierce is touring the Northwest territory with the "Blue Bird."

H. R. Hagram, of the Artcraft-Paramount shipping force, has gone to take a place in the shipping room of the Seattle Goldwyn exchange.

C. E. Keith, shipping clerk, is now in the Select shipping department.

Jack Lannon, president of the Greater Features Company, had a narrow escape when his motor car turned two somersaults and was completely wrecked.

The Greater Features Company has purchased the Northwest rights to "The Modern Lorelei."

The Jester Comedies have been added to the Schlaifer Attractions.

Melvin G. Winstock, partner of L. J. Schlaifer, has returned from a trip through southern Oregon, and declares that conditions are not so bad as they are painted in that part of the territory.

L. A. Todd, formerly manager of General's Seattle office, is helping John Danz to manage his two Seattle theaters, the Colonial and the High Class, and is helping to plan a new theater which Mr. Danz expectes to open this summer. The name of the new theater will be the "Star." It will be situated on Occidental avenue, near Yesler Way.

Mr. Huhn and M. L. Brown have bought the Yesler theater and are enlarging and redecorating it. One hundred more seats have been added, making a total now of 425, and a ladies' rest room is a new feature of this neighborhood theater. A Fotoplayer will be installed to furnish music. Mr. Brown has been in the film business in the Northwest for the last ten years and is thoroughly familiar with the exhibiting end. He is known by everybody on film row, and he received the good wishes of all of them when embarking on his new enterprise.

Many Out-of-Town Exhibitors Visit.

An unusual number of out-of-town exhibitors visited Seattle's film row this week. Among them were: A. H. Hilton, Paramount Family theaters, Lewiston, Idaho; W. W. Kriegel, Rex, Anacortes; George Reizner, Liberty theaters of Raymond and North Bend; J. J. Parker, Majestic, Portland; John A. Jennings, Sunset, Portland; H. C. Lambach, assistant manager Clemmer, Spokane; Henry Newman, Arcade, Hoquiam; Joe Lucas, Grand, Centralia; Fred Mercy, North Yakima; Carl McKee, Orpheum, Everett; W. G. Ripley, Western Amusement Co., Aberdeen; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma.

F. C. Weskill of North Powder spent the winter in Seattle. He returned home this week.

Critical Reviews and Comments

Upon Current Productions

"ALL WOMAN"

Mae Marsh in Goldwyn Picture Shows Mother Instinct that Makes Her Tackle Rough Job.

Reviewed by Hanford C. Judson.

THERE is a pull at the heartstrings in Mae Marsh's characterization of Susan Sweeney in "All Woman," a Goldwyn five-reel picture by E. Lloyd Sheldon. Hardly anything could be fresher than the situation that is used as the starting point of this little shopgirl's adventures after she gets by legacy a half interest in a saloon-hotel, the "hell hole" of a country village. There was poetry in her nature, and in the crowded city she was glad to dream of green fields and mountain brooks, and when she gets the legacy she visualizes one of those Adirondack hotels in clean and sweet surroundings.

Dan Mason as village cab driver carries the heroine and two friends of the factory whom she wants to have a part in her inheritance up to the hotel, and soon all its disreputable slatternliness is presented to them. They are for going back to New York at once, when Susan sees two uncared for children, motherless, and being ruined by the atmosphere of the place. Their father, Kibby, played by Jack Dillon, is the other half owner, and keeps the saloon. Her two friends go, but, for the sake of the children, Sue decides to stay and be of use.

From this point the love story begins. The young and worthy lawyer of the village, played by Jere Austin, watches the change she is accomplishing. He helps her elbow out the saloonkeeper. The dramatic obstacle to love's fulfillment in the story is not quite so fresh as the situation from which it starts, and several of the lesser characters are not so humanly convincing as are Sue, the lawyer, the cabman, the saloonkeeper, and the village drunkard. There are one or two awkward spots where the action does not quite reach the naturalness of most of the picture.

On the whole the humanness of the story, especially in its first part, and the character that Mae Marsh pictures for us in Sue, make the offering valuable. It has a specially pleasing pull at the sympathetic emotions of the spectator.

"BAREE, SON OF KAZAN"

Remarkable Vitagraph Picture of the Far North—Will Surely Make a Sensation.

Reviewed by Hanford C. Judson.

THE center of interest at the opening and the ending of this picture, "Baree, Son of Kazan," a five-reel Vitagraph Blue Ribbon Feature, is a dog, so far as an animal can be the center of interest in a story where human fates are deeply tragic and at the same time are presented with vigorous realism. The picture is, for the courage of its realism, for the artistic use of suggestion mostly to keep the story vividly in its proper background, where alone it could be true, and for the touch with which the players put over their parts, a remarkable production. It seems like a living thing with the earth of the North still on its roots and the sap still flowing.

The villain of the story is a factor of a Hudson Bay trading post. He didn't need to do much heavy work with his mouth and eyebrows; his actions, eloquent enough of an evil nature, didn't ask for and he didn't give them any Mephistofelian bolstering. Al Garcia plays the role with splendid naturalness. The heroine, a courageous half-breed (Nell Shipman), lives in a trapper's cabin with her father (Joe Rickson), and in the course of the story has become the desire of the factor, who already has an Indian wife whom he sadly abuses. Miss Shipman's work fits into the picture's atmosphere well, and Joe Rickson carries all the mannerisms and the peculiar heartiness usually associated with a character of the type.

Baree, the dog, is the hero of many of the picture's scenes, when the human story, in the first place, has not really begun, and, in the second, when it seems ended by tragic catastrophy. I have seen good animal pictures, but never in a story have I seen animal psychology used so intelligently and sympathetically as here. There are scenes, one of them a chase of a moose by wolves, that to me seem marvels of picturemaking. But the art with which the film was made in every department of it fills me with admiration.

What effect the picture will have on an audience is a new question. The realism with which the director has pictured his wild-country action, especial an eye-gouging, ear-biting-off, throat-tearing, leg-breaking fight between the brawny factor and the agile trapper when he finds the villain trying to force his daughter in the lonely cabin, will attract the mass by its courageness. Where this will go, and other pictures have proved that it will go, the other splendid qualities of "Baree, Son of Kazan," its wild background in summer and winter, and populated by both men and animals; its excellent snow scenes, its calmly able acting, its trueness to type in even the least actor, its exciting story, and its animal pictures will probably make it a tremendous hit. It smells of pine boughs, of human beings, of dogs and sweat and red blood. It is a real picture of the wild.

IN THIS ISSUE.

All Woman (Goldwyn).

Baree, Son of Kazan (Greater Vitagraph).

Old Wives for New (Artcraft).

The Yellow Ticket (Pathe).

The Interloper (World).

High Stakes (Triangle).

Blue-Eyed Mary (Fox).

De Luxe Annie (Select).

Restitution (Mena Film).

A Soul for Sale (Jewel).

The Street of Seven Stars (De Luxe Pictures).

Prunella (Paramount).

Reclaimed (Harry McRae Webster).

Cecilia of the Pink Roses (Marion Davies Company).

Five Christies—"Here Comes the Groom," "A Regular Patsy," "Their Breezy Affair," "Love and a Gold Brick," "Somebody's Baby."

A Doll's House (Artcraft).

The Enchanted Profile (General Film).

The Million-Dollar Mystery (Arrow).

Missing (Paramount).

"OLD WIVES FOR NEW"

Cecil B. De Mille Gives Phillips Novel an Artistic Production.

Reviewed by Edward Weitzel.

A WIDE difference of opinion is bound to exist concerning the ethical status of the Artcraft picture made by Cecil De Mille from "Old Wives for New," a novel written by the late David Graham Phillips. The story has one fundamental weakness that even the skill of the director could not hide—hardly any of the characters command the spectator's respect. Charles Murdock, the man whose family affairs make him the most prominent person in the story, has but little moral stamina, and is surrounded, principally, by well dressed men and women of no morals at all.

The author has uncovered some of the ugliest sores on American social life and has treated his theme with absolute frankness. He does not attempt to excuse his characters or bring retribution on them, except in the case of one man. He merely exposes the acts of certain human beings in the way the surgeon's knife lays bare the human body, and the great American bank roll seems to have the power to heal all the mental suffering of the sinning crew.

To those who know life the sincerity of the author is apparent. Managers of moving picture theaters who are not opposed to showing their patrons views of sordid passion and giving them a clear insight into the ways of immoral women and faithless husbands will have the satisfaction of knowing that the acting and general production of the picture could hardly be bettered. The cabaret scene is too insistent in establishing the moral laxity of its female guests, and other scenes of the same nature would stand cutting without the slightest danger of the spectator not comprehending their meaning.

Barely outlined, "Old Wives for New," tells how a man finds himself unhappily married and falls in love with another woman before he obtains a divorce from his wife. Before he finally succeeds in giving the second Mrs. Murdock the protection of his name he gets entangled with a third woman, and is only saved from infidelity by a telephone call asking him to hurry to the side of his business associate, who has just been shot by his mistress. At the finish Murdock's wife also marries again, his son and daughter are discovered arranging their own matrimonial plans and the entire family start out on separate roads to happiness.

A cast containing the names of Elliott Dexter, Florence Vidor, Theodore Roberts, Helen Jerome Eddy, Sylvia Aston, Gustav Seyffertitz and Julia Faye and directed by Cecil De Mille is bound to give a good account of itself. The scenario is by Jeanie Macpherson.

"Old Wives for New" will instruct, amuse or shock. In some cases it will do all three.

"THE YELLOW TICKET"

Pathe Play Featuring Fannie Ward in Well-Known Drama Proves Strong Subject.

Reviewed by Robert C. McElravy.

AN intense and highly dramatic photoplay has been made from this former stage success. William Parke directed the picture for the Astra Film Corporation, the scenario being by Tom Cushing.

Fannie Ward is cast in the role of Anna Mirrel, a pretty Jewess. The scenes of the story are all laid in Russia before the war, and have to do with the persecution of the Jews under the regime of Czar Nicholas. The "yellow ticket," it will be remembered by those who saw the original play, was given by the police to certain outcasts from society, who were compelled to report to the police at regular intervals. It was regarded as a badge of dishonor, and those carrying it were subject to all manner of insult.

The plot structure is one that lends itself to intensity of feeling, and at times it carries the observer away in complete forgetfulness of the fact that it is a picture. This is a prime test of a strong subject.

The plight of Anna Mirrel is one that arouses sympathy from the first. Her mother dies under dramatic circumstances during a raid by the Moujiks on the Jews. The daughter, desiring to get to St. Petersburg, where her father is ill, accepts a "yellow ticket" as the only available passport. She thus brings upon her head a train of misery and persecution from which she is finally rescued through the heroism of an American correspondent in Russia. While in St. Petersburg she is forced to pass herself off as Marya Varenka in order to obtain decent employment. But the police locate her, and she is hounded by Baron Andrey, head of the secret police, who desires her for himself.

She kills the latter by stabbing him. The American correspondent then saves her at the risk of his own life.

The acting in this subject is excellent throughout. Fannie Ward carries off her role with her usual skill; Milton Sills is strong as the correspondent, and Warner Oland equally good as the baron. Other roles are played by J. H. Gilmour, Anna Lehr, and Helen Chadwick.

"THE INTERLOPER"

Kitty Gordon Appears in World-Picture, Supported by Irving Cummings.

Reviewed by Robert C. McElravy.

MANY a woman will undoubtedly sympathize with Jane Cameron, the heroine of this entertaining subject, particularly those who are second wives of men who are forever chanting the praises of their first wives. Paul Whitney, the hero of this story, had this bad habit, and was assisted in his mistaken course by his proud parents. Jane Cameron, Paul's second wife, is nearly driven to desperation by hearing so much of Blanche, the departed wife. Jane's love begins to cool, and is aided in the process by Paul's designing friend, Edmond Knapp. But she catches herself in time, and the story ends happily.

Kitty Gordon does some very effective acting in this number. She carries the chief interest of the production in her own pulchritudinous person, giving the observer a view of many sumptuous gowns and even a glimpse or two of the famous Kitty Gordon back. She appears during the first scenes in a riding habit, which shows off her statuesque figure to advantage.

The story itself is comparatively simple in plot. Jane Cameron owns a Southern plantation across which a railroad desires to gain right-of-way. The hero, representing the railroad, visits the plantation, meets Jane, and falls in love with her. They are married, and live in New York. Here Jane hears much of the first wife, and almost falls a victim to the advances of Paul's supposed friend. The sex interest is delicately and admirably handled in this number. There are some slight lapses in continuity.

Irving Cummings appears as Paul and Frank Mayo as the friend.

"HIGH STAKES"

J. Barney Sherry in Triangle Crook Photoplay of Considerable Ingenuity.

Reviewed by Edward Weitzel.

ANDREW SOUTAR, the author of "High Stakes," a five-part Triangle crook play, has made his principal character a combination of Raffles and Jimmy Valentine. Endowed with the polish and skill of the one and the noble nature of the other, Ralph Stanning, the hero of "High Stakes," throws an air of romance about his crimes and his reformation that will win him the regard and admiration of those who have a liking for his more famous prototypes. J. Barney Sherry plays the master cracksman who foils the entire detective force of Scotland Yard and gives a capital performance. Arthur Hoyt, the director of the production, understands how to build this brand of screen merchandise, which has an important and well pleased following.

Stanning, the celebrated thief of the story, always plays for high stakes. The last trick he turned was to steal the famous "Southern Cross" diamonds from Kensington Museum, London, and then laugh at the efforts of Scotland Yard to fasten the crime upon him. The vault of the museum was opened by the thief merely by the sense of touch, and the detectives are anxious to learn if Stanning can perform the feat. They rob his house and when he comes to claim his property, after learning that it has been recovered by Scotland Yard, a trap is set for him. He is told that the office boy is locked in the vaults and is in danger of being suffocated. Stanning's first impulse is to risk everything and save the boy. His keen intellect comes to his rescue just in time and he sees through the trick.

Later on Stanning helps to rescue a young girl from the river. Finding she is without friends he takes her home and is rewarded by having the real nobility of his nature come to the surface. He reforms for her sake, marries her, settles down on a fine estate in the country, is received in society, becomes the father of a boy and is at peace with the world until Scotland Yard again gets on his trail. Inspector Culvert, who leads the plot to entrap him for the "Southern Cross" job, hatches up a neat little scheme for his undoing, but Stanning outwits him and remains honest for the sake of his wife and boy.

"High Stakes" belongs to the sort of fiction that bears no relation to life, but serves to entertain many worthy persons with a liking for sentimental rogues. Harvey Clark, as Inspector Culvert, and Jane Miller as Stanning's wife, are prominent members of the support. Cameraman, Elgin Leslie.

"BLUE EYED MARY."

Good Story and Kept Interesting—June Caprice Has Typical Role.

Reviewed by Hanford C. Judson.

IT IS the story that primarily will attract in the new Fox picture, "Blue Eyed Mary," a five-reel production written by Frances Crowley, the same author who wrote the Fox picture of a few weeks ago, "The Heart of Romance," in which June Caprice also starred. The background of both pictures is Washington Square, New York, and both have the same fresh interest in life and the same feeling for character. Besides the interesting and dramatic story there is a fine old she-dragon of a woman that Helen Tracy puts over with knowledge and restraint. In the story she is the grandmother of that awkward slip of humanity played by June. Then there is an Irish cook, by Florence Ashbrooke, a sympathetic, fightin' Irish woman, who also will win favor. It will be liked by those who liked "Heart of Romance."

The real story deals with the winning by June of the crabbed old grandmother who had cast off her son because he had married "beneath" his family. June Caprice plays the granddaughter whom she has consented to educate. The old woman has a nephew, wastrel and worse, to whom she may leave her fortune. This man is a thief and has as his accomplice (not a convincing situation) one of his aunt's housemaids. When he suspects that his outside burglaries have been discovered he and the maid plan a getaway. All this time the girl has been trying to placate the she-dragon and has been having a hard time. That night June's sweetheart from the country, whom the grandmother had scared away, comes to call on her when the old woman is asleep. Bridget lets him in. The two see the nephew breaking into the strongbox and there is a fight. The grandmother, waking, finds the nephew and the country boy tumbling together on the floor and June holding the box of securities. The scapegrace says that she was attempting to steal and he came to the rescue, and the woman believes him till the police arrive and everything is cleared up. That country lover is no actor as yet.

The story is interesting and dramatic and shows good construction; but is not a well-written story. Most of it is human, but some of it isn't worth calling good work. There is always some sort of Nemesis in poor writing by an author who can do good work.

"DE LUXE ANNIE"

Norma Talmadge Star of Absorbing Select Picture Presented by Schenck.

Reviewed by Edward Weitzel.

TAKEN from a stage play written by Edward Clark, the Select picture, "De Luxe Annie" is the sort of story that will entertain any healthy-minded spectator just as long as he refrains from asking embarrassing questions about the probability of the plot. It is a crook drama, and Norma Talmadge and her excellent support carry it along with speed and judgment. Roland West, who directed the production, has brought out the melodramatic possibilities of the theme without descending to cheap sensationalism, and there is never a moment when the development of the story is retarded. Skill and good taste are found in the settings and the other details of production.

"De Luxe Annie" is the name given an attractive and industrious young woman who poses as a book agent and manages to blackmail many incautious gentlemen, with the help of a male confederate, who turns up at the right time and acts the part of an injured husband. Walter Kendal and his friend, Dr. Fernand Niblo, attempt to capture the pair. They fail, and Kendal's wife is injured mentally while the blackmailers are making their escape. Mrs. Kendal wanders away, her mind a blank concerning her past life. By one of the twists of fate that a clever playwright knows how to invent, the male crook gets her to take the place of the real "De Luxe Annie" and work the "badger game" with him, while Mrs. Kendal's husband and little daughter are nearly heartbroken over her disappearance. The manner in which the family is finally reunited and the innocent criminal restored to reason will be followed with tense interest.

Norma Talmadge looks, acts and dresses the character of Julie Kendal with equal success. Frank Mills as Walter Kendal, Edwards Davis as Dr. Fernand Niblo, Edna Hunter as "De Luxe Annie," Eugene O'Brien as Jimmy Fitzpatrick and P. Stanton as Cronin are the members of the high grade support. Paul West is responsible for the scenario.

"RESTITUTION."

Mena Film Company Presents Ten-Reeler Dealing with Biblical and Modern Times.

Reviewed by Robert C. McElravy.

THIS subject is one of tremendous scope and many excellences, but its entertainment value is questionable in its present form. It dates back to the creation of man, the first scenes showing the molding of Adam from the dust and then the creation of Eve from Adam's rib. With the eating of the forbidden fruit sin first finds its way into the life of humanity, and from this moment the picture takes up the operation of evil forces on the lives of men. Satan himself is pictured from time to time, watching in his hourglass the struggles of man to make or find restitution for sin.

All of the early part of the offering has been admirably done. The scenes showing the creation of man are beautifully effective; likewise the wanderings of Adam and Eve in the Garden of Eden. The same is true of later biblical scenes, up to a certain point. The killing of Abel by Cain, the pilgrimage of Abraham and Sarah into Egypt, the birth and crucifixion of Christ are all handled with rare delicacy and a freedom from the usual crudities that accompany the average attempt at this sort of offering. But with the massacre of the innocents by Herod and the torture of the Christians by Caesar there comes an overdose of the unpleasant. If these features were properly toned down and the whole conception brought to a close with Columbia defying autocratic military power, which seemed to be the logical end to the offering, it would have a great deal to commend it with the public at large.

The last reel or two, dealing with the special experience of John Boyd and his wife, seemed like an additional story. In this there is a great deal of mysticism and element of religious propaganda. The feature showing the salvation of the world being brought about by the reincarnation of Abraham, who restores the dead to life as proof of his divine authority, might appeal to certain observers, but we think would not entertain the public at large.

There are some fine impersonations in the fore part of this feature and the photography, by Delbert Davis, is unusual. The production as a whole, which was supervised by G. C. Driscoll, shows infinite attention to artistic detail. But we think it should be cut down by at least two or three reels in order to meet success with the general public.

Among those appearing in the cast are Eugene Corry as Adam, Lois Gardner as Eve, Alfred Garcia as Satan, Frank Whitson as Abraham, Amy Jerome as Sarah, Harold Quintin Driscoll as Jesus the boy and Howard Gaye as Jesus the man. The supporting cast is large.

"A SOUL FOR SALE"

Six-Reel Jewel Production Features Dorothy Phillips in Drama of Society Life.

Reviewed by Robert C. McElravy.

STRONG plot material has been used in the making of this number, which was adapted for screen purposes by Elliott J. Clawson from a magazine story by Evelyn Campbell. It is classed as a society drama, but really contains a good deal of melodramatic treatment. Dorothy Phillips is pleasing in the part of Neila Pendleton, and acts with skill, but the part is not one of the pleasant type with which she is frequently associated. The events are quite sordid at times.

Neila Pendleton's lot is one that few girls are called upon to endure in fiction or out of it. Her own mother has a passion for jewels so great that she conceives a wealthy marriage for Neila in order to gratify it. The girl is deliberately thrown at the head of an old millionaire roue, whose advances fill her with dread. William Burgess appears as the repellant millionaire, Hale Faxon, and he spares no effort to make the character obnoxious. The situations have a sort of crude strength where he appears, but it rather strains the credulity to think the mother would give up her daughter to him.

Later the mother again yields to her desire for money to buy gems, and steals a large sum from Steele Minturn, the one decent young man who has come into Neila's life. The girl, learning of her mother's theft, attempts to return the money to Minturn's room one night. She is discovered, and becomes compromised, but later events lead to her salvation of soul and happy union with Minturn. The fire scenes are realistic and well staged.

"THE STREET OF SEVEN STARS"

Doris Kenyon in De Luxe Pictures Production of Mary Roberts Rinehart Story.

Reviewed by Edward Weitzel.

A STORY written by Mary Roberts Rinehart is bound to contain an interesting collection of human beings. "The Street of Seven Stars," produced by the De Luxe Pictures, Inc., and starring Doris Kenyon, is full of quiet pathos and keen insight into life, but the maker of the scenario has done little to give it photodramatic form. It ambles along from one incident to another, and only speeds up a bit when the hero has a rough and tumble fight with an interpolated character, a French Apache. As originally written the scene of the story was Vienna; in the picture it is transferred to Paris.

The most picturesque portion of the plot is laid in the Swiss mountains. John B. O'Brien, who directed the production, has evidently taken great pains to make these scenes as effective as possible. The snow and ice and the winter sports add greatly to the value of the picture. Persons who care for a pretty story and do not insist upon dramatic action and thrill in the acting will be entertained by "The Street of Seven Stars."

Doris Kenyon plays Harmony Wells, a young American girl, who is studying the violin in Paris. She has but little money, and is living with two roommates. When the girls go back to the United States, Harmony moves to a house where two friends of hers are staying, Dr. Peter Byrne and Dr. Anna Gates. The three take an apartment together, Dr. Gates being an elderly woman and a proper chaperon for the household. Byrne is in love with Harmony, but the girl is too intent on her career to listen to his love-making. An invalid boy whose mother has deserted him for the stage becomes an inmate of the apartment, and his death is the strongest pathetic note in the story. After being assured of her success as a musician, Harmony gives up her long-dreamed-of career and marries Dr. Byrne. There are many minor incidents and characters in the picture.

Doris Kenyon is very beautiful when she smiles, and acts the lighter moods of Harmony charmingly. The inner nature of the character is quite beyond her. Hugh Thompson as Dr. Byrne and Carey Hastings as Dr. Anna Gates are the leading members of a competent support. Stephen Carr wins great sympathy as the invalid boy. The cameraman was William S. Crolly.

"PRUNELLA"

Marguerite Clark Delightful in Paramount Version of Quaint Stage Fantasy.

Reviewed by Edward Weitzel.

IF the array of names connected with "Prunella" be any criterion this Paramount picture should have a large following. Written by Granville Barker and Laurence Housman, adapted to the screen by Charles Maigne, directed by Maurice Tourneur, photographed by John Vander-Broeck, and the cast headed by Marguerite Clark, there is but little doubt that the artistic side of the production is as flawless as it is possible to make it.

"Prunella" is a new telling of the old story of a Pierrot who elopes with a trusting little maiden and soon tires of her, when she prevails upon him to make her his wife. After he deserts her his heart reproaches him and he goes back to the garden where they first met. Prunella also returns to her old home, and the couple are reunited in front of the fountain where the magic statue carved by the girl's father came to life.

The tale is placed in a setting that resembles the drawings in a child's picture book. "Love in a Dutch garden," the authors called it, and it is a fantasy, pure and simple. "Prunella" has been brought up by three maiden aunts and they have taken every precaution to keep from her all knowledge of the world. Pierrot belongs to a troupe of traveling players and when they drive past the garden the aunts are dreadfully afraid that the little girl will see them. This she manages to do and at once thinks Pierrot the most wonderful being she has ever beheld. That night she runs away with him.

Such a story will be best appreciated by persons of culture and taste. Admirers of Marguerite Clark will find her as delightful as ever, in a new embodiment of youth and innocence. One of the surprises of the picture is the grace and skill of her Pierette dance. Jules Raucourt as Pierrot is a handsome and fascinating rascal. Harry Leoni as Scaramel; Isabel Berwin, Marcia Harris and Nora Cecil as the three aunts; William J. Gross, A. Voorhes Wood and Charles Hartley as the gardeners, and Arthur Kennedy as the gardener's boy, hold closely to the spirit of the play.

"RECLAIMED"

Seven-Part Melodrama Cleverly Produced by Harry McRae Webster.

Reviewed by Edward Weitzel.

MABEL JULIENNE SCOTT and Niles Welch are the stars of the Harry McRae Webster production of Richard F. Carroll's seven-part melodrama, "Reclaimed." The picture is intended for state rights distribution and contains a story of sufficient diversity of theme and vigor of action to warrant its being put out as a feature. It is treated throughout in a consistent manner and the struggles of the hero and heroine against unusually adverse circumstances will be followed with close attention. Like all melodramas, it is meant solely to entertain, and the rise of the little orphan girl from poverty and ignorance until she becomes a beautiful and accomplished woman will command the sympathetic interest of most spectators. The plot contains very little original material, but both author and director have handled it skillfully, and the excellent acting of the entire cast puts all the scenes in the best light possible. "Reclaimed" has nothing in common with the highbrow drama, but is a good, honest job at picturemaking for the average screen patron.

Opening with a prologue, the story shows Lola, a half-breed Mexican woman, who is coveted by Mark Sinister, an American whose chief stock-in-trade is villainy. Lola is a wife and mother, and in trying to put her husband out of the way Sinister kills her. He then murders the man and leaves Amorita, the little orphan girl, who has witnessed the double crime, to her fate. At the age of sixteen Amorita finds her way to the United States and crosses the path of Mark Sinister. He is struck by her beauty and tries to secure her for a mistress, but she escapes him.

Frank Truman, the son of a man that Sinister has robbed and cheated, is also persecuted by him. The young fellow is made to appear a thief and serves a term in prison. Before this he has met Amorita and both are attracted by the other. When Frank is released he discovers that Amorita has been befriended by some worthy people, who are also in Sinister's power, and that the girl has consented to become the villain's wife in order to save them. The means by which she finds out

that Sinister is the murderer of her parents and fate avenges the crime brings the story to an exciting finish.

Mabel Julienne Scott plays both Lola and Amorita. She has an attractive personality and is thoroughly in earnest in everything she dies. The development of character in the orphan girl as she comes in contact with refinement and friendship is cleverly portrayed. Niles Welch makes Truman a manly young chap in whom the spectators believes absolutely. Anders Randolf does Sinister, the melodramatic villain, with so much finish and seeming capacity for evil that his actions never appear overdrawn. Fred W. Peters as Jasper Creature plays a tool of Sinister's with the skill of a well-schooled actor, and Warren Cook is equally satisfactory as Colonel John Truman. Mabel Wright endows the part of Creature's invalid sister with the gentleness and beauty of character it calls for. Sidney Bracy is a lifelike Cadet.

The lighting and camera work are of excellent quality.

"CECILIA OF THE PINK ROSES."

Marion Davies Company Releases Subject, with Miss Davies in Title Role.

Reviewed by Robert C. McElravy.

ARTISTIC beauty and fine sentiment of a religious character are the strong features of "Cecilia of the Pink Rose," a six-reel number produced by the Marion Davies Film Company. The story was adapted by S. M. Weller, from a novel by Katherine Haviland Taylor and directed by Julius Steger. The picture is to be released by the Graphic Film Corporation.

Marion Davies plays the part of Cecilia, daughter of an Irish bricklayer and his wife. The mother is suffering from an incurable disease and there is no hope for her, particularly after a famous surgeon refuses to see her when the father appeals to him.

The opening scenes are entirely of a domestic character, picturing in a slow, leisurely manner the daughter's labors as housekeeper, and the slowly weakening condition of the mother. There is a certain convincing tenderness in all this, but as the story has a thin plot at best it would no doubt be better to do some vigorous cutting in the fore part of the offering.

The scenes following the mother's death have to do with the experiences of Cecilia and her brother Johnny at school. The latter is expelled for misconduct. Cecilia falls in love with a young lawyer, who aids her afterward in saving Johnny from the clutches of a blackmailer and his wife. The closing reel is strong in action.

Marion Davies is as sweetly attractive as usual in this number, but the plot makes no particular demands upon her. Edward O'Connor has the good character part as the father, and one which he plays with fine effect. Harry Benham is cast as the girl's lover.

The photographic effects are beautiful throughout and there is also a very pleasing effect wrought by the tinted title decorations.

A GROUP OF CHRISTIES.

Unequal Merits Characterize Collection of Comedies of Which Cleanliness Forms Best Attribute.

Reviewed by Margaret I. MacDonald.

"Here Comes the Groom."

ONE of a group of Christie comedies recently shown to the press is called "Here Comes the Groom." This particular comedy, had it been developed along strictly farcical lines, might have been entitled to considerable praise. As it stands it is neither one thing nor the other and presents situations that are not convincing enough to be funny. Bobby Vernon and Dorothy Dane are the featured members of the cast and carry out attractively the work allotted them. The story tells of the discomfiture of a young bride and bridegroom caused by practical jokes played on them by their friends. The result of the last and worst finds the bridegroom a mile or so from home in a convict's suit in which he is pursued by a prison guard who finally discovers the young man's predicament and loans him his clothes to get home in. He arrives at the home of the bride with his mischievous friends at pistol's point.

"A Regular Patsy."

Elinor Field and Billy Mason are the featured members in the cast of "A Regular Patsy." The comedy in this number is not strong, and the story concerns the habit of the youngest and prettiest of a family of always getting in sister's way when the beaus come around.

"Their Breezy Affair."

Billy Mason and Dorothy Dane play the leads in "Their Breezy Affair," which borders on farce comedy. The comedy elements in this picture are ordinary. The hero of the play, desirous of making a thousand dollars quick in order to comply with the wishes of his sweetheart's father, marries in secret a stranger for a week, at the end of which time he is released when the object the obtaining of which requires her appearing as a married woman has been attained. Complications occur which are rather amusing when he meets his sweetheart at the seashore.

"Love and a Gold Brick."

Bobby Vernon and Ethel Lynne are the stars of this comedy which will please the ordinary audience. A sporty young man impersonating a rube brings about some amusing situations in which the city cousins and friends get sadly left, and he walks away with the prettiest girl.

"Somebody's Baby."

The best of the group is decidedly "Somebody's Baby," in which an old theme is well handled. Billy Mason and Betty Compson are the stars. The hero, starting out to take his sweetheart for a spin, finds a baby in the seat of the car. The search of the mother for the child and the effort of the young man to take care of it until its mother is found proves very funny.

"A DOLL'S HOUSE"

Artcraft Presents Elsie Ferguson in a Version of the Ibsen Drama.

Reviewed by Louis Reeves Harrison.

AMONG all versions of the Ibsen drama which have appeared on the screen none seem to approach more nearly the Ibsen idea than that of the Artcraft, with Miss Ferguson admirably interpreting the role of "Nora," the girlish and irresponsible wife who is entirely at sea as to what is right and wrong under manmade laws. Ibsen was living in an age of transition so far as woman was concerned and became a pioneer in her emancipation. He was alive to vital questions of his time and blazed the way for dramatists to find release from nearly all traditions of the stage, but it is doubtful whether he would have treated his theme as he did had he lived in another environment, for instance, that of our own to-day. The same theme would be handled according to conditions, and present ones are very different from those of the society he knew.

The woman question with Ibsen meant primarily her position in marriage, which at the time he wrote "The Doll's House" was ignominious in comparison with that accorded the American woman of to-day, hence his development loses force wherever it does not apply to modern conditions. We could not regard a man as "honorable" nowadays who would sacrifice a loving wife, one who had given the world three beautiful children, for the sake of his business position, so when Nora's husband prates of his "honor," HIS honor, and is horrified, instead of loving his wife more deeply when he finds she has taken a great risk for his sake, we can only understand he judges feminine conduct from a standpoint purely masculine in his time and place.

The drama becomes purely historical wherever it depicts a social condition which no longer exists, and its theme, which would be powerful if advanced to present-day ideals, loses vigor to exactly that extent. Nora leaves home at the conclusion of the play, putting behind her forever a well-meaning husband of narrow moral code, but loyal, devoted and generally kind. She leaves the home he built for her, with all its tender associations. She leaves her three loving children, not because she has ceased to care for them, not because she has been lured away. It cannot be for a principle, because no wife and mother of principle would do such a thing to-day. She leaves in bitterness, in resentment and revolt against the humiliating position of the Scandinavian wife at that time. What might have seemed justified then and been justified, is a line of conduct completely out of modern sympathy.

Thus, because of its close adherence to the Ibsen idea the play is not likely to find favor as a screen product except to the limited extent that it depicts two kinds of conscience, one for each sex, still a live theme. The story affords Miss Ferguson a chance to act as the catastrophe approaches, the inevitable discovery that she signed her father's name in order to save her husband from illness and death, and the talented actress vividly portrays the unhappy wife's state of mind. That fine use of opportunity, the admirable settings and the play's historical accuracy constitute its chief values.

"THE ENCHANTED PROFILE"

An Entertaining O. Henry Story Built on a Clever Idea.

Reviewed by C. S. Sewell.

A CLEVER idea forms the basis of "The Enchanted Profile," a two-reel Broadway Star Feature released by General Film Company, adapted from an O. Henry story, and the director, Martin Justice, has succeeded in making an entertaining production, which holds the interest well.

A wealthy woman, inclined to be miserly, takes a sudden fancy to a hotel stenographer and adopts her, and for a short while spends money lavishly. However, when the bills keep coming in she reverts to her former method of living, and the two move into a squalid and ill-furnished flat. An artist friend of the girl, wondering at the sudden fascination of the old woman, solves the riddle and finally persuades the girl to marry him and leave her new-found friend, after explaining it is her profile that is the cause of the fascination, as it is a dead ringer for the female on the silver dollar. The picture closes with the woman gazing at a design showing the girl's profile in a setting resembling the one of a silver dollar, and apparently perfectly contented.

Agnes Ayres gives an excellent portrayal of the girl and Evart Overton is satisfactory as the artist. Mrs. Spaulding puts much realism into her portrayal of the miserly woman and Adele De Garde is cast as a friend of the girl.

"THE MILLION-DOLLAR MYSTERY"

Former Serial Now Released as a Six-Reeler Full of Action and Thrills.

Reviewed by C. S. Sewell.

RELEASED originally as a serial, in twenty-three episodes of two reels each, "The Million Dollar Mystery" has now been cut down to six reels and is being offered on a state right basis by the Arrow Film Corporation.

In its present form it is full of action and thrills and the continuity of the story has been well maintained, appropriate subtitles aiding materially. The thrills in-

clude rescues by aeroplane, balloon and motor boat, an automobile running through an open drawbridge, and others.

John Hargreaves, in his youth, joined the Black Hundred, a Russian secret society, agreeing to devote his life and resources to that organization. Later he came to America and amassed great wealth. In order to shield his daughter he had her placed in a girl's school when still a baby, and raised in ignorance of her father. When she was seventeen Hargreaves sent for her to come to him. In the meantime the Black Hundred learns his whereabouts and he prepares to flee, drawing a million dollars from various banks just before his departure. The band tracks him, and in order to elude them his butler, who resembles him, escapes in a balloon, while Hargreaves, disguised as the butler, remains behind to look after his daughter. The attempts of the band to find the million dollars provides a series of adventures in which the daughter figures, and from which she is rescued by a young reporter.

The story was written by Harold McGrath and directed by the late Howell Hansel. There is an excellent cast, including James Cruze as Jim Norton, the reporter; Sidney Bracey as Hargreaves, also as the butler; Marguerite Snow as a Russian adventuress, the Countess Olga; Frank Farrington as Braine, leader of the gang, together with the late Florence La Badie as Florence, Hargreave's daughter, and Irving Cummings as a special representative of the Black Hundred.

Particularly pleasing is the work of Florence La Badie, and an effective scene is the one in which she jumps from an oceangoing steamship.

"MISSING"

Paramount Presents Blackton's Effective and Highly Artistic Version of Mrs. Ward's Novel.

Reviewed by Louis Reeves Harrison.

FROM the opening the title throughout the scenes and screen imprints of "Missing" there is shown the Blackton trend to pure artistry. An artist himself, a keen lover of beauty of form, capable of intensifying interest in a story by picture inspiration, Mr. Blackton is constantly devising new effects, and his inventive resources seem to be as exhaustless as they are intuitive. Through symbols, through suggestion, through nicely balanced picture composition, he keeps the eye pleased, and not without full recognition that his story must reach beyond the eye to the soul.

The theme of the story, that of true courage, is beautifully embodied in the idea that we must hide aching hearts at this trying moment and show our bravery by almost meeting death with a smile. The development is intended to show the grit of Englishwomen in this hour of struggle and sacrifice, but the story, for all of its affecting moments, runs away from its our purposes at times.

A young officer, admirably impersonated by Robert Gordon, marries the younger of two sisters, much to the annoyance of the older one, who hoped for an alliance with wealth. The young couple pass through a short honeymoon and the groom goes away to the war. He is later reported missing, "wounded and missing," and a year passes by with no word from him. The inconceivable older sister gets word that a man resembling the missing officer has been brought in from "No Man's Land" and recognizes her brother-in-law, but does not disclose the fact to her suffering sister, because the latter might marry another man advantageously from a financial standpoint, though the alliance is bound to be proved bigamous. The characterization and conduct of this sister and the growing tendency of the younger to marry before being assured that her husband is dead can hardly be regarded as complimentary to Englishwomen.

There are other women, however, some noble ones barely glimpsed in a powerful bit of psychology, where a number of officers and men are singing "Bonnie Sweet Bessie" behind the trenches. It is this song which restores the memory of the young officer, suffering from shell shock, and eventually leads to a happy reunion with his wife. This recovery of memory is the crisis of the story, and it is so faultily placed, remote from the end, that the concluding scenes come very close to operating as an anti-climax of the worst kind. They are saved by some true pathos. Mr. Blackton's power to awaken sympathetic interest is manifested at all stages, and it counts most heavily where least expected, in little side issues branching away from the main line of action.

In that the story is timely, fairly well-typed, a genuine piece of artistry so far as the picturing is concerned and generally convincing in spite of its faults, lies the sum of values. That it is vital and beautifully done will carry it over.

Comments

General Film Company.

THE ENCHANTED PROFILE (Broadway Star Feature).—Agnes Ayres and Evart Overton appear in the leading roles in this interesting two-reel O. Henry adaptation, which is based on a story of a wealthy but miserly old lady who suddenly becomes fascinated with a young girl and adopts her. An artist friend solves the mystery by discovering that the girl's profile closely resembles the lady on a silver dollar. There are a number of clever touches and the story is well directed. Reviewed at length in this issue.

THE BULLY (Ebony).—This number, enacted by a cast composed entirely of colored players, including Sam Robinson, Evon Junior and Rudolph Tatum, is exaggerated slapstick, the story dealing with a bully who works in a bakery and who is finally overcome by a new cook who subdues him by means of a loaf of bread in which he has placed a horseshoe. It is about on an average with the previous issues of this brand and contains some laughs.

SNAKEVILLE'S NEW WAITRESS.—This is an amusing Essanay reissue, dealing with the arrival of a new waitress in a mining camp. The scenes showing how the proprietors, Mustang Pete (Harry Todd) and Slippery Slim (Victor Potel) attempt to win her by taking her out riding, one on horseback and the other in a buggy; and the troubles they encounter and the schemes they adopt to outdo each other are cleverly handled and get a number of laughs. Margaret Joslin appears as Sophie, the new waitness.

Arrow Film Corporation.

THE MILLION DOLLAR MYSTERY.—This six-reel story being released on state right basis was made by cutting down the forty-six-reel serial issued some time ago. The result is filled with action, it contains many thrills and the continuity and suspense of the story is well maintained. A longer review appears on another page of this issue.

Christie Film Corporation.

HERE COMES THE GROOM (Christie), April 22.—This comedy might be considered very funny if it had been developed along strictly farcical lines. As it is the happenings in which the groom is the central figure are at times not convincing. A full review will be found elsewhere.

SOMEBODY'S BABY (Christie), April 29.—One of the best of the recent Christie comedies. The picture tells the story of how a baby lost in an automobile mix-up almost gets a young man in bad in the bargain. Reviewed elsewhere.

A REGULAR PATSY (Christie).—A poor sample of comedy in which a young girl is continually getting in sister's and mother's way when there are men around. A full review will be found elsewhere.

LOVE AND A GOLD BRICK (Christie).—Rather an amusing though not a new situation is presented in this comedy in which a young man who has been sent by his father to the oil fields to learn the business thoroughly plays the rube when he comes to visit a cousin who believes him to be like a rube picture of him which he has sent her. Reviewed elsewhere.

THEIR BREEZY AFFAIR (Christie).—An ordinary type of comedy in which the hero consents to marry a strange woman for the period of a week for the sum of $1,000, so that he may later have enough money to marry his own sweetheart. Reviewed elsewhere.

De Luxe Pictures, Inc.

THE STREET OF SEVEN STARS (De Luxe Pictures).—Doris Kenyon is the star in this six-part screen version of the Mary Roberts Rinhart story. The scene has changed from Vienna to Paris and the history of the young American girl who gives up her musical career for the man she loves is told pleasantly but with little dramatic action. A longer review is printed on another page of this issue.

Educational Films Corporation.

FISHERMAN'S LUCK (Educational).—A Katzenjammer number in which the elder Katzenjammer goes fishing. He watches his neighbor having the most wonderful luck while he not only catches nothing, but loses his bait. Needless to say the youngsters are on the job, using a duck to steal the bait. An imitation fish containing the Katzenjammer cat and dog which Pa finally succeeds in landing with difficulty proves to be the last straw and earns the youngsters the usual spanking.

UP IN THE AIR (Educational).—One of the Katzenjammer comic cartoons in which the youngsters take advantage of Pa Katzenjammer having the toothache to play a practical joke. They together impersonate the dentist camouflaged by a linen duster, and give him gas which inflates him to such an extent that he serves the youngsters as a balloon to which they attach themselves for a ride through the air. Taken for a hostile aeroplane the outfit is bombarded and finally landed. Very funny.

Famous Players-Lasky.

OLD WIVES FOR NEW (Artcraft), May 20.—David Graham Phillips handled a certain phase of social life with uncompromising realism in his novel, and the screen version, directed by Cecil DeMille, follows the author's lead. The cast and production are of the best. A longer review is printed on another page of this issue.

PRUNELLA (May 27).—Maurice Tourneur and the cast led by Marguerite Clark made a delightful fantasy of this stage success in which the star was also seen in the name part. It is reviewed at length on another page of this issue.

HIS OWN HOME TOWN (Ince), May 27.—A story showing the power of the press in destroying organized graft, with Charles Ray cast for the leading role. Reviewed in last week's issue.

LOVE LOOPS THE LOOP (Paramount-Mack Sennet), June 3.—A mildly amusing farce comedy, repeating many old tricks and introducing one new one.

Fox Film Corporation.

OCCULTISM (Mutt and Jeff Cartoon), May 12.—Jeff learns how to send his astral body out. Mutt finds the body and has the undertakers come. Jeff's astral body floats around the weeping Mutt and has fun with him, then scares him to death by coming to. It's a good picture.

SUPERINTENDENTS (Mutt and Jeff Cartoon), May 19.—Mutt is in charge of an apartment house and goes upstairs to

talk with the woman who will play music and wants the other tenants to chase themselves. He has an awful time and comes down all battered. Jeff goes up and comes down outside to the sidewalk. To be chucked out peeves him and he takes off his coat. When he comes down this time it is by the stairs, and he carries the piano with the woman tied to it. Plenty of action; good stuff.

BLUE-EYED MARY (Fox Special Feature), June 2.—A five-reel picture with June Caprice in central role. There is much freshness about the story, though trite means are used to bring climax. Some interesting characters well acted add to its value. Some of the players can not act, but the best part of the plot is in able hands. For longer notice see review on another page of this issue.

Goldwyn Pictures Corporation.

ALL WOMAN (Goldwyn), June 2.—A five-reel picture in which Mae Marsh plays a character of particularly pleasing humanity. On this account especially, and also on account of the freshly imagined situation from which the story starts, the production will probably come in for wide favor. A longer account of the picture may be found on another page of this issue.

Graphic Film Corporation.

CECILIA OF THE PINK ROSES (Marion Davies Film Co.)—A six-reel story, adapted from a novel by Katherine Haviland Taylor and directed by Julius Steger. The story is thin in plot but beautiful in execution. It contains a great deal of home sentiment and has strong religious moments. Marion Davies plays the leading role, the daughter of an Irish bricklayer, and is very appealing, though no great acting demands are made upon her. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

BAREE, SON OF KAZAN (Vitagraph Blue Ribbon), May 27.—A production out of the ordinary in many ways and one that can safely be depended on to make a sensation in the community among picture lovers that will entirely favor the picture. It tells a tragic story of the North Woods in a realistic way and smells of pine boughs, of sweat and red blood. Its animal scenes are most praiseworthy. We have reviewed it at length on another page of this issue.

Jewel Productions, Inc.

A SOUL FOR SALE (Jewel).—A six-reel offering, featuring Dorothy Phillips in a story based on a tale by Evelyn Campbell in "Snappy Stories." The production is a society drama with melodramatic moments, and is one in which the girl's depraved mother tries to wed her to a millionaire roue and later steals money from her real lover. The girl compromises herself in trying to return the money, but the story ends happily. Reviewed at length elsewhere.

Mena Film Corporation.

RESTITUTION (Mena Film Company).—A ten-reel offering, showing the life of man from the creation of the world up to modern times, and the struggle of humanity to find restitution for sin. The offering is wonderful in a pictorial way, but contains many unpleasant features. If edited carefully and cut down several reels it would no doubt find favor with a large part of the public. Reviewed at length elsewhere.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 24 (Mutual), May 22.—Interesting items of this issue are the inaugurating of the aviation mail route at Washington, D. C.; the mobilizing of 15,000 war animals, including Texas horses and mules; scenes in France showing the devastation wrought in the recent German drive; ship building activities at Hog Island; troops on a hike through Wisconsin, and the use of liquid fire in killing crop-destroying insects, such as grasshoppers, in California.

SCREEN TELEGRAM NO. 25 (Mutual), May 26.—Interesting items of the 25th issue of the Screen Telegram include a meeting of border governors from both sides of the line on the Mexico-Texas border to insure peace in that region; plants by the million being distributed among the population of Bogalusa, La., for decoration purposes; scenes in France showing Pershing's men going to the front; women farming; a recuperation camp being erected at Denver, Col., and Red Cross campaign activities in different cities.

MY LADY NICOTINE (Strand), May 21.—Not as pleasing as some others of the Strand comedies in which Billie Rhodes and Cullen Landis have appeared. The story pictures an attempt by a young wife to cure her husband of smoking. She puts a patent medicine which claims to have the desired effect, in his coffee, and on discovering her plan he makes believe that he is becoming addicted to the drug habit.

WHAT THE WIND DID (Strand). Quite an amusing arrangement of an old theme. Billie Rhodes and Cullen Landis are, of course, featured in the picture which tells of how a young man in trying to be near a young women he loves, but has never met, offers to mind a baby which she is obliged to leave in a carriage outside a department store door while she goes inside. In the development of the picture he takes the child to the nursery and is given a check which belongs to a colored child, a gust of wind having caused the two checks lying side by side on the counter to change places. Incidents following are amusing, and he finally discovers that the girl is not married, and that the baby belongs to her sister.

Pathe Exchange, Inc.

THE YELLOW TICKET (Pathe Play), June 2.—Strong five-reel offering, adapted from the well-known stage success of the same name. Fannie Ward is seen at her best in this powerful number, which is very dramatic throughout. She is supported by a strong case. Reviewed at length elsewhere.

BRITAIN'S BULWARKS, No. 4 (Pathe), June 2.—Another instructive instalment of this series, which will have great historical value. It gives close views of a German prison camp in England, showing the care taken of the men, their good physical condition and opportunities for work and play. The second part of the reel pictures King Albert and Prince Alexander of Teck on a visit to the British front. The subject is full of interest.

YOSEMITE IN WINTER (Pathe), June 9.—An interesting scenic, giving some fine views of the well-known park under new conditions. The mountains and valleys are shown after heavy snowfalls, which renders climbing difficult. The experiences of two travelers are shown in the pictures.

UNDERWORLD ALLIES (Pathe), June 9.—Episode No. 14 of "The House of Hate." Further exciting adventures with the Hooded Terror occur throughout this number. Pearl is no sooner rescued from the cotton conveyor than both she and Gresham are plunged into fresh peril. Gresham procures a map of the gang's headquarters from "Cokey" George. The latter is killed by the gang and the principals are about to follow a similar fate when the police raid the place.

SIC 'EM TOWSER (Pathe-Rolin), June 9.—A comedy number in which Harold Lloyd dresses as a hobo to attend a masquerade ball. He is arrested as a tramp and has some amusing adventures. Meanwhile a real hobo is entertained at the ball and is only exposed when Harold appears later. Harry Pollard and Bebe Daniels are also in the cast.

Select Pictures Corporation.

DE LUXE ANNIE (Select).—Norma Talmade and her support put over this five-part screen version of Edward Clark's crook play with a bang. It is given a longer review on another page of this issue.

Triangle Film Corporation.

HIGH STAKES (Triangle), May 26.—An English detective story of the regulation sort, this five-part picture is very well played by J. Barney Sherry and his support. A longer review is printed on another page of this issue.

ARE WIVES REASONABLE? (Keystone Comedy), May 16.—Two-part Triangle Keystone comedy, the theme of this picture is amusing, but develops too slowly. The cast is headed by Ed J. Brady and Claire Anderson. A colored maid and her beau supply the love-making scenes.

Universal Film Company.

CURRENT EVENTS, No. 54 (Universal), May 18.—Women of the British land army, President Wilson greeting the French "Blue Devils," scenes from the ship yards, beginning of first American aerial mail service, scenes from the Picardy front and other features are included in this.

ANIMATED WEEKLY, No. 25 (Universal), May 22.—This opens with the Sammies going over the top in a sham battle. Scenes from the Picardy front in the recent drive follow, and then incidents from the Red Cross drive. The number closes with Hy Mayer cartoons.

MERRY MERMAIDS (L-KO), June 5.—Dave Morris, Rube Miller and others appear in this two-reel subject of the knockabout type. A number of good-looking girls appear in gymnasium and swimming-tank scenes. But the plot is of no consequence and most of the action is meaningless and without any particular humor.

THE ESCAPE THRU THE FLAMES (Universal Serial), June 8.—Episode No. 10 of "The Lion's Claws." Another carefully constructed and thrilling instalment. This pictures Beth's rescue from the burning cottage and her subsequent adventures among the wild beasts of the jungle. These latter scenes are very effective; also the numerous clashes with Rej Hari and his guards.

THE BULL'S EYES (Universal Special), June 8.—Episode No. 18. This brings this exciting serial to a close. Cody escapes from the railroad track. He and Cora are bound to runaway engines, which are seen approaching one another at breakneck speed. They escape and later both North and Sweeney are killed. Cora gives her hand to Cody, and the successful serial closes with him preparing to go to the front.

Vanco Films Company.

JIM'S FOLKS (Vanco Films Company).—One-reel comedy-drama based on a Bill Stinger poem and directed by Bert Van Tuyle. This picture has a patriotic appeal, but the acting and direction are not up to the mark.

Harry McRae Webster Productions, Inc.

RECLAIMED (Harry McRae Webster Productions).—Written by Richard Carroll and featuring Mabel Julienne Scott and Niles Walch, this seven-part pictures is a fast-moving melodrama and has been well produced. It is reviewed at length on another page of this issue.

World Pictures Corporation.

THE INTERLOPER (World Picture), June 3.—A five-reel subject, featuring Kitty Gordon, supported by Irving Cummings. This is the story of a second wife who tires hearing the praises of her husband's wife number one. She almost rebels and accepts the love of another man, but conquers herself and all ends well. Kitty Gordon does some admirable acting in this. Reviewed at length elsewhere.

PICTURE THEATERS PROJECTED.

(Continued from page 1458)

TIPTON, IND.—Thomas W. Davis will open Purity theater in building where Habit theater was formerly conducted. Improvements are planned.

BOONE, IA.—James Dunton has disposed of his interest in Virginia theater to Ervin Harland.

DAVENPORT, IA.—Joe Lauder has purchased an interest in American theater.

ALEXANDRIA, LA.—An airdome is under construction at 5th and Washington streets for George G. Scallan.

SPRINGFIELD, MASS. — Victoria theater has been purchased by Louis Rosenweig.

STONEHAM, MASS.—William N. Ambler has purchased Central theater from W. F. Hosmer.

WORCESTER, MASS.—Crystal theater on Trumbull street is being conducted by Elias Low.

FLINT, MICH.—C. Edgar Momaud has been engaged as manager of Garden theater.

SAGINAW, MICH. — Clyde Patterson succeeds C. E. Momaud as manager of Bijou theater.

FERTILE, MINN.—N. P. Glain will convert his building into moving picture theater.

HOPKINS, MINN.—Leonard Jensen has disposed of his moving picture business.

MARBLE, MINN.—B. Z. Stanton has purchased D. C. Burkhelder's interest in Unique theater.

MOOREHEAD, MINN.—William McKallor has sold Lyceum theater to J. M. Freeman.

MORRISTOWN, MINN.—H. E. Hershey is now sole owner of Uno theater.

MORTON, MINN.—A. Walters has taken over Unique theater.

OWATONNA, MINN.—A. A. Thomas, manager of Metropolitan, has opened Palace theater.

RED LAKE FALLS, MINN.—Lotus theater here has been leased by Manager Lakie, of Bijou theater at Barnesville.

TRACY, MINN. — Peterson & Webb have sold Colonial theater to John C. Filkins. Improvements will be made to interior.

WINONA, MINN.—H. A. Rolbiecki plans to erect theater at Broadway and High Forest street.

KANSAS CITY, MO.—E. A. Fruch and H. W. Hildebrand, of St. Joseph, have purchased Strand theater at 36th street and Froost avenue.

SPRINGFIELD, MO. — Management of Electric theater has been taken over by G. W. Hartman.

MISSOULA, MONT.—Missoula theater has been leased by William Simmons, W. H. Smead, and Thomas Hickey.

PHILIPSBURG, MONT.—Fred F. Wilson is preparing plans for moving picture theater to be erected here.

BLUE HILL, NEB.—Moving picture theater has been purchased here by C. Binderup.

CHAPPEL, NEB.—Moving picture theater has opened here.

HARTINGTON, NEB. — E. Greenwood has purchased moving picture business of B. Greeg.

NORFOLK, NEB.—Management of Auditorium has purchased Ideal theater.

YORK, NEB.—Dean theater has been purchased by Peter Schnitzen.

MARMARTH, N. D.—Mystic theater will be remodeled.

ALBUQUERQUE, NEW MEXICO.—New moving picture house has been established at 312 W. Central street by Fred Cameron.

BELMAR, N. J.—Hildinger, Papier & Bishop will erect moving picture theater at Ocean and 8th avenues, with seating capacity for 800.

BROOKLYN, N. Y.—C. M. Straut, 147 Fourth avenue, is preparing plans for one and two-story theater and store building, 125 by 125 feet, to cost $75,000.

BROOKLYN, N. Y.—Bedford Ice Palace Co., northeast corner Bedford and Atlantic avenues, has plans by De Rosa & Pereira, 150 Nassau street, New York, for interior alterations to store and moving picture theater, to cost $5,500.

BUFFALO, N. Y.—Holloway & Gunderson will open moving picture theater here.

GLOVERSVILLE, N. Y.—I. O. O. F. Encampment No. 49, Howard Warner, chairman, has plans by Henry S. Moul for alterations to theater to cost $5,000. Lessee, the Hippodrome, 34-36 Fulton street.

NEW YORK, N. Y.—R. A. Adams has plans by A. Sheinart for moving picture theater at 229 Eighth avenue, to cost $5,000.

NIAGARA FALLS, N. Y.—G. M. Casale, 627 Nineteenth street, will build an addition, 30 by 70 feet, to moving picture theater, to cost $10,000.

RENSSELAER, N. Y.—Mack theater at Washington street and 3rd avenue has opened under management of W. R. Jones.

UTICA, N. Y.—Meyer & Ring Company has contract to improve Majestic theater.

CHARLOTTE, N. C.—F. H. Harris, of Carolina theater, will be manager of theater to be erected at Camp No. 4, with seating capacity for 3,000, and costing $5,000.

MINOT, N. D.—Grace M. Russell has taken over management of Hippodrome theater.

MINOT, N. D.—Lyceum theater has been purchased by J. M. Wilson.

AMHERST, O.—Albert E. Gracie has taken over Park theater.

CLEVELAND, O.—Mary E. Cowan has leased moving picture theater on north side Wade Park avenue, N. E., near Giddings road, to Andrew Dobos.

COLUMBUS, O.—I. Libson has taken over Colonial theater and appointed Charles Weidner manager.

DAYTON, O.—Auditorium theater is to be rebuilt.

FREMONT, O.—A. M. Jackson, owner of Strand theater, has taken over Fremont opera house, and plans extensive improvements.

GENEVA, O.—Manheim-Wolcott Amusement Company, of Cleveland, plans to erect theater here.

WEST UNION, O.—W. E. Spencer has purchased Lyric theater from Delbert Watters, and appointed J. Warren Spencer manager.

YOUNGSTOWN, O.—Orpheum theater has been taken over by Max Schagrin.

PITCHER, OKLA.—Open air theater will be erected on Connell avenue, near 3d street, by R. C. Berry. There will be accommodation for 1,700.

BAKER CITY, ORE.—Baker theater has reopened under management of J. D. Cotter.

NORTH BEND, ORE.—Stars & Stripes theater, formerly the Star, has been reopened by R. A. Bock.

ALTOONA, PA.—Colonial theater on 8th, near 12th street, has been leased by Charles Lazaro.

BANGOR, PA.—Erection of moving picture theater here is planned by J. J. Mayroch, of Nazareth.

CLIFTON HEIGHTS, PA.—Folsom Stanton, 1328 Walnut street, Philadelphia, is preparing plans for one-story moving picture theater, 40 by 120 feet.

DU BOIS, PA.—James J. and Joseph F. Weist have taken over Carlton theater.

EASTON, PA.—Moving picture theater will be erected at 447-49 Northampton street by Lee Sooks.

ERIE, PA.—A. P. Weschler has plans by G. Morton Wolfe, Main and Eutica streets, for one-story theater, 100 by 165 feet, to cost $200,000.

HALIFAX, PA.—Royal theatér has been leased by J. Clark Zimmerman and P. C. Fox.

HARRISBURG, PA.—Family theater at 3rd and Harris streets has reopened.

HUMMELSTOWN, PA. — Star theater has been purchased by J. L. Healy.

KELLETTVILLE, PA.—Village contemplates erecting one-story hall building, 28 by 70 feet. E. S. Collins is chairman building committee.

LILLY, PA.—Illik Brothers contemplate erecting one-story theater, 32 by 45 feet, to cost $7,000.

MECHANICSBURG, PA.—C. L. Lenney has taken over Paramount theater.

PHILADELPHIA, PA. — Frederick G. Nixon-Nirdlinger has taken title to West Allegheny moving picture theater at southwest corner 25th and Allegheny avenue, subject to mortgages of $25,000. Building is two-story on lot 71 by 108 feet, and is assessed at $25,000.

PITTSBURGH, PA.—Mary Windle will expend about $14,000 for improvements to theater at 1715 Beaver avenue.

PITTSBURGH, PA.—John Eichleay, Jr., 20th and Wharton streets, has contract to remodel theater building for Minerva Theater & Amusement Co., 519 Fifth avenue, to cost about $20,000.

PHILADELPHIA, PA.—Grand Amusement Company has taken over the two-story brick moving picture theater at 519-31 Jackson street. Building is on a lot 107 by 57 feet, and is assessed at $15,000.

PHILADELPHIA, PA. — Alexander Chambley has contract to erect one-story brick, steel and concrete theater building, 69 by 102 feet, with rear building, 78 by 27 feet, at southwest corner Broad and Lombard streets for Dunbar Theater Corporation, to cost $20,000.

PUNXSUTAWNEY, PA. — Drummond building will be converted into moving picture theater to be known as the Majestic.

UNIONTOWN, PA.—E. E. Schimpf has thoroughly renovated Rex theater.

WAYNESBORO, PA.—John Karper has sold "It" theater to Watson & Daley. Vaudeville and moving pictures will be shown.

COLUMBIA, S. C.—Lawrence T. Lester will erect two-story moving picture theater, with seating capacity for 1,000.

GREENVILLE, S. C.—War Camp Community Service will erect two auditoriums at Camp Sevier.

REDFIELD, S. D.—George A. Bennett has taken over lease on Peoples theater.

MARYVILLE, TENN. — Management Palace theater has been taken over by H. A. Ragle.

DALLAS, TEX.—Trimly Theater Company has been incorporated with $3,000 capital by H. Hulsey, H. Stuart, and Harry B. Hearn.

EL PASO, TEX.—Ellanay theater will be erected for Andrews & Lewis on site present Mundy building on El Paso street.

EL PASO, TEXAS.—R. E. McKee has contract to erect moving picture theater, 50 by 134 feet; fireproof, composition roof, steam heat, reinforced concrete floors; for J. M. Lewis and V. B. Andreas, to cost $42,000.

FORT WORTH, TEX.—War Department will erect Liberty theater at Camp Bowie.

ORANGE, TEX.—Airdome theater, H. Thomas, manager, will soon let contract to erect theater, 45 by 145 feet, of interlocking tile, stucco finish, with seating capacity for 1,200, and costing $35,000.

ORANGE, TEXAS. — H. Thomas has awarded contract for steel, concrete and hollow-tile airdome, 45 by 145 feet, with seating capacity for 1,200, to cost $35,000.

SALT LAKE CITY, UTAH.—Theater will be erected at Broadway and State street by Western Vaudeville Booking Agency.

Advertising Aids for Busy Managers

"THE INTERLOPER"

World-Pictures Presents Kitty Gordon, Supported by Irving Cummings in a Memorable Story of the Love Triumphant of a Brave Woman.

Cast.

Jane Cameron.....Kitty Gordon
Paul Whitney.....Irving Cummings
Whitney Pere.....Warren Cook
Mrs. Whitney.....Isabelle Berwin
Aunt Patricia.....June Blackman
Edmond Knapp.....Frank Mayo
Courtney Carvel.....Geo. MacQuarrie
Eph.....Anthony Byrd
Kamoto.....I. Quong
The Whitney Butler.....Tom Cameron

Directed by Oscar Apfel.

The Story: Jane Cameron refuses to grant permission to Anthony Whitney to build a railroad through her plantation, so he decides to send his son, Paul, who has lost his wife, and who is in need of a change in environment, to negotiate the deal. Paul finds Jane just as steadfast in her determination not to accede. A friendship develops between them, however, and when the elder Whitney brings the matter to court, Jane's property is condemned. This incenses the negro laborers, and they attack Paul, injuring him, though not seriously. With the return of Paul's health the young people's love for each other increase, and they are soon married. At the father's home, where the couple is living, Jane, during Paul's absence, is told by Edmund Knapp, who has become much attached to her, that Blanche, Paul's first wife, was not the devoted woman pictured to her, but that she yielded to the fervid protestations of his love. Hatred and jealousy take possession of Jane, but her attitude of resentment against him is dissipated when she realizes the devotion of her husband and his grief over the perfidy of his first wife.

Feature Kitty Gordon as Jane Cameron and Irving Cummings as Paul Whitney.

Program and Advertising Phrases: Tireing of Offensive Comparisons With First Wife Bride of Widower Silences the Whole Family Through Startling Revelations.
Marrying a Widower Is All Right Until Ghost of First Wife Intervenes.
It's All Right to Marry a Widower If the First Wife Will Only Stay Dead.
How Would You Like to Have Your Husband Perpetually Praise His First Wife?
Odd Theme Involving Two Wives Furnishes Gripping Photoplot.
Beautiful Kitty Gordon Star in Domestic Drama of Vital Purpose and Gripping Appeal.

Stunt Suggestions: For a throwaway use, "Before you marry a second time," advising the reader to see "The Interloper." For a window display borrow a grate basket and fill with coal and red isinglass, illuminate from the rear with a couple of incandescent globes. On this place a bundle of letters in envelopes of the sort a woman would use and a photograph face down on the back of which is written, "To my best beloved who first taught me the meaning of love. Eternally, your Blanche." Arrange chiffon "smoke" to be kept in motion by an electric fan, and a card reading, "Would you burn his first wife's love letters to her paramour for the sake of your husband's peace of mind? Kitty Gordon did in 'The Interloper,' and was glad she did. At (house and date)." For an advertising phrase use, "You have heard of Kitty Gordon's back, but you should see the good front she puts up in 'The Interloper' at (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.
Released June 3.

IN THIS ISSUE.

All Woman (Goldwyn).
De Luxe Annie (Select).
The Demon (Metro).
A Doll's House (Paramount).
The Interloper (World).
The Lesson (Select).
Love's Conquest (Paramount).
The Man Who Woke Up (Triangle).
Missing (Paramount).
The Model's Confession (Universal Special).
The Monster of Fate (General Film).
The Ordeal of Rosetta (Select).
A Red-Haired Cupid (Triangle).
The Scarlet Road (Fox).
Shackled (Paralta Plays).
The Yellow Ticket (Pathe).

"THE DEMON"

Metro Presents Edith Story in C. N. and A. M. Williamson's Fascinating Story of Algerian Life.

Cast.

Princess Perdita.....Edith Storey
Jim Lassells.....Lewis Cody
Tom Reardon, Jim's secretary, Charles Gerard
Lady Lilah Grey.....Virginia Chester
The Duchess of Westgate.Molly McConnell
Aissa .....Laura Winston
Count Theodore de Seramo, Fred Malatesta
Prince Lorenzo di Rivoli...Frank Deshon
Senorita Selina Rossi....Alice Knowland
Senorita Agatha Rossi.....Ann Sraefer

Directed by George D. Baker.

The Story: Jim Lassells, in search of legal proof that his cousin, Harold Brooks, is dead obtains it in Africa. At a slave market he buys a young girl, named Perdita, to prevent her from falling into the hands of a Moslem. Years later, while Jim is out driving with the impecunious Duchess of Westgate and her daughter, Lady Lilah Grey, Perdita, who has left the school where she had been sent by her benefactor, throws herself in front of his machine, exclaiming "It is my lord and master." Jim takes the girl along with him, much to the chagrin of Lady Grey, who is in love with him. Information comes to Jim which reveals that Perdita is the daughter of Harold Brooks, and that she is, therefore, the legatee. Count Theodore de Seramo, at the instigation of Perdita, abducts the Duchess and her daughter, and when Jim, who has heard that Perdita has eloped with Prince Lorenzo di Rivoli, encounters the Prince and removes the veil from the woman standing beside him he (Jim) is astonished to meet Aissa, Perdita's nurse. Jim, searching for Perdita, finds her at the cave where Count Theodore has taken the Duchess and her daughter, and learns that Lady Grey and the Count are engaged. Jim tells Perdita of her inheritance and they plan to get married.

Feature Edith Storey as Perdita and Lewis Cody as Jim Lascelles.

Program and Advertising Phrases: Love Quest and Triumph of a Child of Nature.
Child Purchased in Slave Mart Lives to Reward Her Comforters.
Popular Novel Finds Interesting Reflections in Gripping Photoplay.
Another "Best Seller" Translated to the Screen with Entertaining Result.
Thrilling Story of Algerian Life Enacted in Gripping Photodrama.
Impelling Story of Love and Sacrifice Artistically Screened.
Romance of Algeria Beautifully Pictured in Vivid Settings.

Stunt Suggestions: If you can find some little red devils that used to be popular in the novelty shops, you can use these for window displays with a card telling that "Jim Lassells bought a little devil in the slave market and later she bought him. See Edith Storey in The Demon at (house and date)." Or you may be able to procure some devil cut-outs. Decorate the lobby with a suggestion of the Moorish; heavy colored drapes, crescent flags (white on a red field), curved swords and stilettos.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.
Released June 3.

"SHACKLED"

Paralta Plays Presents Louise Glaum in a Gripping Story of Tangled Lives and Twisted Loves by Lawrence S. McCloskey.

Cast.

Lola Dexter.....Louise Glaum
Thomas Danfield.....W. Lawson Butt
Walter Cosgrove.....Charles West
Edith Danfield.....Roberta Wilson
Jimmie Ashley.....Jack Gilbert
Major Duval.....Roy Laidlaw

Directed by Reginald Barker.

The Story: Walter Cosgrove becomes fascinated with Lola Dexter, a destitute young girl, and establishes her in luxurious quarters. When Cosgrove all but dissipates his fortune, he succeeds in acquiring another by marrying the wealthy Edith Danfield. Cosgrove gives Lola a big check and she leaves for Palm Beach, where she accidentally meets Thomas Danfield, the invalid father of Edith. She becomes his companion. Upon their return to the city they meet Edith, who is disillusioned regarding Cosgrove. Edith hears of the valor of Jimmie Ashley, her former sweetheart, on the battlefield, and then realizes that she never did care for Cosgrove. Some time later Jimmie and a famous French surgeon return from the front, and an operation performed by the doctor results in Danfield regaining the use of his limbs. When Cosgrove shows that he wants Lola again she tells Edith and Danfield, who has fallen in love with her, of her past. As she finishes her story she prepares to leave, and Cosgrove, who tries to prevent her, falls down the stairs and is

killed. Edith is now free to marry Jimmie, and as Lola departs she tells Danfield to come for her at the end of a year if he still loves her.

Feature Louise Glaum as Lola Dexter and Jack Gilbert as Jimmie Ashley.

Program and Advertising Phrases: Fate Plays Fast and Loose with Human Pawns in an Unending Struggle for Happiness.

The Shackles of Convention Make Helpless Prisoners of Love's Victims.

Fickle Hearts Fail Under Test of Sincerity.

Unusual Outcome in a Contest for Happiness Under Strange Handicap.

Stern Conventions Provide Barriers that Bar the Way to Happiness.

Great Drama of Sociological Purpose Provides Tense Entertainment.

Stunt Suggestions: For window work use handcuffs, with the explanation that Harry Houdini could get out of the cuffs in ten seconds, but that not even a Houdini can escape the matrimonial shackles so easy, adding that Lola Dexter breaks the shackles for Edith Danfield at the possible cost of her own happiness. For a lobby display use a hank of yarn, badly tangled, with "You may think this is tangled, but it is not so badly snarled as the love affairs of Lola Dexter and Edith Danfield in Shackled (playing date). With Louise Glaum."

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released May 20.

"MISSING"

J. Stuart Blackton Presents a Screen Version of the Much-Discussed Novel by Mrs. Humphrey Ward.

Cast.

Sir William Farrell.....Thomas Meighan
Lieut. George Surratt.....Robert Gordon
Dr. Howson.....Winter Hall
Nell.....Sylvia Breamer
Hester.....Ola Humphrey
Mrs. Greyson.....Mollie McConnell
Cicely.....Kathlyn O'Connor

Directed by James Young.

The Story: Nell and Hester are sisters. Hester, the elder, craves wealth and social position. Nell is beautiful and unworldly, and she falls in love with a poor young Englishman who is about to receive a lieutenant's commission and leave for the front. She marries him, and when he is reported missing, the elder sister attempts to instill in Nell's mind the belief that he is dead and thus marry a rich man. But in the end Nell's soldier husband returns to her.

Feature Robert Gordon as Lieutenant George Surratt and Sylvia Breamer as Nell.

Program and Advertising Phrases: Brave Soldier Numbered Among the Missing Comes Home to His Loved Ones Under Unusual Circumstances.

Mrs. Humphrey Ward's Famous Novel Interpreted by Master Craftsmen Who Brought to the Screen "The Battle Cry of Peace."

Charming Photoplay of War, Romance and Human Sacrifice.

Memory Restored Through Old Love Song Furnishes Basis of Photo-plot.

Commodore J. Stuart Blackton Introduces His Greatest Screen Production.

Stunt Suggestions: Emphasize the fact that this is a love story with a war background rather than a war story with a thread of romance. Clip the casualty lists from the local paper or the nearest city issue and mark the "missing" sections, lettering the announcement of the play above with reference to the lists. The newspapers can be worked for special mention through the use of Mrs. Ward's name.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 2.

"LOVE'S CONQUEST"

Adolph Zukor Presents Lina Cavalieri, the Distinguished Operatic Star, in a Screen Version of the Opera of Gismonda.

Cast.

Gismonda .....Lina Cavalieri
Almerio .....Courtenay Foote
Prince Zaccaria.....Fred Radcliffe
Gregoras .....Frank Lee
Francesco .....Fredi Verdi
Bishop .....J. H. Gilmore
Nurse .....Isabelle Berwind

Directed by Edward Jose.

The Story: Gismonda is a beautiful Athenian duchess for whose hand and riches the neighboring nobles are vieing. She spurns all offers of marriage and devotes herself wholly to affairs of state and to the care of her four-year-old son. When, through the trickery of Prince Zaccaria, one of her suitors, this child supposedly falls into a well where a lion is confined, the grief-stricken mother, vowing under the shadow of the Cross to marry the man who saves her child, she renounces her vow when a simple huntsman of plebian birth rescues and returns the boy to his mother, trouble ensues. How this huntsman finally wins her love and she comes to the full realization of her love for him and publicly espouses him, is told in a series of highly dramatic situations filled with thrills.

Feature Lina Cavalieri as Gismonda and Courtenay Foote as Almerio.

Program and Advertising Phrases: Dramatic Story of "Gismonda" Translated to the Screen for Famous Operatic Star.

Victorien Sardou's Gripping Tragedy Reflected in Impelling Photoplay.

Famous Operatic Star Seen in Screen Version of Sardou's "Gismonda."

Internationally Famous Operatic Beauty in Vivid Drama of Love and Thrills.

Sardou's Famous Play, Reflecting the Love of a Duchess Who Married a Pauper.

"Gismonda," Famous Sardou Drama, Brought to the Screen Under New Title.

Stunt Suggestions: Play up the fame and beauty of the star. Borrow her phonograph records and have a Cavalieri concert while slides announce her coming. This has been done with success with Mary Garden. The papers should be easy to work for this combination of an operatic star in a well known opera by Sardou. Also emphasize the fact that the star has always been more of an actress than a singer.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 2.

"DE LUXE ANNIE"

Joseph M. Schenck Presents Norma Talmadge in a Crook Play That is Different from the Rest. From the Play by Edward Clark.

Cast.

Julie Kendal (De Luxe Annie), Norma Talmadge
Jimmy Fitzpatrick.....Eugene O'Brien
Walter Kendal.....Frank Mills
Dr. Fernand Niblo.....Edwards Davis
Detective Cronin.....Fred R. Stanton
Cyrus Monroe.....Joseph Burke
Mrs. Archer.....Edna Hunter
Janet Kendal.....Harriet Jenkins
Joe, grocery clerk.....David Burns

Directed by Roland West.

The Story: Julie Kendal, wife of Walter Kendal, becomes an aphasia victim as the result of a blow on the head. While in this condition she becomes the confederate of Jimmy Fitzpatrick in the operation of the De Luxe-book variation of the old badger game. Ignorant of his real purpose she evades the detective whom her husband has retained to trace her, and subconsciously flees to the little town in which the summer home of the Kendals is situated. There a surprising, but altogether logical, chain of events brings her to the house where her husband and his friend, Dr. Niblo, meet her and her confederate. An operation restores her memory and with it the happy life which had blessed the home of the Kendals before the catastrophe.

Feature Norma Talmadge as Julie Kendal (De Luxe Annie) and Frank Mills as Walter Kendal.

Program and Advertising Phrases: Female Book Drummer Combines "Badger Game" with Merchandizing.

An Unusual "Crook" Play, Combining a Moral with its Interesting Lesson.

Norma Talmadge Finds an Ideal Role in Her Latest Screen Success.

Saturday Evening Post Story, First Staged, Now Screened, by Most Popular of Stars.

Odd Outcome of an Accident that Changes a Woman's Disposition.

Crime Play of Gripping Appeal that Baffles the "Plot Sherlocks."

Stunt Suggestions: There is little material in the play for special stunts, but plenty of opportunity for good newspaper work on this story of a submerged personality, with Miss Talmadge playing the part of a loving wife who turns crook when a blow destroys her memory of her past life. Work to the newspaper end and trust to window cards and posters for the rest.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

Released in May.

"THE SCARLET ROAD"

William Fox Presents Gladys Brockwell in the Story of a Girl With a Conscience Who Lived in Bohemia.

Cast.

Mabel Halloway.....Gladys Brockwell
Tiny.....Betty Shade
John Rand.....L. C. Shumway
Raymond LaFange.....Charles Clary
Dick Halloway.....William Scott

Directed by Edward Le Saint.

The Story: John Rand, an editor, married, but not living with his wife, falls

"WE NEVER DISAPPOINT"
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
TELEPHONE BRYANT 5576
ALLAN A. LOWNES
GEN. MGR.

in love with Mabel Halloway. She is also loved by Raymond LaFarge, a broker; but she keeps both men at a distance. Mabel's brother, Dick, steals a large sum of money from the bank where he is employed and loses it at the gambling tables. Rand comes to the assistance of Mabel by giving her his entire savings, telling her that she can remain with him or go her way. But Mabel sometime later marries LaFarge in order that she may repay Rand. When she learns that LaFarge has another wife she upbraids him and a struggle ensues. LaFarge falls to his death from a window in his office, and shortly after this incident Rand, who has learned that his wife has died, marries Mabel.

Feature Gladys Brockwell as Mabel Halloway and L. C. Shumway as John Rand.

Program and Advertising Phrases: Mercenary Marriage in New York's Bohemia Terminates in Tragedy that Clears the Road to Happiness.
How a Puritan Girl Struggled to Happiness Through New York's Bohemia.
Puritan Blood Battles to Victory Against Forces of Evil in Great City.
Purged and Purified by the Fires of Evil in New York's Bohemia.
Perils of Life in Great City Combated by Purity of Girl's Purpose.
Vistas of Bohemia and its Unconventional Men and Women.

Stunt Suggestions: For window work get cheap lithographed landscapes showing a long road. Paint the roads a bright scarlet and use a card, "Go to the end of The Scarlet Road with Gladys Brockwell at (house and date). She lived in Bohemia, but she didn't belong." For the lobby make a "road" with a red carpet and a few trees in tubs and use the same idea for the announcement. A simpler lobby display can be made by adapting the spider-web idea in the press sheet, making the web of twine and using the catchline as shown.

Advertising Aids: Two styles each, one three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Press sheet and mats (mats can be secured free by writing to the Fox Film Corporation, Publicity Department, New York City. Cuts are made on special order at the rate of 20 cents per column.

Released June 23.

"THE YELLOW TICKET"

Pathe Presents Fannie Ward in an Astra Production of A. H. Wood's Great Broadway Success, by Michael Morton.

Cast.

Anna Mirrell.....Fannie Ward
Julian Rolfe.....Milton Sills
Baron Andrey.....Warner Oland
Count Rostov.....Armand Kalisz
U. S. Consul Seaton.....J. H. Gilmour
Miss Seaton.....Helen Chadwick
Petrov Paviak.....Leon Bary
Marya Varenka.....Anna Lehr
Isaac Mirrel.....Dan Mason

Directed by William Parke.

The Story: The secret police of Russia attempt to make Anna Mirrel, a beautiful Jewish girl living in Tasepevka, an outcast because of her race. As a result of an agitation against the Jewish population of the little town the Moujiks are inflamed against the Jews, and many of them are massacred. Anna's mother is slain, and she sends her sick father to St. Petersburg. Word comes to Anna later that her father is dying, and to gain permission to leave the settlement Anna is compelled to accept the badge of dishonor—the Yellow Ticket. She locates her parent in the home of Marya Varenka, who is caring for him devotedly. After her father's death, Anna, under the name of Marya, becomes tutor to the daughter of Mr. Seaton, an American diplomat. She meets Julian Rolfe, an American journalist, who writes from the information given by Anna a series of articles exposing Russia. Learning the source of the material an agent of the secret police threatens Anna and secures her discharge. Anna encounters Baron Andrey, head of the secret police, and is forced to murder him to save her honor. She then gives herself up to the police. A number of intensely dramatic and thrilling episodes bring about a most unexpected climax.

Feature Fannie Ward as Anna Mirrel and Milton Sills as Julian Rolfe.

Program and Advertising Phrases: Intensely Tragic Story of Russia Under the Czars.
Fate of Social Unfortunates Irrevocably Sealed by Royal Edict.
The Wide Gulf of Cast Against Class An Unfathomable Abyss.
Wrongs of the Unfortunates Forever Unavenged.
Social Outcasts Wandering Hopelessly With Only Death as Solace.
Great Stage Sensation Turned Into Smashing Screen Success.

Stunt Suggestions: While the story is clean, the Yellow Ticket should not be worked up in stunts. It would be better to center the press work on the tyrannical oppression of the people by the secret police in the reign of the Romanoffs. Offer the story as one reason for the revolution, and do not dwell too much upon the Yellow Ticket itself, save in the use of the color for window cards and lobby display. It would be better to avoid all special stunts on this and trust to press work and pictorial paper. Dwell upon the impression the play made on American audiences.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 2.

"THE ORDEAL OF ROSETTA"

Select Pictures Presents Alice Brady in a Unique Story of a Stenographer Who Was Made to Suffer Through the Use of Her Face on a Showbill.

Cast.

Rosetta Gelardi }
Lola Gelardi } .....Alice Brady
Aubrey Hapgood.....Crauford Kent
Ruth Hapgood.....Ormi Hawley
Professor Gelardi.....Henri Leone
Mrs. Hapgood.....Maud Turner Gordon
Dick .....Ed. Burns
Mildred Sanders.....Hazel Washburn
Theatrical Agent.....George Henry

Directed by Emile Chautard.

The Story: The home of Rosetta and Lola Gelardi, twins, living in Sicily with their father, an aged professor, is destroyed by an earthquake. Lola is buried in the ruins, and Rosetta and her father come to New York City, where Rosetta becomes secretary to Aubrey Hapgood, an author. At his Long Island home Rosetta wins all hearts; but Mildred Sanders, who is planning to win Hapgood, shows a poster for which Rosetta had posed, in total ignorance that her face would be used to surmount a risque figure drawn by the artist. The world becomes black to Rosetta and she dreams that Lola survived the earthquake and has come to New York, where a series of thrilling incidents occur. In the final scenes the tangled threads are all unraveled, and Rosetta awakens from her terrifying dream. Hapgood declares his love for her and it is not long before they are made man and wife.

Feature Alice Brady, who portrays the dual roles of Rosetta and Lola Gelardi, and Crauford Kent as Aubrey Hapgood.

Program and Advertising Phrases: A Tale of Twin Sisters Utterly Unlike in Any Human Attribute or Natural Trait.
Marvelous Dramatic Creation by Alice Brady of Two Different Roles.
Alike and Unalike, Twin Sisters Develop Marvelous Photoplot.
Alice Brady Surpasses Her Previous Triumphs in Newest Photoplay.
Photographic Trickery and Super-Talent Creates Dual Characterizations.
A Tense Photo-Story Reflected in Superior Artistic Achievements.

Stunt Suggestions: Get hold of a one or three-sheet showing a figure in tights. Cut out the head and in the blank space

Real Photographs

$3.50 Thousand

Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

Send for samples and new catalogue.

KRAUS MFG. CO.

220 West 42nd Street, New York
12th Floor, Candler Building

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

BOOK NOW!
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
FIRST RELEASE JUNE 1st, 1918
COMMONWEALTH PICTURES CORPORATION
720 South State Street H. A. SPANUTH, Pres. CHICAGO, ILL.

ask: "How would you like to have your face shown here? That is what happened to Rosetta and it brought her both gladness and sorrow—but the sorrow came first and the gladness lasted in The Ordeal of Rosetta at (house and date)." Use these for lobby and window work. In the lobby posters back the opening with a looking glass and place the text above. The story will stand strong press work. Play up the dual role and the well-staged earthquake.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in May.

"THE LESSON"

Lewis J. Selznick Presents Constance Talmadge in the Faithful Story of a Country Girl Who Met and Married a "City Chap" and Was Sorry For It.

Cast.

Helen Drayton.....Constance Talmadge
"Chet" Vernon.....Tom Moore
John Galvin.....Herbert Heyes
"Tub" Martin.....Walter Hiers
Henry Hammond.....Joseph Smiley
Mrs. Hammond.....Lillian Rambeau
Ada Thompson.....Dorothy Green
Harriet Reeves.....Christy Walker

Directed by Charles Giblyn.

The Story: Helen Drayton tires of life in the little village in which she is living. Because "Chet" Vernon, one of the young men of the town, has been her companion at all of the dances and other social affairs, everyone takes it for granted that they will eventually be married. This impression provokes Helen to such an extent that when John Galvin, a young architect from New York arrives, she falls deeply in love with him, and before many weeks pass the two elope and are married. In New York, where they are living, Helen soon finds that she has married a very selfish man, and the couple begin to drift apart. From this step the story speeds forward to a highly dramatic conclusion.

Feature Constance Talmadge as Helen Drayton and Tom Moore as "Chet" Vernon.

Program and Advertising Phrases:
Country Girl Makes Life's Mistake in Confusing Flash of City Manners with Sincerity of Purpose.
Country Girl, Dazzled by City Chap, Learns Lesson by Bitter Experience.
Pretty Girl Leaves Boredom of Country Town for False Glamor of City Life.
Intensely Dramatic Conclusion of a Country Girl's Venture in Life.
Married to Unspeakably Selfish Man Country Girl Learns Lesson Too Late.
Dramatic Story of Everyday Life with Unusual Curves to Gripping Plot.

Stunt Suggestions: In the dry goods stores arrange the display of a calico or gingham gown with a silk dress and use a portrait with a card reading, "She changed from prints to silks, but her husband wouldn't and didn't pay for them. See how she did it in The Lesson at (house and date). It's the better way." For other windows use, "She had to marry twice to get one good husband, but she had her lesson. Profit by it at (house and date) and marry but once." Play up the fact that the story is by Virginia Terhune Van der Water, whose syndicate stuff has made her name well known.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Realeased in May.

"A DOLL'S HOUSE"

Adolph Zukor Presents Elsie Ferguson as Nora in Hendrick Ibsen's Most Notable Play of a Shattered Love and a Woman Undeceived.

Cast.

Nora.....Elsie Ferguson
Helmar.....H. E. Herbert
Krogstadt.....Alex. K. Shannon
Mrs. Linden.....Ethel Grey Terry
Dr. Rank.....Warren Cook
Ellen (Maid).....Zelda Crosby
Anna (Nurse).....Mrs. R. S. Anderson

Directed by Maurice Tourneur.

The Story: Helmar, a poor lawyer, falls ill, and his wife, Nora, in order to provide money to secure medical aid, commits forgery. For eight years she lives under the dread of exposure as a doll wife, and when disgrace comes her husband is about to discard her despite her self-sacrificing course in his behalf, when a letter reaches him containing the incriminating evidence against his wife. With the fear of disgrace gone, the huband's manner changes, and he seeks to reinstate his doll wife to her lost place in his household. Her troubles have transformed her sentiments and ideas, and she leaves her husband convinced that they are both mismated, and that happiness for both lies in their separation.

Feature Elsie Ferguson as Nora and H. E. Herbert as Helmar.

Program and Advertising Phrases:
Henrik Ibsen's Greatest Story and Stage Success Translated Into Impelling Photoplay.
The Story of a Great Love Left to Die Through Neglect.
Artcraft's Super-Production of Ibsen's Great Story.
Elsie Ferguson Starred in the Most Intensely Dramatic Role.
Making Marriage a Perfect Unison of Thought, Sentiments and Ideals.
Wife Treated as a Doll Asserts Her Rights in Time of Stress.

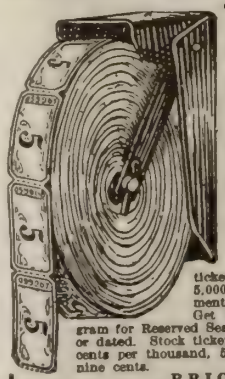
Stunt Suggestions: Get a notice up at

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago


SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

TYPHOON COOLING & VENTILATING SYSTEM
TYPHOON FAN CO. NEW YORK CITY 1044 CAMP ST. NEW ORLEANS
As Mercury goes up your business goes down - Typhoons keep it balanced.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

the public library and induce the book sellers to make a display of Ibsen's work with stills from the play as a basis of the layout. Interest the literary clubs and any amateur dramatic clubs. Use plenty of paper, but do not attempt circus methods with this production. For a lobby display borrow a doll's house from the toy store, if you can, or make one from an old box. Letter a card: "This doll always will be a doll, but Ibsen's heroine became a woman. See the great transition (date)."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 2.

"ALL WOMAN"

Goldwyn Presents Mae Marsh, the Star Inimitable, in the Story of a Working Girl Who Inherited a Country Dive.

Cast.

Susan Sweeney.....Mae Marsh
Austin Strong.....Jere Austin
Dick Wellman.....Arthur Housman
Tupper.....John Sainpolis
Kibby.....Jack Dillon
Hodges.....Joe. Henaway
Miriam Strong.....Hazel Alden
Millie.....Madelyn Klare
Agnes.....Elsie Sothern
Amy.....Lois Alexander

Directed by Hobart Henley.

The Story: Susan Sweeney, a New York factory girl, inherits a rather dilapidated hotel in the Adirondacks, which she decides to rehabilitate. Austin Strong, a young lawyer and politician of the town, tries to dissuade her from her purpose, but Susan is obdurate. Miriam, Strong's sister, and her fiance, Dick Wellman, elope, and seek quarters at Susan's hotel, intending to be married the next day. They register as man and wife, but Susan persuades them not to adopt that method of getting married, and they return home. They forget to erase their registration, and a political enemy of Strong's uses this against him. In an argument with Dick he is killed, and Susan aids Dick to escape. Susan is suspected of the murder, and as the net of the law is tightening about her, Dick and Miriam confess. Strong is elected, and he and Susan are married.

Feature Mae Marsh as Susan Sweeney and Jere Austin as Austin Strong.

Program and Advertising Phrases: The Story of a Good Girl Who Redeemed a Bad Town.
Girl's Righteous Wrath Triumphs Over Corruption.
Romantic Girl Fights for Love and Wins Great Victory.
Broom Used by Modern Carrie Nation to Smash Her Own Groggery.
Happiness Gained Through Girl's Bravery for Principal.

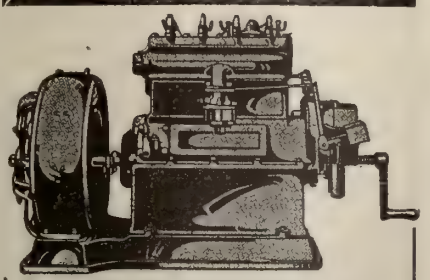
Stunt Suggestions: Feature the star, and in this connection dwell on the unusual character of the play in which she appears, a decent working girl who suddenly finds herself part owner of a country dive. Get artificial forget-me-nots for decorations for the window cards. Get some extra 22x28 enlargements, and use these in window displays instead of printed cards. Miss Marsh's name and face will pull harder than printed announcements.

Advertising Aids: One one-sheet, two three-shets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released June 2.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

"A RED-HAIRED CUPID"

Triangle Presents Roy Saunders and Peggy Pearce in the Story of a Red-Headed Foreman Who Is Some Match-Maker in Spite of His Own Catastrophe.

Cast.

William Saunders.....Roy Saunders
Kyle Lambert.....Charles Dorian
Loys Andres.....Peggy Pearce
Albert Jones.....Ray Griffith
"Squint-Eye" Lucas.....Aaron Edwards
"Wind-River" Smith.....Walter Perry

Directed by Cliff Smith.

The Story: "Red" Saunders is the foreman of the Chanta Seechee cattle ranch in Oklahoma. His direction is most efficient, but the eastern directors of the company are dissatisfied and send Albert Jones to inject "eastern business methods" into the running of the ranch. At "Red's" request the cowboys do not resign, but they aggravate the new boss by doing everything wrong. Loys Andres, niece of Jones, pays him a visit, and when Kyle Lambert, one of the cowboys, falls in love with her, Jones, believing that if they marry they could never be happy, due to the wide difference in their social standing, decides to end the match by sending Loys home. But, thanks to the aid of "Red," who has been told of Jones' intention, the lovers elope. They are intercepted, however, by "Squint-Eye" Lucas, who fires upon Kyle, but the former is slain by "Red," and the lovers are soon made man and wife.

Feature Charles Dorian as Kyle Lambert and Peggy Pearce as Loys Andres.

Program and Advertising Phrases: How an Efficiency Expert Bungled Matters in His Attempt to Manage Both a Cattle Ranch and a Pretty Girl.
Eastern "Tenderfoot" Made to Step Lively by Fun-Loving Cowmen.
Speedy Entertainment Enlivened by Cupid's Conflict with Authority.
Rousing Western Drama Replete with Sensational Comedy Exploits.
Cowboys Join Cupid in Sensational Rebellion Against "Efficiency."
Prairie Justice Renders Speedy Verdict in Conflict with Eastern Methods.

Stunt Suggestions: Offer free admission to red-headed men. The girls have had their share of chances, but men will be a novelty. State that special seats have

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

BOOK NOW!
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
FIRST RELEASE JUNE 1st, 1918
COMMONWEALTH PICTURES CORPORATION
220 South State Street H. A. SPANUTH, Pres. CHICAGO, ILL.

BOOK NOW!
SPANUTH'S ORIGINAL VOD-A-VIL MOVIES
FIRST RELEASE JUNE 1st, 1918
COMMONWEALTH PICTURES CORPORATION
220 South State Street H. A. SPANUTH, Pres. CHICAGO, ILL.

been reserved for them. For newspaper or throwaway use, "It took a doctor, a minister and a red-headed foreman to pull off a wedding at Chanta Seechee ranch, but it was some wedding. See the story in 'A Red-Haired Cupid' at (house and date)." Play up the love affair of Red and the Jersey "Lillie."

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released June 2.

"THE MAN WHO WOKE UP"

Triangle Presents a Charming Story of the South and the Man Who Would Not Believe That the War Was Over, From the Pen of William G. Mong, Who Plays the Leading Character.

Cast.

G. Waldo Campbell.....Harry Depp
Judge Campbell.....George Pearce
Thomas Foster.....George Hernandez
Dorothy Foster.....Jean Calhoun
Edith Oglesby.....Pauline Starke
William Oglesby.....William V. Mong
"On Hand".....J. Blackwell
Sylvia Oglesby.....Estelle Evans
Foster's Son.....Darrell Foss
Oglesby's Wife.....Alberta Lee

Directed by J. W. McLaughlin.

The Story: William Oglesby is still unreconstructed, and, as proprietor and editor of the Oglesburg Clarion, strives to keep alive the spirit of the Old South. But the town is growing away from him, and they welcome the offer of Thomas Foster, a New York millionaire and philanthropic worker, to establish industrial schools and otherwise promote the prosperity of the district. Oglesby goes to the meeting as a reporter, but his violent denunciation of the speaker creates a sensation. Vainly he fights against the growing public sentiment. His old friend, Judge Campbell, prevents the issuance of a special edition of the Clarion, denouncing the scheme, and his daughter falls in love with Foster's son. The climax comes when even his wife turns from him and, broken in spirit, yet born anew, he come to the new order.

Feature Estelle Evans as Sylvia Oglesby and Darrell Foss as Foster's son.

Program and Advertising Phrases: The Story of a Quaint Old Town Told in Intimate Scenes and Heart-Appealing Incidents.
Dramatic Progress of Advance Ideas in an Old-Fashioned Community.
The Last Disciple of "The Old South" Surrenders to Northern Ideas.
How a "Double-Action" Small Town "Live Wire" Reformed His Home Town.
Dan Cupid Finds a Way to Settling Domestic Battles and Community Strife.
Stirring Scenes and Dramatic Incidents Give "Punch" to Photo-Drama.

Stunt Suggestions: Your local newspaper may help you to make an artistic "pi" in a store window. The jumble will attract attention and can be used as the basis of a display alluding to the breaking-up of the Clarion forms. You can get fifteen or twenty linotype slugs, jumble them up and print them at the head of an advertisement or throwaway that tells that "This is what the columns of the Clarion might have looked like after they were pied by the editor's best friend to keep him from business suicide. See the incident in The Man Who Woke Up at (house and date)." Mr. Mong has made many friends in his screen career. Make full use of his popularity in announcing him as author and chief character.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released June 2.

"THE MONSTER OF FATE"

The General Film Company Presents Henry Galeen and Lydia Samonova in a Quaint Folk-story of the "Golen."

Cast.

Aaron .....Henry Galeen
Eleanor .....Lydia Samonova

The Story: The narrative is based on an old legend of a mythical monster known as the Golen. A statue of clay unearthed by workmen digging a well is bought by Aaron, an old antique dealer, and from a book which he has purchased from an aged professor discovers that the figure will come to life if a capsule containing the requisite magic words is inserted in its breast. Aaron secures the necessary life producer which, when placed in the figure, imbues it with life. By removing the capsule the monster is restored to its inanimate state. Aaron learns that his daughter is having a clandestine love affair with a count, and when she dresses for the count's party he employs the aid of the monster to prevent her going. Eleanor, struggling with the figure, accidentally knocks out the capsule and it becomes lifeless. Soon after Eleanor has left the old professor comes to Aaron's shop, places the capsule in its breast, and with its life renewed the monster goes in pursuit of Eleanor. It enters the count's home while the party is at its height and throws the assemblage into confusion. Attempts to slay it are futile, and order is restored only when the capsule is knocked out. The monster falls to the ground below and is dashed to pieces.

Feature Lydia Samonova as Eleanor.

Program and Advertising Phrases: Fantastic Story Combining Superstition with Gripping Legendary Romance.
Something Unusual in Screen-Story and Rare Photography.
Mythical Legend Turned to Entertaining Purpose on the Screen.
Strange and Unusual Theme Makes Photoplay of Unusual Merit.
Mystic Procedure Under Spell of Ancient Legend.
Fantastic Plot Developed in Unusual Photoplay Entertainment.

Stunt Suggestions: Get large-sized medicinal capsules and insert in each one a tightly roller paper inscribed on one side with mysterious characters. On the other print: "The reverse gives the magic formula for bringing the Golen to life. If you want to see how it works, see The

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

(G.E.) FANS
Orders shipped same day as received.
Central Theatre Supply Co.
606 Consumers Bldg. CHICAGO
(In the Heart of the Film District)

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

SUPERLY

Your productions are worthy of the most skilled efforts on the part of the printer and developer.

Our reputation brands us as synonymous with perfection in this work.

Why not let us serve you?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: Audubon 6881-2

Monster of Fate at the (house and date). It's a thriller." For a street stunt in a town advertise that the Golen will be on display on the streets on a certain day. Send out a man with an overall suit painted clay color and his face made up to match. On the back of the figure letter the announcement that this is the Golen, and for further details the play should be seen. With a clever man as the Golen much advertising can be obtained.

Advertising Aids: One one-sheet. Two three-sheets, two six-sheets, one 24-sheet. Lobby displays, 8x10, 11x14, 22x28. Three styles each of one and two-column cuts. Slides. Press sheets.

"THE MODEL'S CONFESSION"

Universal Presents a Special Production with Mary MacLaren in a Sensational Story by Ida May Park.

Cast.

Iva Seldon.....Mary MacLaren
Billy Ravensworth.....Kenneth Harlan
Rita Challoner.....Edna Earle
Bertrand Seldon.....Herbert Prior
Clay Stewart.....Louis Willoughby
Mrs. Stanley.....Gretchen Lederer

Directed by Ida May Park.

The Story: Iva Seldon is a model in a fashionable gown shop to which all kinds of people come—the rich, the near-rich, the fashionable, the would-be smart, and those who pay for the gowns of the women who amuse the rakes of society. In one of the latter, Iva recognizes her father, the man who wronged her mother, and who would not acknowledge or see his daughter. Iva plans to meet her father on his own plane and to make him tell the world that she is of his own flesh and blood. A way presents itself in the financially stranded social lion, Billy Ravensworth. She succeeded in making him present her to society as his fiancee, and her father, who does not recognize her, forces his attentions upon her. She agrees to go for an auto ride with him, and a struggle ensues in the car. A locket containing her mother's picture falls to the floor. The chauffeur, turning to see what is the matter, drives the machine over a cliff, and the father is killed. Iva, who is only slightly wounded, regains her health quickly, and marries Billy.

Feature Mary MacLaren as Iva Seldon and Kenneth Harlan as Billy Ravensworth.

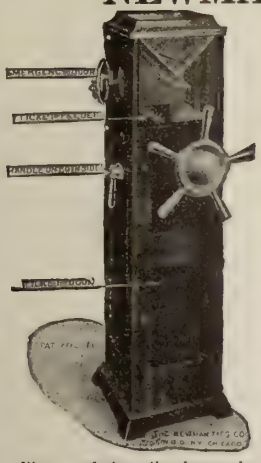
TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

"NEWMAN" Ticket Chopper



Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers. Brass Frames and Rails.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Program and Advertising Phrases: Mary MacLaren, Beautiful Heroine of "Shoes," Returns to Screen in Another Sociological Experiment.

Demure and Lovely Model Becomes Storm Center in High Society.

Daring Model Wrecks Conventions and Defies Social Ethics.

Great Purpose Achieved by Humble Shop-Girl in Her Quest for Vengeance.

Real Thrills Develop Rapidly in Gripping Expose of Social Decadance.

Fashionable Shop Model Exposes Shallowness of High Society.

Stunt Suggestions: You might plan with some drygoods store to stage a small fashion show, advertising the fact that Iva Seldon is a mannequin. Use the models at your theater the week preceding the showing of the picture. In exploiting the title be careful not to give too much of a suggestion that the story deals with unclad artist's models else the better element will stay away, and those who come will be disappointed.

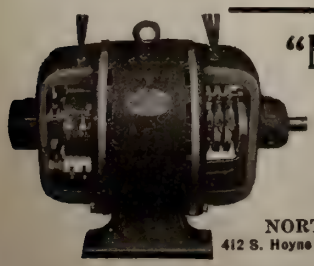
Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released June 8.

FOR SALE
FIVE DOLLAR BILLS
ON EASY PAYMENTS
W. S. S.
25 Cents Starts You
June Price: $4.17

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).
Tuscon Jennie's Heart (Wolfville Tale—Two Parts—Drama).
The Enchanted Profile (One of the O. Henry Series—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Series—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Sisters of the Golden Circle (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).
The Bully (One Part).
The Janitor (One Part).

ESSANAY COMEDIES.

Slippery Slim's Inheritance (One Part).
Sophie's Legacy (One Part).
Sophie Gets Stung (One Part).
Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

(*All Two-Part Comedy-Dramas.*)

Thief or Angel?
The Accusing Toe.
The Rebellion.
I'm a Man.
Love of Bob.
Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.
The Mating of Meg Malloy (Two Parts—Dr.).

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 19.

The Mysterious Client (Five Parts—Drama—Astra).
The House of Hate (Episode No. 11—"Haunts of Evil"—Two Parts—Drama—Astra).
Two Gun Gussie (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 2—"Messines and Its Irish Captors" (One Reel—Government Official War Pictures).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 26.

A Daughter of the West—Five Parts—Drama—Diando).
The House of Hate (Episode No. 12, "Flashes in the Dark"—Two Parts—Drama—Astra).
The Junkman (Two Parts—Comedy—Rolin).
Fireman, Save My Child! (One Reel—Comedy—Rolin).
Britain's Bulwarks (Part 3, "Hardships of the British Army on its Way to Bagdad"—One Reel—Official Government Pictures).
In the Southernmost Russia (One Part—Scenic).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 2.

The Yellow Ticket (Five Parts—Drama—Astra).
The House of Hate (Episode No. 13, "Enemy Aliens"—Two Parts—Drama—Astra).
The City Slicker (One Reel—Comedy—Rolin).
Britain's Bulwarks, No. 4—"How England Treats Her Prisoners"—One Reel—Government Official War Pictures).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 9.

For Sale (Five Parts—Drama—Astra).
The House of Hate (Episode No. 14—"Under-World Allies"—Two Parts—Drama—Astra).
Sic 'em Towser (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 5—"With the Drifters and Mine Sweepers in the Danger Zone" (One Reel—Official Government Pictures).
Yosemite in Winter (One Reel—Scenic—Ralph Earle).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.
June 3—Love Loops the Loop.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 6—Resurrection (Five Parts—Drama).
May 6—The Biggest Show on Earth (Five Parts—Drama).
May 6—The White Man's Law (Five Parts—Drama).
May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).
June 2—Missing (Five Parts—Drama).
June 2—A Doll's House (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Apr. 15—Subjects on Reel: Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd.
Apr. 22—Subjects on Reel: Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29—(Subject to Be Announced Later).
May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.
May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.
June 3—Subjects on Reel—War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.

PARAMOUNT-BURTON HOLMES.

Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).
June 3—The Melting Pot of the Pacific.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

ATTENTION.

ANYONE knowing the whereabouts of Edwin R. Beveridge kindly communicate with W. E. Beveridge, 206 No. Calvert St., Baltimore, Md.

SITUATIONS WANTED.

MANAGER at Liberty, deferred classification 4-A, 28, married. Thorough knowledge of business. Mean business, state all first letter. Address Kendall, care M. P. World, N. Y. City.

ORGANIST, strictly high class, desires engagement, thoroughly experienced, fine library, references. Address Musician, care Moving Picture World, New York.

HELP WANTED.

WANTED—EXPERIENCED FEATURE FILM SALESMEN. WE DESIRE THE SERVICES OF SEVERAL MEN CAPABLE OF SELLING HIGH GRADE FEATURE FILM. (NOT A PROGRAM PROPOSITION.) WE WANT MEN WHO ARE ACQUAINTED WITH THE NEW YORK, BROOKLYN AND JERSEY TERRITORY. NOVICES NEED NOT APPLY. ONLY MEN POSSESSING THE KNOWLEDGE OF SALESMANSHIP AND WHO ARE PRODUCERS DESIRED. IF YOU ARE ONE OF THE MEN WE WANT, WE HAVE A WELL PAYING POSITION OPEN FOR YOU. ALL APPLICATIONS CONSIDERED CONFIDENTIAL. APPLY IN PERSON TO UNIVERSAL, 1600 BROADWAY, N. Y. CITY.

BUSINESS OPPORTUNITIES.

LARGE theaters pack house two weeks with movie studio on stage—screening local people. Ray, 326 Fifth Ave., N. Y. City.

LOCAL moving pictures taken for theaters, prices low, industrial plants taken anywhere. Portable lights. Ray, 326 Fifth Ave., New York.

TO LEASE—Open air motion picture studios. Platform, 40x40, with adjoining, 50x80; 24 wings, curtains, accessories. Motion Picture Cameras, etc. 259th St. and Riverdale Ave., N. Y. City. See Brunel, 12 No. Broadway, Yonkers, N. Y.

FILM MAN in every large town or city as representative. Big profits, new protected idea; no experience, exclusive territory assigned. We ask no bonus. Applicant should have funds to establish office or desk room. For leasing rights write W. B. Seifert, 201 Joseph Mack Bldg., Detroit, Mich.

FOR SALE OR ROYALTY, patent pending. Greatly improved intermittent movement. Much faster, but less strain on film. Absolutely eliminates flicker. Gives brighter pictures even with four or five blade shutter. Working model demonstration. Prefer interviews to correspondence. Math. Vinik, 188 Claremont Ave., N. Y. City.

THEATERS FOR SALE OR RENT.

FOR SALE—Theater, 297 seats, two Power's machines, Wurlizter one man orchestra; no better location in city of 32,000 population; an up-to-date place; investigate. Retiring from business, will sell worth the money asked. Isis Theater, Anderson, Ind.

SEE picture show, seating 430; lease, ten years; rent, $140—$4,000; want partner. Castle Theater, 7305 Wade Park, Cleveland, Ohio.

CAMERAS FOR SALE.

PATHE CAMERA, inclosed magazine model, new, never used, without lens, cash bargain. Photographic description on receipt stamps. Smith, 1331 13th Ave., South, Seattle, Wash.

HERE'S the biggest snap of the season———$300.00 Universal M. P. Camera, tested and guaranteed, in perfect condition———our price for quick sale $167.50.———Telegraphic orders shipped same day they are received. Wire Deposit. Have you a copy of our list of slightly used Motion Picture Cameras? Yours for the asking. Get in touch with us today. DAVID STERN COMPANY, "Motion Picture Camera Headquarters," 1027-R Madison St., Chicago, Ill.

NOTHING SUCCEEDS LIKE SUCCESS.—EIGHT Motion Picture Cameras sold and shipped in six days. An enviable record. BASS VALUE and SERVICE brought the orders. Why experiment? Send your orders to America's Camera Headquarters for real values in new and used Motion Picture Cameras. Bargains for this week. 1918 Model UNIVERSAL complete with lens and Tripod, equal to new in appearance and condition, price, complete with Tessar lens, $235.00. 400 Ft. PHOTO CINES fitted with Automatic dissolve, regular and trick crank, Tessar F:3.5 lens, special light weight Tripod and an extra value at $165.00. BELL & HOWELL CAMERA, fitted with three lenses, Tripod, carrying case, almost new, at $850.00. A BELL & HOWELL Printer, equal to new, at $650.00. A 400 ft. Capacity PATHE outside magazine Professional, fitted with the KRAUSS ZEISS Tessar lens, Automatic dissolve, SERIAL NO. 930. Complete, with case and 4 magazines. A snap at $400.00. 400 Ft. Capacity PITTMAN latest model, complete with Tripod, at $175.00. Slightly used Northern Light, $42.00. New Northern Lights at special prices. Send for quotations. Everything for the making and taking of pictures. Catalog and Bargain List Free. BASS CAMERA COMPANY (Charles Bass, Pres.), 109 No. Dearborn St., Chicago, Ill.

LISTEN—Cameraman, directors, laboratory managers, exchanges, operators stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Ave., N. Y. City.

MUSICAL INSTRUMENTS WANTED.

USED PIPE ORGAN WANTED—Must be in good condition. Price must be right. Address Musician, M. P. World, N. Y. City.

EQUIPMENT WANTED.

USED MACHINES, FILMS, FANS, ETC.—Anything used for theater; best prices paid. MOVING PICTURE SALES COMPANY, 540 Plymouth Place, Chicago, Ill.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph; also Film Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

MISCELLANEOUS.

DIRECTORS ATTENTION—When you read of a company going to North Carolina to film pictures they are bound for Tom Turner's place, Esmeralda Inn, which is surrounded by the grandest mountain scenery in America. Twenty hours from New York. Write him for information. Post Office Address Esmeralda, N. C. (Formerly Bat Cave.)

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TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT
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By EDWARD BERNARD KINSILA
Price $3.00, postage paid

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By LOUIS REEVES HARRISON
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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 15—No. 24 (Topical)—03013.
May 22—No. 25 (Topical)—03023.
May 29—No. 26 (Topical)—03033.
June 5—Issue No. 27 (Topical)—03042.

CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.

L-KO.

May 1—Fathers, Sons, and Chorus Girls (Two Parts—Comedy)—02989.
May 8—Her Movie Madness (Two Parts—Comedy)—03001.
May 15—Pretty Babies—03012.
May 22—Who's Zoo (Two Parts—Comedy)—03022.
June 5—Merry Mermaids (Two Parts—Comedy)—03041.

NESTOR.

May 6—A Kitchen Hero (Comedy)—03000.
May 13—New York—By Heck (Comedy)—03011.
May 20—The Bath House Scandal (Comedy)—03021.
May 27—Who's Your Wife? (Comedy)—03031.
June 3—"Home, James" (Comedy)—03040.

UNIVERSAL SPECIAL PRODUCTION.

May 18—No Release This Week.
May 25—The Bride's Awakening (Six Parts—Drama)—03029.
June 1—No release this week.
June 8—The Model's Confession (Six Parts—Drama)—03048.

UNIVERSAL SCREEN MAGAZINE.

May 18—Issue No. 71 (Educational)—03014.
May 25—Issue No. 72 (Educational)—03024.
June 1—Issue No. 73 (Educational)—03034.
June 8—Issue No. 74 (Educational)—03043.

UNIVERSAL SPECIAL FEATURE.

May 10—Boy Scouts to the Rescue (Episode No. 4, "The Spies' Nest"—Two Parts)—03007.
May 18—The Bull's Eye (Episode No. 15—"The Stained Face"—Two Parts—Dr.)—03016.
May 18—The Lion's Claws (Episode No. 7—Two Parts—Drama)—03017. "Quicksand"—Two Parts—Drama)—03017.
May 18—Boy Scouts to the Rescue (No. 5—"Treachery at Sea"—Two Parts)—03018.
May 25—The Bull's Eye (Episode No. 16, "Running Wild"—Two Parts—Drama)—03026.
May 25—The Lion's Claws (Episode No. 8, "Into the Harem"—Two Parts—Drama)—03027.
June 1—The Bull's Eye (Episode No. 17, "In Irons"—Two Parts—Drama)—03036.
June 1—The Lion's Claws (Episode No. 9, "The Human Pendulum"—Two Parts—Drama)—03037.
June 8—The Bull's Eye (Episode No. 18—"The Runaway"—Two Parts—Drama)—03045.
June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.

UNIVERSAL CURRENT EVENTS.

May 3—Issue No. 51 (Topical)—02992.
May 10—Issue No. 52 (Topical)—03004.
May 17—Issue No. 53 (Topical)—03015.
May 25—Issue No. 54 (Topical)—03025.
June 1—Issue No. 55 (Topical)03035.
June 8—Issue No. 56 (Topical)—03044.

STAR COMEDIES.

Lyons-Moran Pictures.

Apr. 27—The Guilty Egg—02987.
May 3—Mum's the Word—02996.
May 10—Whose Baby Are You?—03010.
May 18—The Dodgers—03020.
May 25—The One Horse Show—03030.
June 1—A Ripping Time—03039.
June 8—There Goes the Bride—03049.

Mutual Film Corp.

STRAND.

Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.

MUTUAL STAR PRODUCTION.

Apr. 1—A Bit of Jade (American—Five Parts—Drama)—14-F-M-5.
Apr. 8—The Richest Girl (Frohman—Five Reels—Drama)—15FAM-5.
Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.

MUTUAL.

Apr. 21—Screen Telegram (Topical)—15-T-1.
Apr. 24—Screen Telegram (Topical)—16-T-1.
Apr. 28—Screen Telegram (Topical)—17-T-1.
May 1—Screen Telegram (Topical)—18-T-1.
May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama)
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).
June 16—The Venus Model (Six Parts—Comedy-Drama).
June 30—The Service Star (Six Parts—Comedy-Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Demon (Five Parts—Drama).
June 10—The Only Road (Five Parts—Dr.).
June 17—No Man's Land (Five Parts—Drama).
June 24—The Scheme (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 14—The Law of the Great Northwest (Five Parts—Drama).
Apr. 14—Who Killed Walton (Five Parts—Dr.).
Apr. 21—The Hand at the Window (Five Parts—Drama).
Apr. 21—Society for Sale (Five Parts—Dr.).
Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).
June 2—The Man Who Woke Up (Five Parts—Drama).
June 2—A Red-Haired Cupid (Five Parts—Drama).
June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

What to Do
How to Do It

Every day, every hour, every minute finds some moving picture man, somewhere, in a quandary.

In the moving picture business—a comparatively new one—there have always been many problems. There are no weighty tomes of opinions and decisions, as in the law, to provide precedents. Practically each new case is an original problem in itself.

What the other chap is doing and how he is doing it at the time the same problem is confronting you, and the success with which his efforts are being rewarded, is the most helpful information you can secure.

And such information is helpful in dollars and cents if you use it intelligently.

The MOVING PICTURE WORLD, recognizing these conditions, aims each week to tell its readers "What to Do" and "How to Do It."

It is a publication of specific and detailed service.

Its every issue is carefully planned to be genuinely helpful to the moving picture industry at large.

It is the clearing house of facts, established by current performances, that can be applied with undoubted success to individuals and individual businesses everywhere.

We think it a conservative statement to say that there never has been an issue of the MOVING PICTURE WORLD printed that could not have returned twice the annual subscription price of the paper to any reader commercially interested in moving pictures who took the trouble to *use* it.

The per copy price everywhere is fifteen cents. The annual subscription rate is: Domestic, $3.00; Canada, $3.50; Foreign, $4.00. To subscribe at once and save Four Dollars or more per year is your smart business move.

CHALMERS PUBLISHING CO.
516 FIFTH AVE., NEW YORK
Schiller Bldg., Chicago
Wright & Callender Bldg., Los Angeles

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

May 6—The Little Runaway (Five Parts—Drama).
May 13—The Triumph of the Weak (Five Parts—Drama).
May 20—The Golden Goal (Five Parts—Dr.).
May 27—Baree the Son of Kayan (Five Parts—Drama).
June 3—A Game with Fate (Five Parts—Dr.).
June 10—Find the Woman (Five Parts—Dr.).

BIG V COMEDIES.

May 6—Laws and Outlaws.
May 13—Spies and Spills.
May 20—Love and Lavallieres.
May 27—Romans and Rascals.
June 3—Sneakers and Snoozers.
June 10—Skids and Scalawags.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Apr. 22—Beautiful Thoughts.
Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics.

VITAGRAPH SERIAL.

"The Woman in the Web."

May 6—Episode No. 5—"The Hand of Mystery" (Two Parts—Drama).
May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).
May 20—Episode No. 7—"The Crater of Death" —Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).
June 10—Episode No. 10—"Out of the Dungeon" —Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).

FOX STANDARD PICTURES.

Mar. 24—Rough and Ready (Six Parts—Comedy-Drama).
Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
May 19—The Caillaux Case (Six Parts).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 7—The Freight Investigation (Half-Reel).
Apr. 14—The Leak (Half Reel).
Apr. 21—On Ice (Half-Reel).
Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.
Mormon Maid.
Whither Thou Goest.
God's Man.

BLUEBIRD PHOTOPLAYS.

A Rich Man's Darling (Five Parts—Comedy-Drama)—02975.
The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.
$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.

The Street of Seven Stars (Six Parts—Drama).

EDUCATIONAL FILMS CORP.

(The Following Are One-Reel Scenics)

April 17—Our Egypt of the Southwest.
April 24—The Cruise of the Quickern'ell.
May 1—Tidbits of Travel.
May 8—What the Ice Age Left.
May 15—The Silent Wonderlands of the West No. 1.
May 22—Following the Course of the Cayuse.
May 29—The Silent Wonderlands of the West No. 2.

Ditmars' "Living Book of Nature."

April 22—Wild Goats and Sheep (500 feet).
May 6—Wild Babies (500 feet).
May 20—The Friendly Bee (500 feet).

Cartoons.

May 13—"His Last Will" (Katzenjammer Kids) —(500 feet).
May 20—"Der Black Mitt" (Katzenjammer Kids)—(500 feet).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).
A Dog's Life (Charlie Chaplin Picture).
My Four Years in Germany.

Petrova Pictures Company.

The Light Within (Second Production—Seven Parts).
The Life Mask (Third Production—Seven Parts).
Tempered Steel (Fourth Production—Seven Parts).
Patience Sparhawk—Fifth Production—(Five Parts—Drama).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Hater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

April—The Reason Why (Five Parts—Drama).
April—Up the Road with Sally (Five Parts—Drama).
April—At the Mercy of Men (Five Parts—Dr.).
May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).

Special Releases.

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

May 6—Masks and Faces (Five Parts—Drama).
May 13—Journey's End (Five Parts—Drama).
May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

COSMOFOTOFILM COMPANY, INC.

220 West 42d Street, New York City.

The Hypocrites.
I Believe.

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

MARION DAVIES FILM CO., INC.

311 Longacre Bldg., New York City.

Cecilia of the Pink Roses (Julius Steger Production—Drama).

M. S. EPSTEIN,

1495 Broadway, N. Y. C.

The Depths of the Sea (in a Series of Four Parts—Educational).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

Don't Fool Yourself

Good Pictures alone won't keep the crowds coming.

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Projection that offends the eye discounts the goodness of the best Picture.

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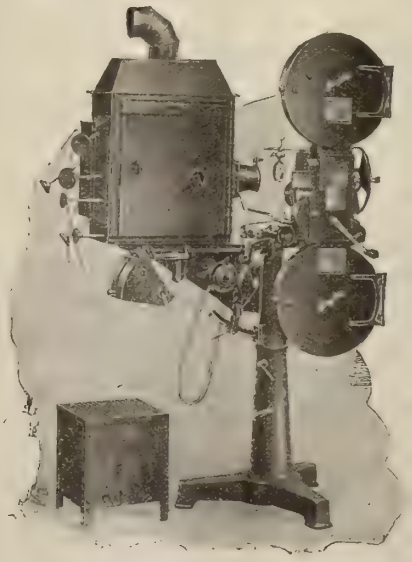

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317 East 34th St. New York

List of Current Film Release Dates

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 7—"Brown Port Folio"—Two Parts—Drama).
The Eagle's Eye (Episode No. 8—"The Kaiser's Death Messenger"—Two Parts—Drama).
The Silent Witness.
The Eagle's Eye (Episode No. 9—"The Munition's Campaign"—Two Parts—Drama).
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
The Natural Law (France Films).

CLIFFORD PHOTOPLAY COMPANY.
5817 Santa Monica Boulevard, Los Angeles, Cal.
The Ranger.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.
A Romance of the Underworld.
Marriage.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
Feb. 15—His Day Out.
Mar. 1—The Rogue.
Mar. 15—The Orderly.
Apr. 1—The Scholar.
Apr. 15—The Messenger.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PIEDMONT PICTURES CORP.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER FILM CO.
221 Marsh-Strong Building, Los Angeles, Cal.
Me und Gott; or the Crimson God (Five Parts—Depicting Kaiser's Attempt to Enslave World).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

ERNEST SHIPMAN.
17 West 44th Street, N. Y. City.
Josh Binney Comedies Featuring Funny Fatty Filbert—One Release a Month.
May—Fabulous Fortune Fumblers (two reels).
June—Fred's Fictitious Foundling (two reels).
July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).
A Nugget in the Rough (Five Parts—Comedy—Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

HARRY McRAE WEBSTER PRODUCTIONS, INC.
Brokaw Bldg., 42d Street and Broadway, N. Y. City.
Reclaimed.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

M. WEISSBERG.
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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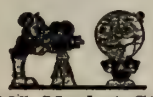

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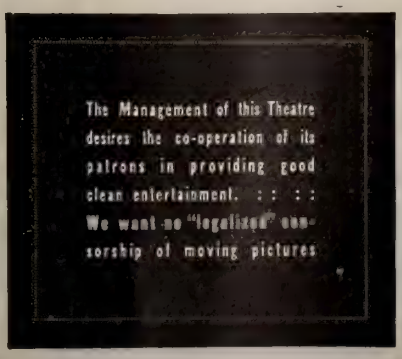
Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment. : : : :
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

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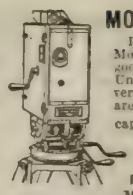

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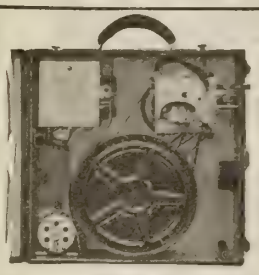

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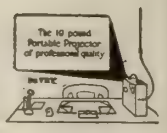

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W74

MOTION PICTURE DIRECTORY COMPANY

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425 Ashland Block, Chicago — Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

41 *Advertisers Are Now on Contract* 41

Seven more firms have assured us that they would sign up, this week, contracts having therefore been forwarded them.

Then, too, our advertising department has not, by any means, as yet, finished seeing all of our regular advertisers in order to get their signed contracts before

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(THE EXPORT EDITION OF THE MOVING PICTURE WORLD)

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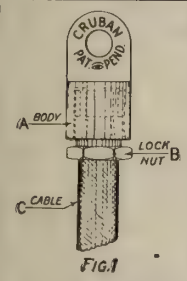

FIG.1

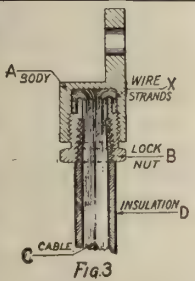

FIG.3

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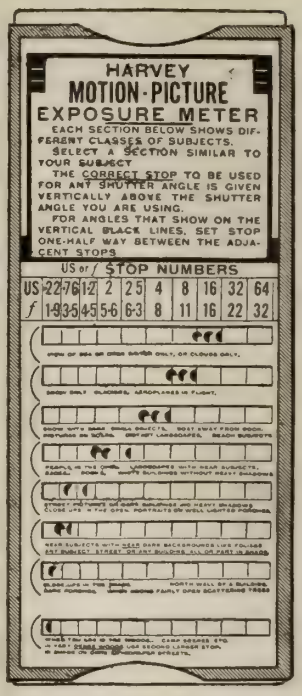
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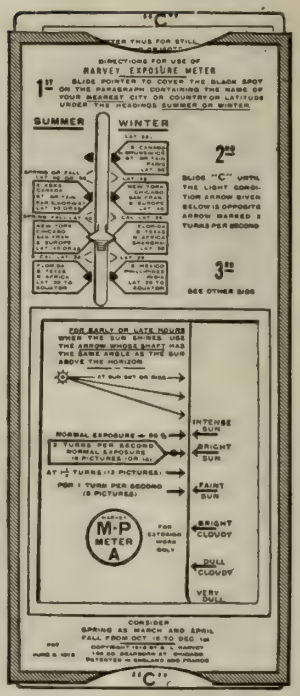

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FOR MANAGERS and OPERATORS
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A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

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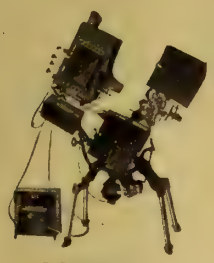

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Has Been Built Up and Established by the Superiority of Its Motion Picture Equipment

Our Branch Stores Serve 80% of the Theatres in Our Various Territories

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Besides—You Have the Advantage of Consulting Projection Experts Who Are at Your Service and Who Will Advise You Intelligently, Economically and Efficiently on Any Subject You Desire so as to Obtain for You

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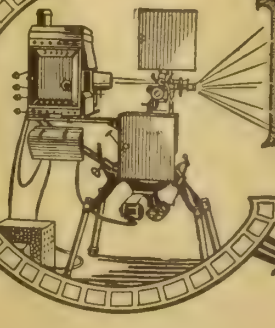

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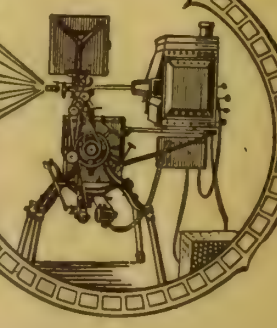

Vol. 36, No. 11 June 15, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

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Chalmers Publishing Company 516 Fifth Ave. New York

It takes a Saint to beat an Angel!

Out in little old St. Joseph, Hal. Kelley, owner of the Colonial Theatre, sat reading a statement that the Superba of Los Angeles —a 600-seat house—showed "The Kaiser, the Beast of Berlin," to 3156 paid admissions on its opening day.

"I ADMIT," he says, "THAT I THOUGHT THAT WAS GREAT WHEN I READ IT AND NEVER HAD ANY HOPES OF EVEN REMOTELY APPROACHING IT—**BUT HERE IS THE SEQUEL!**

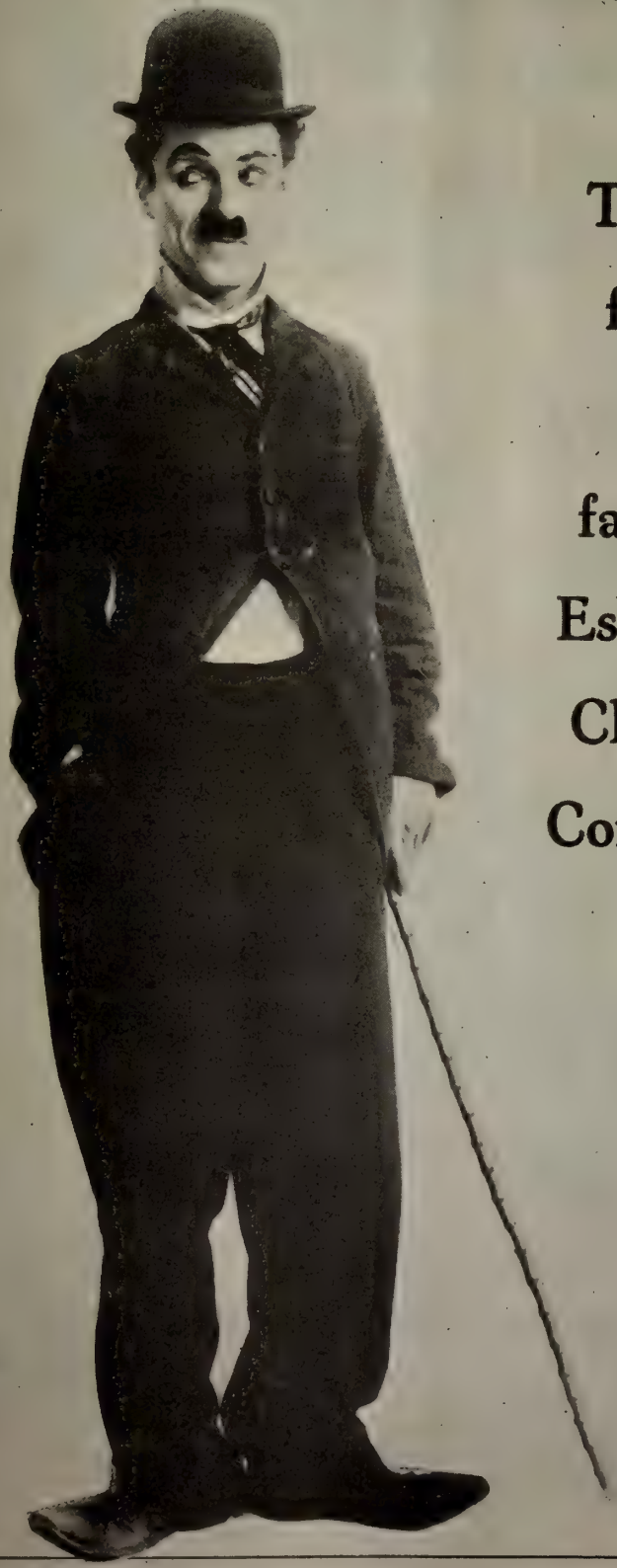
"WE NOT ONLY **BEAT IT** ON OUR OPENING DAY BUT WE PLAYED TO 10,380 PEOPLE ON THE FIRST THREE DAYS OF OUR ENGAGEMENT, **MAINTAINING AN AVERAGE BETTER THAN THE LOS ANGELES OPENING**—WHICH, I CONTEND, IS GOING SOME FOR A CITY THE SIZE OF ST. JOSEPH.

"THERE IS SOMETHING ALMOST UNCANNY IN THE WAY THIS NAME, "The Kaiser, the Beast of Berlin," SEEMED TO REACH RIGHT OUT INTO THE HIGHWAYS AND BYWAYS SURROUNDING ST. JOSEPH AND JUST LITERALLY **DRAGGED** PEOPLE INTO THIS THEATRE.

"ANY EXHIBITOR WHO FAILS TO TAKE ADVANTAGE OF THIS OPPORTUNITY IS LOSING THE BEST BET HE EVER HAD A CHANCE TO MAKE"

"CHASE ME CHARLIE"

A British version of Charlie Chaplin's funniest films



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Screen time one hour

Perfection Pictures

Essanay

George Kleine System Distributors

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO. (Largest Film Mn'fg. Co. in the Universe), Carl Laemmle, President, 1600 BROADWAY, NEW YORK

"Which Woman?"

A PLAY of high society and smooth crooks . . . in which Priscilla Dean and Ella Hall furnish a startling contrast in women. A story of Money's attempt to buy Youth but frustrated exactly at the right moment. Book and boost it, particularly emphasizing it as a "TWO STAR" production, featuring—

Priscilla Dean and Ella Hall

Book thru your local Universal Exchange or the Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York

Coming fast! - steel nerved HERBERT RAWLINSON

"SMASHING THROUGH"

UNIVERSAL SPECIAL ATTRACTION

Elmer Clifton's Daredevil American Drama of Love and a Gold Mine—A Two-fisted Thriller for everyone from 8 to 80.

THEY stole his mine and they stole his girl but they *couldn't steal his nerve*—and here he comes like a young tornado, smashing through to *mop up* and *collect!* A picture that will jerk your people right out of their seats. GET THIS! It's lightning-fast romance, with a *biff* and a *bang* and a *punch*.

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"The Largest Film Manufacturing Concern in the Universe"

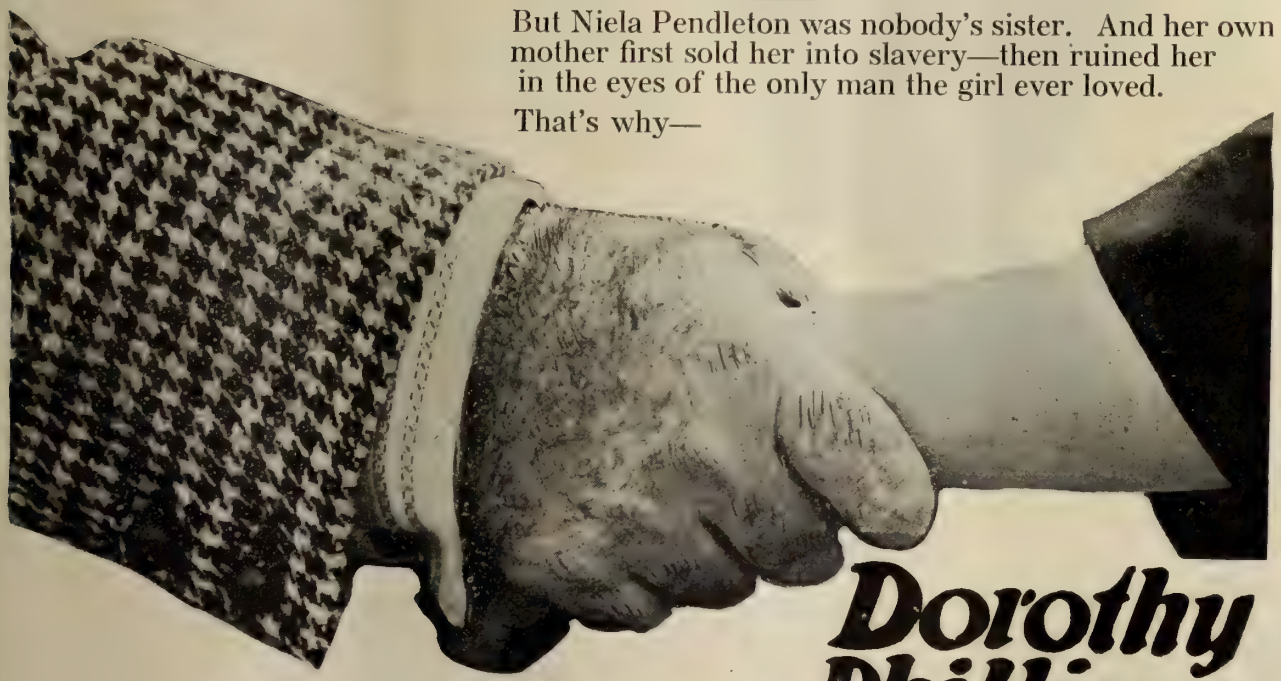
1600 Broadway, New York Carl Laemmle, President

—nice looking hand isn't it?

Doesn't reek with money—oh, no! Nor with coarse pride of ownership—nor with brutality. How would you like to see such a hand around your sister's arm? Or your sweetheart's?

But Niela Pendleton was nobody's sister. And her own mother first sold her into slavery—then ruined her in the eyes of the only man the girl ever loved.

That's why—



Dorothy Phillips in "A SOUL for SALE"

—will give your people one of the most affecting pictures they've ever seen. A Star, a Title and a Story that will do a big business in every theatre in the land.

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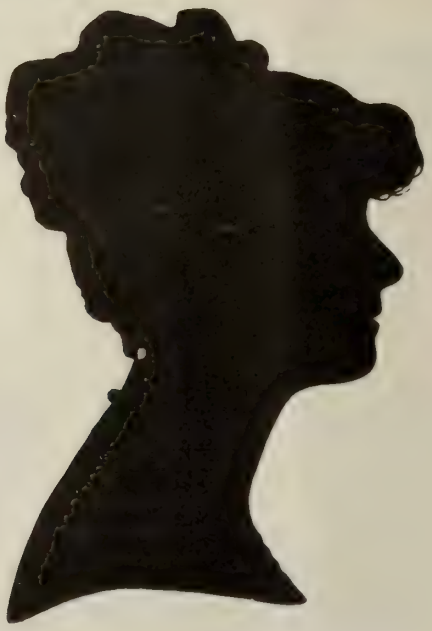

MARGARITA FISHER

Puts characteristic vim and Fisher fun into a role of more emotional type

in

"A Square Deal"

Produced by American Film Company, Inc., from Albert Payson Terhune's story of the career of a wife who failed.

Available June 10 at Exchanges of the
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COMING—

June 24—WILLIAM RUSSELL
in "Up Romance Road"

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in "The Ghost of Rosy Taylor"

July 22—MARGARITA FISHER
in "Impossible Susan"

Every Week—Billie Rhodes in Strand comedies, one reelers of feature quality. Screen Telegram, foremost news release, twice-a-week.

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TRAVEL—SPORT—ADVENTURE WILD ANIMAL PICTURES

Always Please Hot Weather Patrons

WE HAVE THEM: Bruce Scenics, Newman Travels, Wright's Mexico Today, Ditmars' "Living Book of Nature"—and as funny interludes the Katzenjammer Kids and Happy Hooligan Comedies.

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For Exhibitors of Our Close-to-Nature Series

Circularize a Selected List of Householders. Use a Mailing Card or Drop Letter or Good System of House-to-House Canvass.

Tell Your People of the Attractive Summery Goods. Here's a Form—Change It to Suit Local Needs.

Dear Madam:

In addition to our regular bookings of excellent feature plays, we beg to announce at every performance—

"Fifteen minutes of mental tonic, stirring adventure or rollicking fun."

These short subjects include Robert C. Bruce's scenic rambles in the Great Northwest; the travels of E. M. Newman, the famous globe-trotter; Mexico Today (the actual conditions and people); the Living Book of Nature, wild animal pictures by Professor Ditmars of the New York Zoological Society; the Katzenjammer Kids and Happy Hooligan Cartoon Comedies.

It's like taking a travel trip yourself. Bring the children—everyone from eight to eighty enjoys a snappy well-balanced show.

May we send you a weekly programme?

Cordially yours,

.....(Insert name Theatre)

Per.....(Insert name of Manager or Amusement Company)

EDUCATIONAL FILMS CORPORATION OF AMERICA

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Cordially
Louise Glaum.

COMPLETED
"AN ALIEN ENEMY"—By Monte M. Katterjohn
"SHACKLED"—By Lawrence McCloskey

LOUISE GLAUM PRODUCTIONS, INC.

PARALTA PLAYS

PICK OF THE PICTURES

FORTHCOMING

LOUISE GLAUM

IN

WALLACE WORSLEY
Director

"Shackled"

LAWRENCE McCLOSKEY
Author

NOT a "wronged gal" story.
NOT a "vampire wench" affair.
But the story of a real woman
who scatters to the winds
prejudice, slander calumny,
by the force
of her great, good character!

CURRENT ISSUE

BESSIE BARRISCALE

IN

JAMES YOUNG
Director

"Rose o' Paradise"

GRACE MILLER
WHITE, Author

ROBERT BRUNTON, Manager of Productions

"And the picture is permeated
with the sovereign art,
transcendent spirit
and exquisite personality
of Bessie Barriscale.
A crystal gem upon liquid gold."

A. F. Gillaspey (Baltimore News)

PARALTA PLAYS, Inc.

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AT ALL GENERAL FILM EXCHANGES

Equalizing "The Balance of Power"

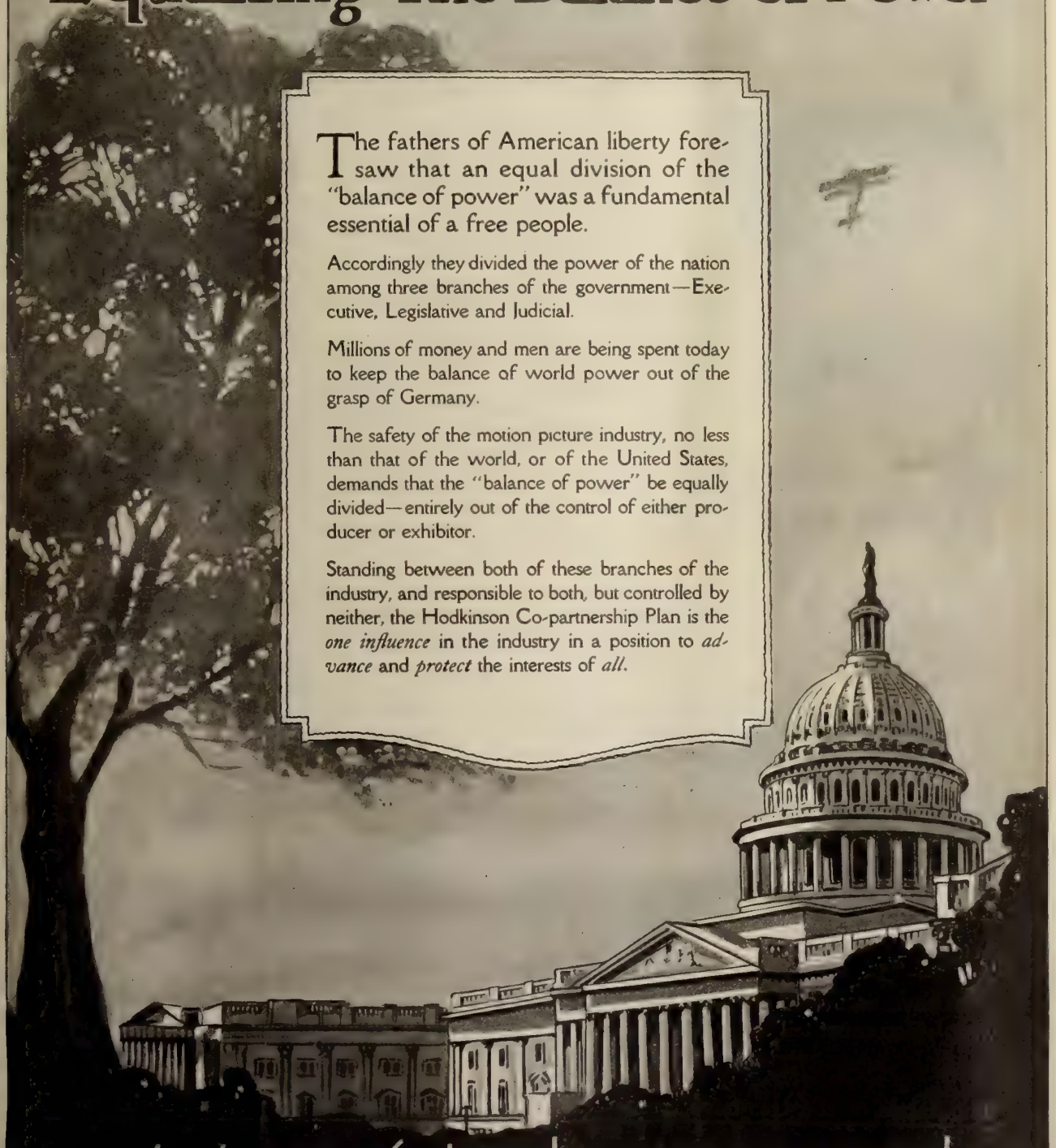
The fathers of American liberty foresaw that an equal division of the "balance of power" was a fundamental essential of a free people.

Accordingly they divided the power of the nation among three branches of the government—Executive, Legislative and Judicial.

Millions of money and men are being spent today to keep the balance of world power out of the grasp of Germany.

The safety of the motion picture industry, no less than that of the world, or of the United States, demands that the "balance of power" be equally divided—entirely out of the control of either producer or exhibitor.

Standing between both of these branches of the industry, and responsible to both, but controlled by neither, the Hodkinson Co-partnership Plan is the *one influence* in the industry in a position to *advance* and *protect* the interests of *all*.



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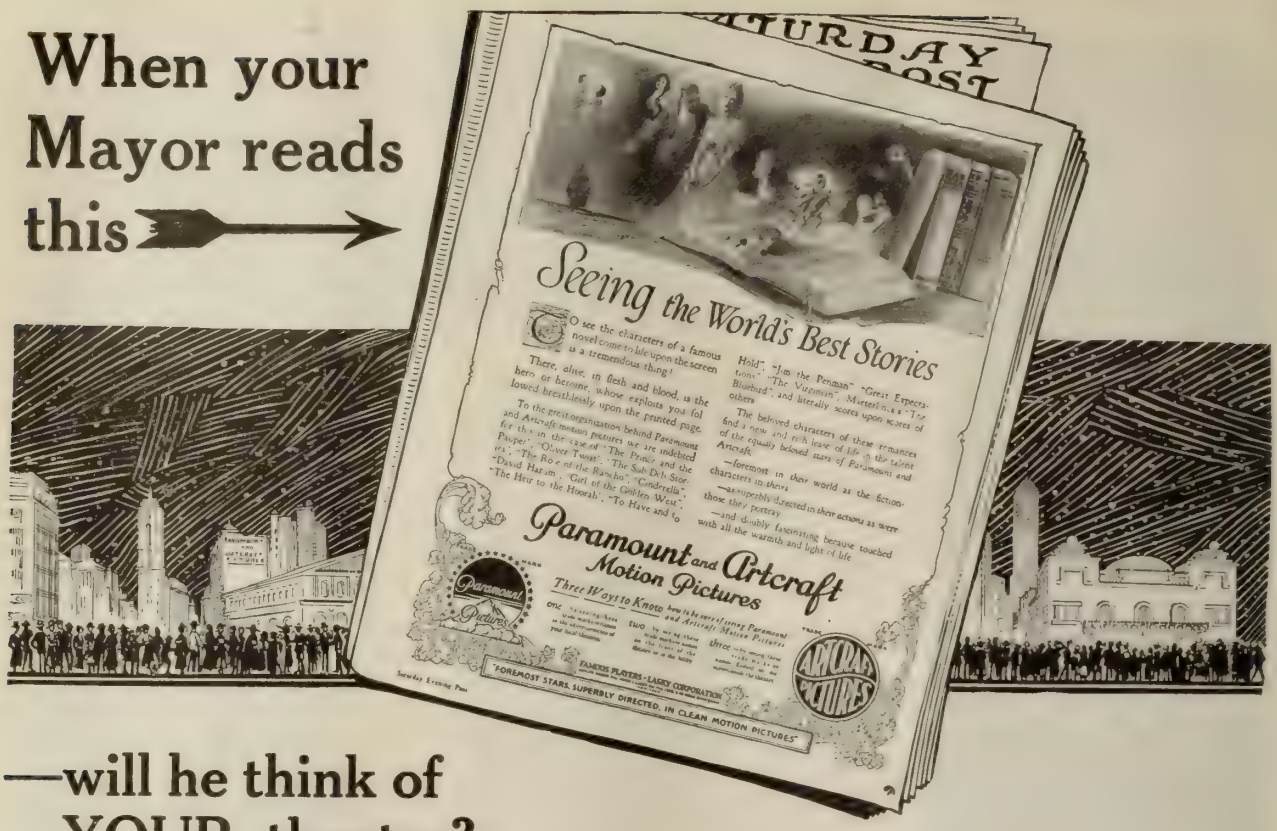

Seeing the World's Best Stories
Paramount and Artcraft Motion Pictures
Three Ways to Know
FAMOUS PLAYERS-LASKY CORPORATION
"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"
ARTCRAFT PICTURES

—will he think of YOUR theatre?

CONSIDER the psychology of advertising. You read the national magazines, such as The Saturday Evening Post, don't you?

When you see a motion picture advertisement in a magazine, you instinctively think of Paramount and Artcraft Pictures, for they are the nationally advertised pictures.

Thousands of persons in your community read these advertisements. *Their* thought is "Where can I see these Paramount and Artcraft Pictures?"

The advertisements tell them what and why. You must tell them *where.*

The folks in your community, the Mayor, the school children, the fathers and the mothers, the girl who lives across the street from you, the farmer at the edge of town—

they all want to see Paramount and Artcraft Pictures.

This advertising is yours if you make it so. Use the trademarks in your announcements. Display copies of the "ads" in your lobby. Announce "I show Paramount and Artcraft Pictures!"

Make them think of *your* theatre when they read the national advertising.

Thousands of theatres have increased their business by "tying up." How about yours?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky presents

Cecil B. De Mille's

Production

"Old Wives for New"

By David Graham Phillips—Adapted for the Screen by Jeanie Macpherson

An ARTCRAFT Picture

WHEN YOU BOOK THIS PRODUCTION, ADVERTISE—

CECIL B. DE MILLE, who produced "Carmen," "Joan the Woman," "The Whispering Chorus," "The Cheat," "The Woman God Forgot."

David Graham Phillips, whose novels are known to all readers of the Saturday Evening Post, Hearst's Magazine, etc.

The unique story, which "puts married life in a show window."

The cast, which includes Elliott Dexter, Theodore Roberts, Tully Marshall, Florence Vidor, Wanda Hawley, Helen Jerome Eddy, Marcia Manon and Gustav Seyffertitz.

The monster production, the gorgeous costuming, the scenes of magnificence, the big human appeal to all men and women.

The fact that it's an Artcraft picture.

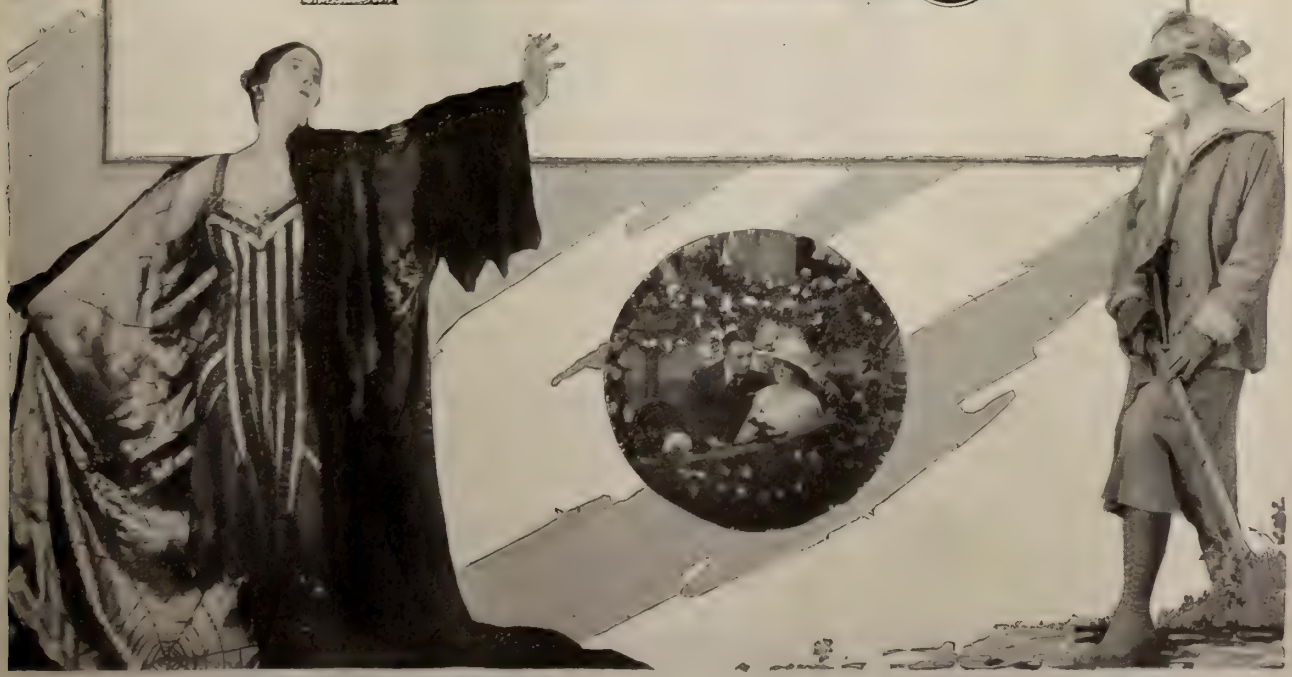
And tie up with the magazine advertising on "Old Wives for New," in the Saturday Evening Post, Hearst's Magazine, The Red Book and Every Week!

You'll do big business when you show this one!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Goldwyn Pictures

Another Splendid Mae Marsh Picture.

The authoritative critics of the important trade newspapers are more enthusiastic about Mae Marsh in "All Woman" than they have ever been about any Goldwyn Picture, including "Polly of the Circus," "The Cinderella Man," and "Thais." Exhibitors everywhere will recognize the ear-marks of a sure screen winner in these whole hearted criticisms:

MAE MARSH in ALL WOMAN

by E. Lloyd Sheldon
Directed by Hobart Henley

MOVING PICTURE WORLD: Hanford C. Judson: There is a pull at the heart strings in Mae Marsh's characterization in "All Woman." The humanness of this story and the character that Mae Marsh pictures for us makes the offering valuable. It has a specially pleasing pull at the sympathetic emotions of spectators.

EXHIBITORS' TRADE REVIEW: George T. Pardy: Mae Marsh from the beginning to end carries insistent and sympathetic appeal . . "All Woman" is a valuable picture.

MOTION PICTURE NEWS: P. S. Harrison: This is about the best feature Mae Marsh has ever been in. It will please everybody. The story is full of human touches that appeal to the emotions.

N. Y. TELEGRAPH: Helen Pollock: "All Woman" is the type of story that has a general appeal . . it is true to life and thoroughly human.

VARIETY: Ibee: Goldwyn has turned out an excellent production with Mae Marsh in "All Woman." It is as interesting as if presented in printed form which appears to be a capital test of its worth. Hobart Henley, as the director, has had considerable to do with the good result obtained.

MOTION PICTURE NEWS: Joseph L. Kelley: This Goldwyn offering is a smashing good picture a little ahead of anything Mae Marsh has done for Goldwyn.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

MORE BOOKINGS THAN ANY NEW COMEDIES EVER HAD BEFORE

"Smiling Bill"
PARSONS
in
CAPITOL COMEDIES

INSTANT nation-wide popularity with exhibitors and the public has launched "Smiling Bill" Parsons as a tremendously successful screen entertainer.

This quick success is due to—

1. His magnetism, his wholesomeness, his radiant good nature and comicality, and
2. The scarcity of comedies in general to supply the needs of more than 14,000 theatres, and to the complete absence of any comedian or comedies that can take rank with him.

26 a year *Every Second Monday*

Already booked by and playing in the leading theatres of most of America's large cities and possessing the box-office power to make money for every exhibitor everywhere.

Plenty of prints ready to provide immediate bookings. Released exclusively through

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

"Blue Blood"

BE GOOD TO YOURSELF!

MAKE a profit out of your judgment. Consider the money you spend for rentals as an investment that pays you back interest in the form of box-office patronage.

From these angles you will find that the trio of powerful, dramatic Selexart productions being distributed exclusively through Goldwyn immediately will *justify your wisdom* in booking them.

The Selexart productions have a "bite" in them. Each has as its basis a compelling story. No audiences will forget them. You will find your patrons saying as they leave: "Get more pictures like this one."

Wire or write at once for prices and playing dates for these three big box-office productions:

HOWARD HICKMAN *in* **BLUE BLOOD**
By J. Grubb Alexander and Fred Myton — *Directed by Elliott Howe*

RHEA MITCHELL *in* **HONOR'S CROSS**
By H. B. Daniel — *Directed by Wallace Worsley*

RHEA MITCHELL *and* **HOWARD HICKMAN** *in* **SOCIAL AMBITION**
By W. E. Wing — *Directed by Wallace Worsley*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

"Honor's Cross"

"Social Ambition"

TRIANGLE

Exhibitor's
Box Office Reports
on Triangle Releases
taken from
Motion Picture News
of May 4th and 11th

FAITH ENDURIN'
(ROY STEWART)

BIG. "This star drawing better every time." "Fine value." "Good picture." "Well received." "One of Stewart's best."

HARD ROCK BREED
(MARGERY WILSON)

BIG. "Great picture." "Strong cast." "Good title." "Sounds picturesque."

THE ANSWER
(ALMA RUBENS)

"Very artistic."

HEIRESS FOR A DAY
(OLIVE THOMAS)

"Pleased audience extremely well." "Fine picture." "Kind of picture the public wants."

SHOES THAT DANCED
(PAULINE STARKE)

"Pleased." "Fine picture."

Just A Few Reports

Here are straight, unbiased, uninfluenced reports from exhibitors in all parts of the country who are showing Triangle pictures.

In every case the exhibitor obtained his pictures at an attractive rental price. Triangle rentals are based, of course, on the cost of production. And production costs on Triangle pictures are much lower than those of other producers who have not yet arrived at the high state of efficiency and economy which Triangle management has set.

Hand in hand with efficiency goes a very high artistic standard. Every Triangle exhibitor finds this standard one that obtains not only present business but assures sustained and increased patronage.

Triangle has no bargains to offer—but in place an excellent business proposition to every exhibitor who believes that he is showing pictures to make a creditable profit commensurate with his investment and showmanship.

It is a delight to deal with Triangle exchanges. The prompt, courteous, efficient service, the gentlemanly conduct of ambitious employes, the fair treatment, excellent cooperation and splendid pictures please and delight every motion picture exhibitor.

Many new exhibitors are visiting Triangle exchanges to arrange for summer service. The warm weather is to be anticipated by better pictures and even better service.

Call for an exchange of ideas as well as a new exchange service at any Triangle exchange.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY NEW YORK

Another open letter to exhibitors who screen re-issues under new titles.

Why Kill the Goose that Lays the Golden Eggs?

There are two or three stars whose names attract capacity business.

This is because those names have become the recognized trade-marks of high class motion picture entertainment.

People believe in them because the players they advertise may be depended upon to supply good entertainment.

For instance:—

When an exhibitor presents a new Chaplin film he knows he is going to play to capacity business; purely because people have faith in Chaplin's ability to entertain them they want to see every new picture he does.

Why destroy this goodwill by coupling the star's good name with an old subject under a new title?

The public will ever afterward distrust both exhibitor and star after having been deceived in this manner.

Why create distrust of yourself and one of your best assets—the drawing power of Chaplin's name?

Why prejudice the future of your theatre, your good name for fair dealing and the star's valuable—to you—reputation for the few dollars you may glean from the unwary by advertising popular stars in old releases under new titles?

Will it pay you?

Exhibitors:

Use this Facsimile of Chaplin's Signature when advertising "First National" Chaplins

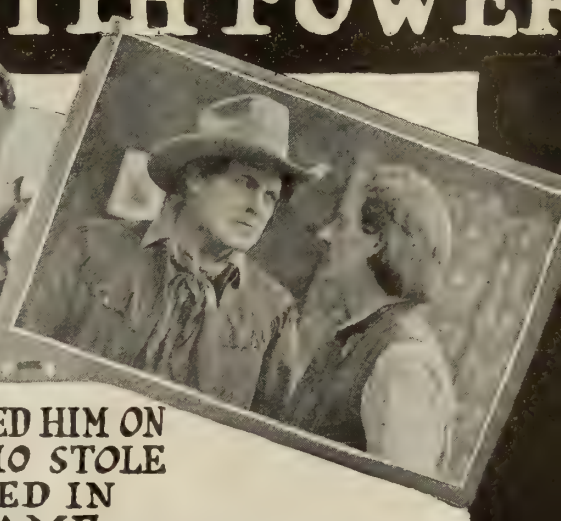
Charles Chaplin

It stands for decency in the picture business and a better day's profits for you.

Cuts in various sizes on sale at all First National Exchanges

FIRST NATIONAL EXHIBITORS CIRCUIT

THEY THROB WITH POWER



VENGEANCE LASHED HIM ON
TILL THE MEN WHO STOLE
HIS SISTER QUAILED IN
FEAR AT HIS NAME

William Fox *presents*

WILLIAM FARNUM

in a stirring picturization of Zane Grey's famous novel

RIDERS of the PURPLE SAGE

A pulsing drama of the man who was not afraid--

A William Farnum De Luxe Production- Directed by Frank Lloyd.

And those four other peerless Farnum triumphs:

"THE HEART OF A LION"
"WHEN A MAN SEES RED"
"ROUGH AND READY"
"TRUE BLUE"

STANDARD PICTURES

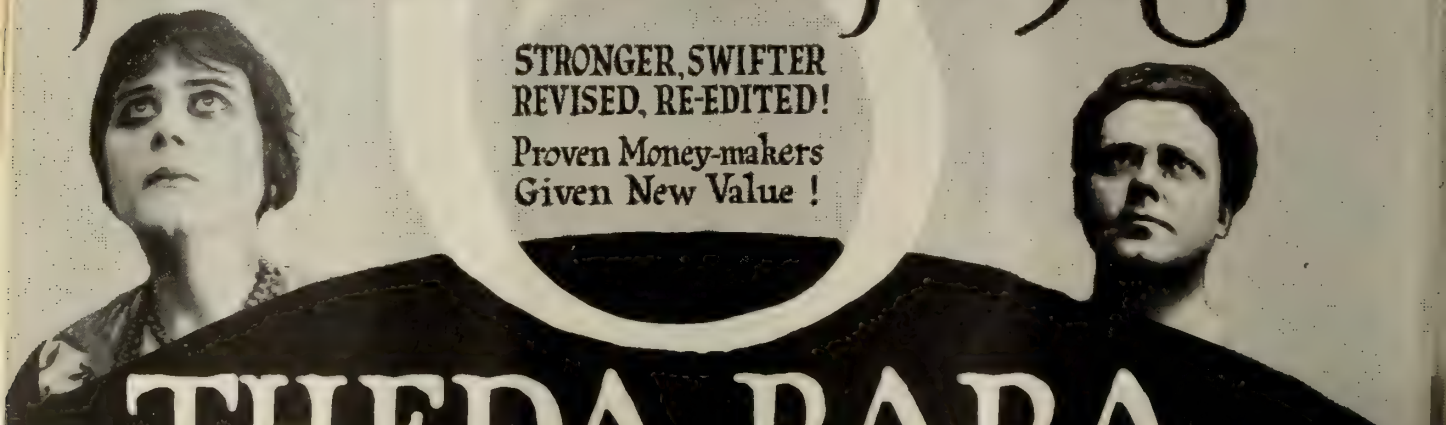
FOX

FILM CORPORATION

WILLIAM FOX
Presents

The BIG SIX of 1918

STRONGER, SWIFTER
REVISED, RE-EDITED!
Proven Money-makers
Given New Value !



THEDA BARA

In the Kate Claxton 1918 version of

The TWO ORPHANS

by Adolphe D'Ennery

THE PLAY THAT THRILLED TWO CONTINENTS

A Theda Bara Super-Production

and

WILLIAM FARNUM

In the 1918 version of

A SOLDIER'S OATH

A tremendous drumfire of action

THEDA BARA ←— ALSO —→ WILLIAM FARNUN

in the 1918 editions of

"The CLEMENCEAU CASE"
"A FOOL THERE WAS"

in the 1918 versions of

"THE PLUNDERER"
"THE BONDMAN"

FOX
FILM CORPORATION

The Wolf had won—he thought

His eyes feasted on the supple lines of the girl as she entered his apartment. He relished the fear in her eyes—— he would tame her! BUT——

GLADYS BROCKWELL

in The

SCARLET ROAD

Routs Subterfuge and Sin in a Sizzling Battle of Wits in New York's Bohemia

Other

One-a-week SPECIAL FEATURES 52 a year

THAT CONJURE CAPACITY

TOM MIX *in*

ACE HIGH

JANE *and* KATHERINE LEE *in*

WE SHOULD WORRY!

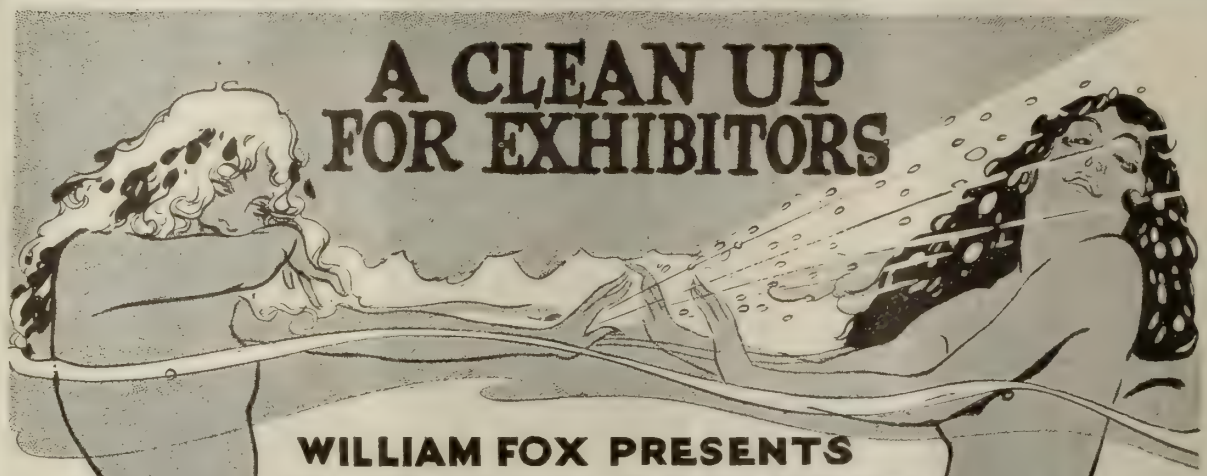
GEORGE WALSH *in*

The KID IS CLEVER

FOX

FILM CORPORATION

ORDER TODAY



A CLEAN UP FOR EXHIBITORS

WILLIAM FOX PRESENTS

"A DAUGHTER OF THE GODS"

WITH ANNETTE

KELLERMANN

A SUMMER TIME WINNER

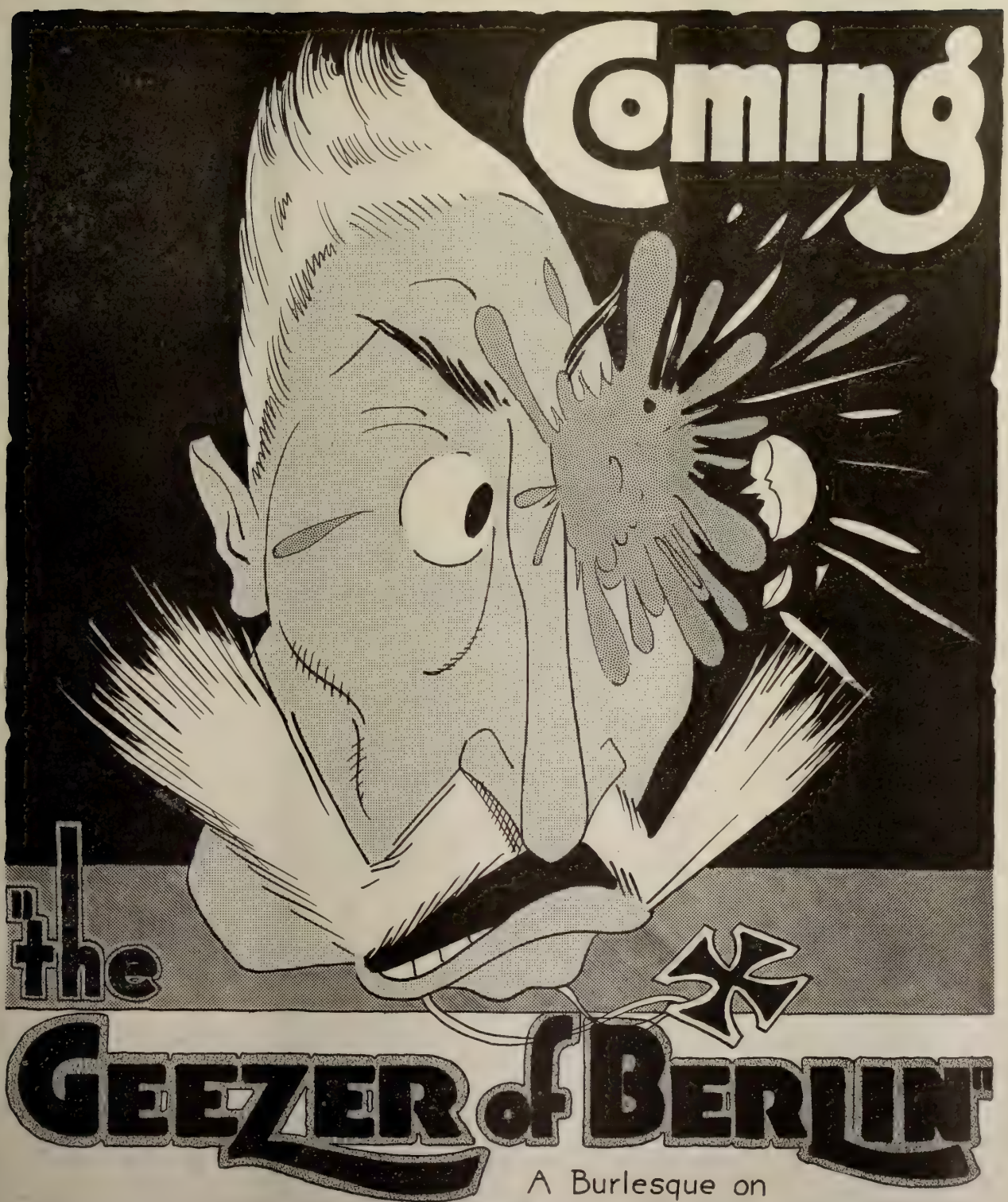
As cool and refreshing as an Autumn night.
Greatest of sub-sea spectacles—

BEST ADVERTISED PICTURE IN THE WORLD
Cost $1.000.000—7½ reels.

MOTION PICTURE THEATRES HAVE NEVER HAD SO GREAT AN OPPORTUNITY BEFORE

FIX DATES NOW WITH BRANCH MANAGERS

FOX FILM CORPORATION


Coming
"The GEEZER of BERLIN"
A Burlesque on
"The KAISER - the Beast of Berlin"
Watch for it!
Wait for it!

"Romance and Dynamite"

an L-KO Featuring "Charlie from the Orient"

Flash just the title of an "L-Ko" and right away you'll hear people start to laugh—they know there's fun coming—clean fun and fast fun—fun that will pack up their war worries in their knitting bags and give them a good time for a while. Let them roar over the quick-action stunts of Eddie Barry, Rube Miller and the fascinating bevy of L-Ko Beauties and troubles will pass out and money pass in. You can't show L-Ko's too often in these war times—so start now, beginning with "ROMANCE and DYNAMITE"—it's a whirl!

Book thru your nearest U. Exchange—or UNIVERSAL FILM MFG. CO., 1600 Broadway, New York, Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe"

SELECT SP PICTURES

ALICE BRADY

"THE ORDEAL OF ROSETTA"

By Edmund Goulding Scenario by Paul West

Directed by Emile Chautard

"Every minute a triumph for Miss Brady whose work in the many roles of this fascinating screen-play exceeds anything she has done before. 'The Ordeal of Rosetta' is a box office attraction par excellence."

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

SELECT PICTURES
CORPORATION

announces

MARION DAVIES

in a series of six

SELECT SP PICTURES

the first of which is

"CECILIA OF THE PINK ROSES"

under the direction of

JULIUS STEGER

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Star of dazzling beauty in a
roduction extraordinary!

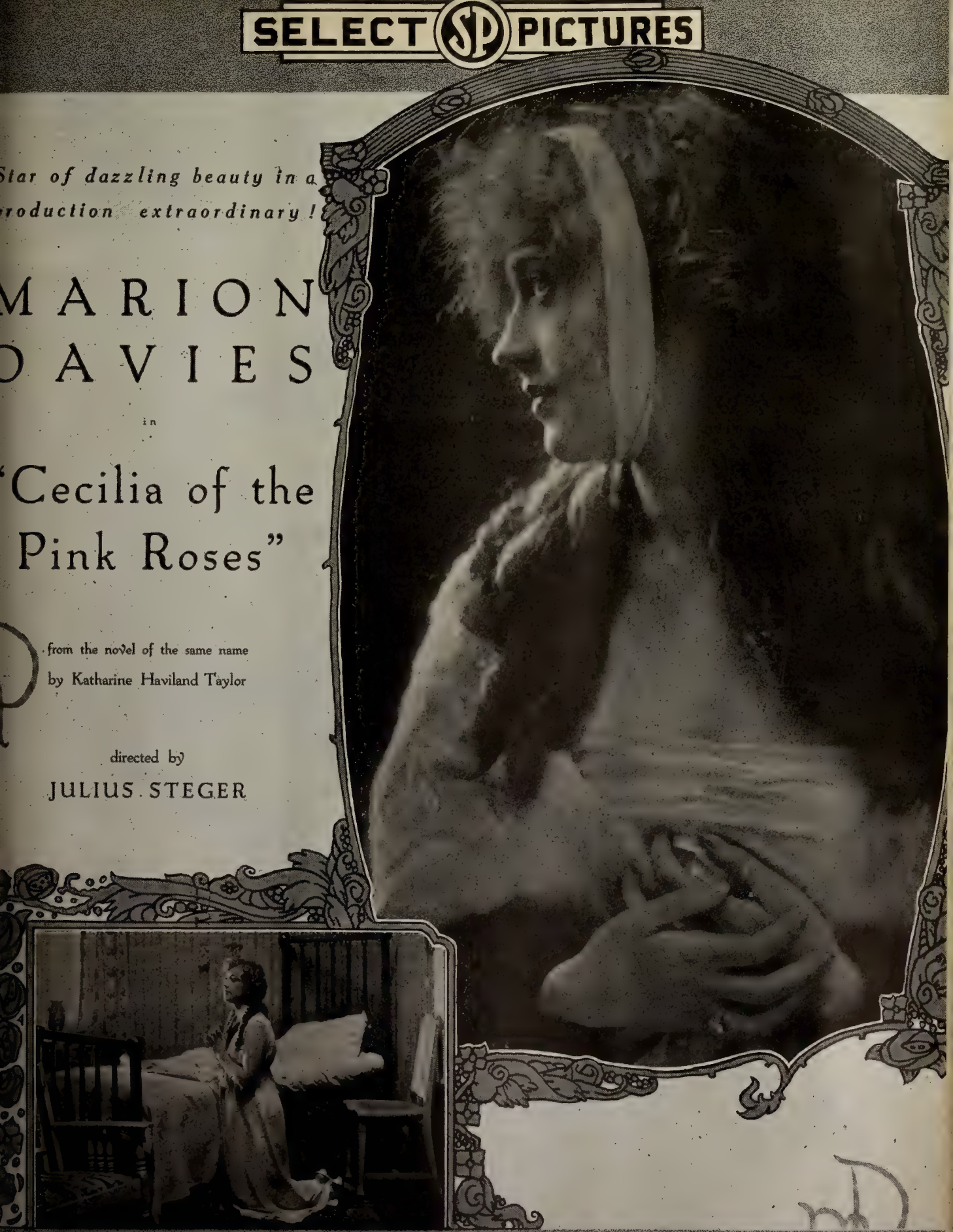
MARION DAVIES

in

"Cecilia of the Pink Roses"

from the novel of the same name
by Katharine Haviland Taylor

directed by
JULIUS STEGER



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SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Pathé

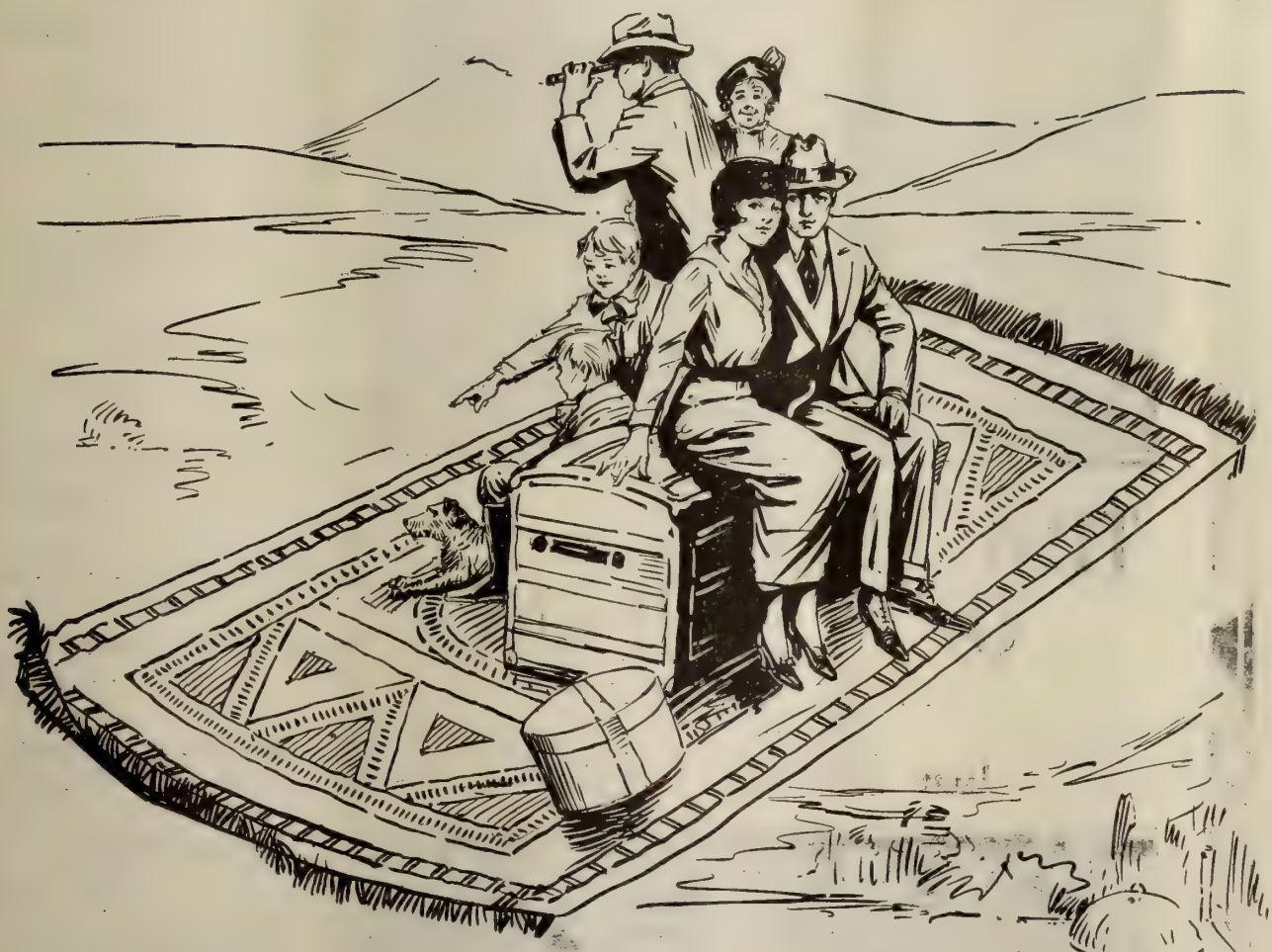
The first exclusive pictures of the British battleship "Vindictive," leading factor in the famous attack upon Zeebruge.

Tremendous scenes from
The Battle of Picardy
showing American troops about to enter the battle, German dead, German prisoners, Artillery in action, etc. etc.

Now showing in current issues

At Last a Travel Series of the Greatest Interest With the Publicity Behind It Such as is Accorded Only the Biggest Features!

Pathé



Pathé announces
The Post Travel Pictures

of 52 one-reel travel pictures, released one a week. Filled with human interest as well as depicting the most interesting spots of the world now open to the motion picture camera. Backed by extensive publicity and advertising in a selected list of America's

Greatest Newspapers

One paper in practically every city of any size in the country is included in this list which will be published at an early date. Your audiences will be reading of the series in their favorite newspaper and will want to see the pictures!

Ask your Pathé Exchange — quick!

First Release June 16th

THE HAND OF VENGEANCE

AN AMAZING SERIAL
of
Just the Right Length

Ten
Startling
Thrilling
Sensational
2-Reel Episodes

1.—The Sign of the Scar

2.—Scheming for Millions

3.—The Ambassador's Diamond

4.—The Grey Lady

5.—The League of Silence

6.—The Mysterious Manor

7.—The Secret of the Night

8.—The Kidnapped Statesman

9.—The Girl in the Hotel

10.—A Woman's Aid

Not a Foot of Padding!
Every Scene Crowded With Tense Action!

The

Hand of Vengeance

AN UNUSUAL SERIAL
OF GRIPPING INTENSITY

Just the right length for Summer showing. Ten 2-reel episodes with no superfluous footage.

Each episode is constructed to advertise the next. It has the greatest pulling power of any serial ever made.

It has all the exhibitor demands: Plot, logical interpretation, elaborate settings, beautiful scenery, perfection of detail, and—greatest of all—thrilling surprises, which will make the most blase theater-goer follow its unfolding week by week to see what comes next.

PRODUCED BY

Gaumont

LONDON

Gaumont Co.

FLUSHING, N. Y.

Gaumont

PARIS

Distributed
Through the BEST

STATES-RIGHT

Exchanges

TRADE SHOWING
WILL SOON BE
ANNOUNCED.

MEN is the newest FOURSQUARE PICTURE

A Declaration of Faith

FOURSQUARE PICTURES believes that advertising space in trade publications has just one function—to give to exhibitors the strongest points of a new picture, so that they can cash on them at the box-offices. No exhibitor likes to be told that a picture is the greatest ever. What he is interested in is precisely what kind of a picture it happens to be. He wants to be informed of the vital selling points that will help him exploit the picture he has booked, for the two specific purposes of pleasing his patrons, and making as much money as is possible.

Vital Points for the Exhibitor on the Picture, *MEN*

The Main Theme

Two sisters form the pivotal point around which the story of "Men" revolves. The younger—who has been adopted when she was a baby—is being reared in the home of wealthy New Yorkers. She doesn't know that she has a sister, who is living in humble surroundings.

The Punch in the Picture

Now then—what would a girl do who sees the man she adores, and who has compromised her, being unwittingly taken away from her by her own sister? Would she permit this sister to marry this man, without an effort to stop the wedding ceremony? Picture the climax of such a situation!

A Cast of Distinguished Players

Charlotte Walker, one of the stars of the legitimate stage, has an effective role in "Men." The part of the elder sister is interpreted by Anna Lehr, in which she does exceptional work. Gertrude McCoy is the younger sister, and Robert Cain has the leading masculine character.

Settings Like Those in New York Homes of Wealth

In "Men" each set is a faithful reproduction of some room in the home of exclusive New Yorkers. There is a great hallway, treated exactly as that of one of the millionaires whose name is nation-wide. The same is true of the ball-room, the library, the boudoir of the daughter of the house. These settings are really a feature.

All the Critics Praise "MEN"

Incidentally, the following excerpts from critical reviews reflect the unanimous opinion that "Men" is a good picture:

(Motion Picture News)

"Men" is a clean drama for screen presentation. It represents an offering which both small-town and big-town exhibitors can book and cash a good percentage at the box-office.

(Wid's)

The pleasing personalities of the players, the direction and the fine atmosphere make "Men" hold nicely. It registers as good entertainment and will please the great "80 per cent" patronage.

(Dramatic Mirror)

"Men" is a picture of distinct merit, both in its acting and artistic production. It has a story of wide appeal splendidly presented.

(Moving Picture World)

"Men" is well constructed and finely acted, and the production is in keeping with the demands of the story. All the drama in the play is the result of honest love or dishonest passion.

(Exhibitor's Trade Review)

"Men" is a first-class feature picture. It is the sort of film that ought to go well in all classes of theaters, for it has a universal appeal. The Bacon-Backer people have set a high mark.

(Morning Telegraph)

The first release of the Bacon-Backer Film Corporation satisfies with a good story, superior players and pleasing backgrounds. "Men" is marked by fine suspense and quick action.

BOOK NOW AT ANY OF THE FOLLOWING FOURSQUARE EXCHANGES:

ATLANTA ..... 73 Walton St.	KANSAS CITY ..... Boley Bldg.
BOSTON ..... 48-50 Piedmont St.	LOS ANGELES ..... 514 W. 8th St.
BUFFALO ..... 47 West Swan St.	MINNEAPOLIS ..... 206 Film Exchange Bldg.
CHICAGO ..... 207 So. Wabash Ave.	NEW YORK ..... 729 Seventh Ave.
CLEVELAND ..... 310 Sloan Bldg.	PITTSBURGH ..... Seltzer Bldg.
CINCINNATI ..... 310 Strand Theatre Bldg.	PHILADELPHIA ..... 1325 Vine St.
DENVER ..... 1735 Welton St.	SAN FRANCISCO ..... 191 Golden Gate Ave.
DALLAS ..... 1911½ Commerce St.	SEATTLE ..... 2016 Third Ave.
DETROIT ..... 304 Jos. Mack Bldg.	ST. LOUIS ..... Empress Theatre Bldg.

CANADA—SUPERFEATURES, Ltd.

WINNIPEG, MANITOBA ..... 215 Phoenix Block	MONTREAL, QUE. ..... 204 St. Catherine St., W.
ST. JOHN, N. B. ..... 19 Market Square	TORONTO, ONT. ..... 59 Victoria St.

Squeezing Dollars Out Of The Kaiser

"BERLIN VIA AMERICA" WITH FRANCIS FORD

has made a double-headed record.

1st. It sold more rapidly than any State Rights feature launched in a long time.

2d. The Buyers and exhibitors are all making money because The Francis Ford Producing Company has cut to the core in fixing the selling price and will continue to do so on all future releases for the open market.

Active State Rights Buyers

who have already contracted for "Berlin via America" will automatically have the first refusal of other Francis Ford Features—six a year to follow!

Some good territory still open.

All the Francis Ford Features will consist of big and timely stories ably presented by artists of the highest order, and with Mr. Ford in the stellar role.

Nothing left undone to make these pictures a chain of continuous successes.

Sweeping the country from coast to coast!

NAZIMOVA IN TOYS of FATE

A tremendous money making success

SCREEN CLASSICS INC.

WE predict this will be the greatest money making picture of the year.

SCREEN CLASSICS INC.

The Adorable

Metro Pictures Corporation presents

VIOLA DANA

in A. S. Le Vino's

The ONLY ROAD

Adapted by George D. Baker and A. S. Le Vino
Directed by Frank Reicher in 5 Acts.

RELEASED BY METRO JUNE THIRD

METRO TALKS : Ask the Exhibitor who runs Metro pictures to tell you the facts!
No. 3

A TRIBUTE TO THE MOTION PICTURE

By DAVID WARK GRIFFITH

WHEN "The Birth of a Nation" started on its astonishingly prosperous career, critics, exhibitors and the public were kind enough to say that it would never again be equaled from an artistic or money-drawing point of view. I am now gratified to announce as a tribute to the constantly growing powers of the motion picture that "Hearts of the World," in the opinion of the trade and the public, has surpassed "The Birth of a Nation" both as a **production** and as an **attraction.**

I TAKE this means of thanking everybody for so unanimously terming my current offering

"a thrilling dramatic and pictorial reproduction of the great world-conflict"

and

"the sweetest love story ever told"

Propositions for certain state rights of "Hearts of the World" will now be received and considered.

Please address all communications personally to me.

Faithfully,

DAVID WARK GRIFFITH
Century Theatre
New York City

WORLD COMEDY RELEASES

fascinating
FAY TINCHER
in
Comedies that Please

Irresistible
MARIE DRESSLER
famous
for fun

"Main 1-2-3"
2 Reels May 27

"Fired"
2 Reels June 10

GRAPHIC FILM CORPORATION

IVAN ABRAMSON, PRES. & DIRECTOR GENERAL

When Men Betray

Another Sensational Success
Written and directed
by

IVAN ABRAMSON

The Shakespeare of the Screen

A photoplay from the book of life, full of joys and sorrows, laughter and tears, of hope and deep despair

Enacted by

GAIL KANE

And an all-star cast

will undoubtedly achieve greater artistic success than any photoplay ever written. It will prove the greatest box office attraction of any photoplay ever screened.

J.J.K.

DISTRIBUTED BY
GRAPHIC FILM CORPORATION
729 SEVENTH AVE. NEW YORK CITY

American Business—Attention!

The First of Every Month

will be observed as

Thrift Stamp Day In The U. S. A.

The first Thrift Stamp Day went over big! It proved a tremendous boost for Uncle Sam's Thrift Stamps and War Savings Stamps campaign and for American business in general. As a result of the great success of the first Thrift Stamp Day, it has been decided to make the First Day of every month Thrift Stamp Day in the U. S. A.!

This means that every branch of American business has the unusual opportunity to make the first of every month a **red letter business day** throughout the Nation, and a **Victory day for the U. S. Government** by disposing of hundreds of thousands of dollars' worth of Thrift Stamps and War Savings Stamps!

So get busy at once in preparation for these red letter business days—these monthly Thrift Stamp Days! Manufacturers, jobbers, wholesalers, retailers, get together and plan for special Thrift Stamp Day sales, unusual values in every line of merchandise and commodity. It's up to you to help the Government and help yourselves at the same time.

Profit by your experiences of the first Thrift Stamp Day to make the succeeding Thrift Stamp Days still more of a success! Redouble your former efforts and you'll double the results! If any of you should still be unfamiliar with the working plan for Thrift Stamp Day, write for this plan today without fail. Address W. Ward Smith, National War Savings Committee, 51 Chambers St., New York City.

W.S.S. WAR SAVINGS STAMPS ISSUED BY THE UNITED STATES GOVERNMENT

NATIONAL WAR SAVINGS COMMITTEE

51 Chambers Street, New York City

W.S.S. WAR SAVINGS STAMPS ISSUED BY THE UNITED STATES GOVERNMENT

FILM EXPORTERS!

If any member of the motion picture industry needs a protective trade organization, it is the film exporter, comprising all branches of the business, namely, the manufacturer, accessory maker, foreign sales agent, film exporting specialist, export broker and foreign buyer himself.

Far-sighted exporters have long since endeavored to crystallize the movement for just such an organization. It is now not only high time for such a body, indeed

It is to-day, the ELEVENTH HOUR!

The reasons proposed justifying a

FILM EXPORTERS' PROTECTIVE ASSOCIATION

are briefly summed up in the following:

(and this is most important at this particular time)

The possibility that the Allied Governments and the United States might class moving pictures and all kinds of cinematographic machines and supplies as non-essential merchandise has assumed, during the past few weeks, the proportions of a menace threatening the life of the industry. Although no ruling has been passed as yet on the subject, and not even a hint has come from official quarters implying that the authorities are considering the placing of films and supplies on the "non-essential list," the consequences of such a stand would be so disastrous and far-reaching that immediate steps should be taken at once to secure proper representation in Washington. Exporters must consider that should these governments rule that non-essential shipments be prohibited to the belligerent nations and those countries they control, the only field left open would be the Spanish and Portuguese-speaking republics, which comprise South America, Central America, the West Indies, Mexico, Spain and Portugal.

Capable representation in Washington should be retained to lay the case of the exporters before the war-time law-makers and guide them in the conduct of their law-framing so as to protect the foreign rights seller and buyer, by advancing the necessary proofs that

MOVING PICTURES ARE NOT "NON-ESSENTIAL"

Piracy of films, illegal shipment of duped, stolen and second-hand copies of productions could be prevented and controlled from the headquarters in New York, by drastic action on the part of the organization, which would blacklist the offending selling firm by expulsion from the protective body, rendering him powerless to do business with any other of the members of this world-wide association; and by blacklisting the offending buyer through expulsion, which would entail the withdrawing of all purchasing privilege of said violator from any of the selling membership. An organization to do this, must be complete and 100% strong. This can be done, however, in the United States, as it has already been accomplished both by the Italian manufacturers in Italy and the French producers in France.

Surely, Americans can do quite as much to protect their own interests.

Certainly, no exporter, manufacturer, foreign buyer, or broker, now in the United States can underestimate the importance of attending the meeting that has been called at the

HOTEL ASTOR, 8th Floor

THIS THURSDAY, JUNE 6

AT 12:30 P. M.

for the purpose of taking the immediate initiatory steps toward the formation of this Film Exporters' Association.

There are no politics behind this movement, no personal axes to grind; in fact, those who have proposed this meeting have no desire to even have their identities mentioned, so as to guarantee the mutuality, commonness of cause, and unity of purpose of the undertaking.

It is for ALL engaged in film exporting.

Every Branch of Film Exporter Is Invited

If you fully realize the seriousness of the situation, and want to do your bit to keep in business, be there and help give birth to the

FILM EXPORTERS' PROTECTIVE ASSOCIATION

To all Exhibitors:-

GIVE THE PUBLIC WHAT IT WANTS!

We herewith reproduce a representative set of posters for one of our series of CHAPLINS-"The Hula Hula Dance" adapted from "His Pre-historic Past."

W·H·PRODUCTIONS CO.

71 WEST 23rd. St. Phone Gramercy 3027 NEW YORK CITY

Exhibitors:-

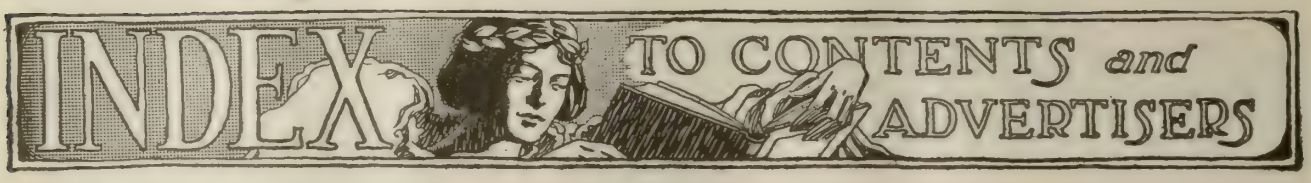
Here is a Cloud with a silver lining!

State Rights Buyers:-
Some territory is still open.

26 CHARLIE CHAPLIN
ONE and TWO REEL
MASTERFILMS

THEY MADE HIM FAMOUS,- THEY WILL MAKE YOU PROSPEROUS!
BOOK THEM NOW!

W·H·PRODUCTIONS CO
71 WEST 23rd. St. Phone Gramercy 3027 NEW YORK



TO CONTENTS

"Ace High" (Fox) 1614
Ackerman & Harris Plan Spokane House....1611
Advertising for Exhibitors.....1560
Advertising Aids for Busy Managers.....1617
American Women, To Hold Up to China...1553
Amusements Proved to be War Essential....1547
Australian Film Distributor Optimistic....1553

Bailey, William N.....1585
"Bravest Way, The" (Paramount).....1615
British Notes 1554
"Broadway Scandal, A" (Bluebird).....1613
Brooklyn to Have Noted Screen Theater. .1584
Buhler Is Managing Director of Stanly....1586
Business Prospects Not Bad.....1583

"Cabaret, The" (World).....1613
Call for Screen Players for "Over There"..1582
Calnay, James, Caught in Galveston.....1579
Chicago News Letter.....1571
Cohen Advances Fox as "Favorite Son"....1548
Commercial Kaiserism 1545
Company Publicity Supreme, Says Cochrane.1580
Congress Providing for Soldiers' Rehabilitation 1579
Criticial Reviews and Comments.....1613
Crown of Texas Visiting New York.....1550

De Hoff of Baltimore Strong for Newspapers.1551
Denmark, May Export Film to.....1584
Doric Opens with Red Cross Benefit.....1608

End of the Trail, The.....1575

Facts and Comment.....1543
"Fair Pretender, The" (Goldwyn).....1615
Famous Players Managers Conclude Session..1572
Famous Players to Make Cheerful Pictures..1577
Famous Players-Lasky Reaching Out.....1582
Film Exporters to Form Association.....1553
Film Studio Projected in San Francisco....1581

Foreign Trade News.....1555
"For Sale" (Pathe).....1614
Fox, William, Entertains Drive Aids.....1554
Funkhouser Removal Pleases First National..1572
Funniest Thing on Earth, The.....1544

"Game with Fate, A" (Vitagraph).....1613
Gilligham & Smith Theaters Change Name..1606
Goldwyn to Temper the Summer's Heat....1576
Goldfish Praises Review Board's Work.....1578

Held, Anna, Sees "Joan of Plattsburg"....1577
How It Is Done at the Strand.....1570

Indianapolis Expects More Soldier Patrons..1607
Industrial Committee Heads All Team Scores 1547
Industry in West to Back the Government..1549

Know Your Power. 1544

Laemmle, Carl, Finishes Coast Trip.....1548
"Lend Me Your Name" (Metro).....1615
List of Current Film Release Dates, 1626, 1628, 1630, 1632
"Love's Conquest" (Paramount).....1613

Major and Fox Many Times at Odds.....1572
Manufacturers' Advance Notes.....1590
Minneapolis Film Row Scene of Changes....1600
"More Trouble" (Pathe).....1615
Motion Picture Educator.....1558
Motion Picture Photography.....1569
Music for the Picture.....1567

National Exposition, Pushing Plans for.....1552
Newman Hunts Out Remote Spots.....1579
New England Trade Letter.....1603
News of Los Angeles and Vicinity.....1573
No Amalgamation, Says Rembusch.....1546

Ontario's New License Fees Counted Fair..1605

"Perchers," Get After Them.....1576
Perret at Work on First Production.....1550
Photoplaywright 1563
Pittsburgh Trade Letter.....1604
Program at Leading Picture Theaters.....1583
Projection Department 1564

Rambles 'Round Filmtown.....1587
Red Cross Drive Interest Fills Theaters....1610
"Red-Haired Cupid, The" (Triangle).....1614
"Revelation" Is Issued in Book Form.....1584

Safety First Relay, A.....1581
Select to Release Marion Davies Films....1580
Sherry Service Acquiring Exchanges.....1586
South American Neighbors, Our.....1545
"Square Deal, The" (Mutual).....1614
Stanley Company Under Charges.....1584
State Rights Department.....1598
Stay Away from Capital Urges Crandall.....1578
Stone, Fred, Starts for West Coast.....1559

Tallis of Australia in New York.....1582
Texas Trade Letter.....1608
Toronto's Allen Starting Week on Saturdays 1551
Traverse, Madaline, Forming Company....1581

Ushers Must Be Girls, Decrees Crowder....1584

Vance Joins New Producing Combination..1559
"Viviette" (Paramount) 1614
Votes Approve Sunday Film Shows.....1583

"War Brides" Film Cannot Enter Maryland.1612
Western Photoplays Open Offices.....1585
Whartons Make Picture for War Charity..1580
"When Men Betray" (Graphic).....1614
"Wild Women and Tame Lions" (Fox)....1615

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co.....1634
Speer Carbon Co.....1631

CHAIR & SEATING MFRS.
Steel Furniture Co.....1621

ELECTRIC & MECHANICAL EQUIPMENT.
Amusement Supply Co.....1622
Central Theater Supply Co.....1619
Exhibitors' Supply Co.....1619
Fidelity Electric Co.....1621
Hertner Electric Co.....1619
Mestrum, Henry 1621
Porter, B. F.....1633
Swaab, Lewis M.....1620
Typhoon Fan Co.....1633
United Theater Equip. Corp.....1635

FILM EXCHANGES.
Film Exchange, The.....1623

LENS MFRS.
C. P. Goerz American Optical Co. 1620

LOBBY DISPLAYS.
Kraus Mfg. Co.....1619

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1619
Educational Films Corp.....1506
Empire City Film Laboratories, Inc.....1633
Erbograph Co. 1631
Ernest Shipman 1531
Essanay Film Mfg. Co.....1499
Evans Film Mfg. Co.....1622
Famous Players-Lasky Corp.....1508-09
First Nat. Exhib. Circuit, Inc.....1513-15
Fox Film Corp.....1516-20
Gaumont Co. 1528-29
"Geezer of Berlin".....1521
Goldwyn Pictures Corp.....1510-12
Graphic Film Corp.....1537
Griffith, D. W.....1535
Gunby Bros. 1621
Haworth Pictures Corp.....1623
Jewel Productions, Inc.....1498, 1505
L-Ko Comedies 1522
Metro Pictures Corp.....1532-34
Mutual Film Corp.....1504-05
M. H. Hoffman.....1530
Paralta Plays, Inc.....Colored Insert
Pathe Exchange, Inc.....1526-27
Rothacker Film Mfg. Co.....1619
Select Pictures Corp.....1523-25
Triangle Distrib. Corp.....1539
W. H. Productions.....1540-41, 1624
World Film Corp.....1536
W. W. Hodkinson Corp.....1507

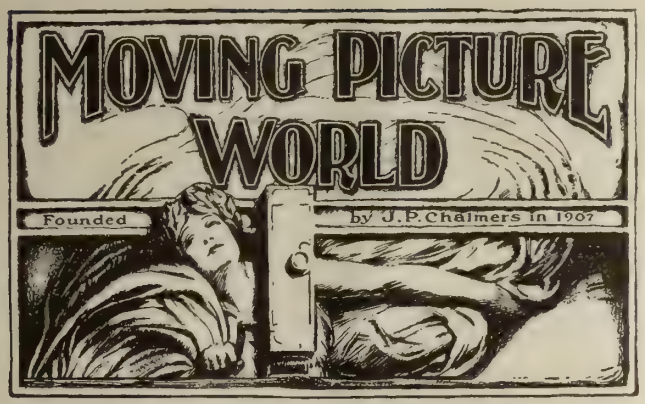
MISCELLANEOUS.
Anti-Censorship Slides.....1631
Automatic T. S. & C. R. Co.....1622
Autoscope Products Corp.....1625
Bioscope, The 1622
Cine-Mundial 1634
Cinema, The 1619
Classified Advertisements 1625
Eastman Kodak Co.....1633
Exporters' Association 1539
Harvey, Geo. L.....1620
La Cinematografia Italiana.....1621
Moore, Wm. N.....1633
M. P. Directory Co.....1621
M. P. World Circulation Coupon.....1633
M. P. World Publications.....1629
National Ticket Co.....1623
National War Savings Committee.....1538
Our-Boys-in-France Tobacco Fund.....1623
Robinson, T. L. & Co.....1621
Williams, A. F.....1622
Woodstock Typewriter Co.....1620

MOVING PICTURE CAMERAS.
Bass Camera Co.....1621
Burke & James, Inc.....1631
G. Gennert 1620

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1621
Marquette Piano Co.....1622
Seeburg Piano Co.....1625

PROJECTION MACHINE MFRS.
Enterprise Opt. Mfg. Co.....1620
Power, Nicholas Co.....1636
Precision Mch. Co.....1627

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1621
Minusa Cine Screen Co.....1622



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Saturday, June 15, 1918

Facts and Comments

ATTENTION was called by J. D. Williams in an article published in these columns last week to the injustice of releasing old pictures (reissues) under new titles. The practice deserves all the opprobrium heaped upon it by Mr. Williams and it is our inclination to emphasize all that he said. At the very least it is misrepresentation; a form of unfair trading upon the popularity of a name made popular by a competitor and one not followed by those who have a regard for the best form of business ethics. Not only that, for it serves to cheapen and to discredit, unnecessarily, the fame of the name upon which this unfair trading is carried on, so that in the end not only is the value of that name discredited but the pictures which are issued under counterfeit titles are discredited likewise.

*

We used the word "unnecessarily" in the foregoing paragraph because we believe that it is unnecessary to change the name of an old picture in order to reissue it. If a picture made some time in the past is good enough to reissue there is no occasion to change its name—the picture is its own recommendation—and a change of name is misleading and an insult to the intelligence of those who pay to see it. Briefly, the releasing agent who changes old titles to new is going out of his way to discredit his own business. An old picture that is good may be frankly put out as a reissue and will be welcomed as such as an old friend by all who have seen it before; it will be as well received by those who have never seen it because it is good and because they have heard of it in terms of praise. But if it is reissued under a new title with new sub-titles it is a deception, and its appearance will be resented by those who discover the fraud.

*

If the releasing agent insists in thus unnecessarily revising an old picture there is still less reason why the exhibitor should continue the fraud upon his audience. If the picture is good enough to go on his program there is no reason why it should masquerade under a false name. The exhibitor who lends himself to frauds of this sort discredits his house in the eyes of his patrons. Not that alone, but he aids in depreciating the value of the name of the player upon whom the fraud is practiced as well. No exhibitor who seeks to deal fairly with his patrons will be a party to such fraudulent practices.

*

There is another angle to this business of retitling reissues that may be of interest to those who follow it. The copyright law regards the title of a play or picture as an integral part of the work for the purpose of identification. It does not permit the owner of a picture to copyright it under one title and issue it under another which differs materially. By doing so the protection of the copyright is practically lost and anyone may dupe and market the film who so chooses. But if the original form of the picture in its titles is retained in the reissue the original copyright protection remains in force. It would be well for those making a practice of handling reissues to bear this fact in mind.

* * *

THE Red Cross drive conducted for the motion picture industry by "Colonel" William Fox was a whirlwind of intensity and an unequaled mine of productiveness, according to the latest reports. At the time of this writing all the nickels and dimes had not been counted, but it showed sufficient returns to entitle the industry to first place in the team competition. The amount collected by the forces under Mr. Fox's direction was something more than a million dollars, raised to that imposing figure by dint of thorough organization and hard work. Hundreds of motion picture men and women and probably every motion picture theater in greater New York were active in the drive, working with a rare determination to do their utmost for that noble institution, the Red Cross. Mr. Fox declared at the outset that he was in the drive to prove the efficiency of the motion picture and theatrical interests in the task of collecting money. He has proved all of his contentions.

* * *

THE effort of the MOVING PICTURE WORLD to disparage the lack of dignity and intelligence, oftimes of even the common garden variety, adopted by certain writers to the trade on subjects pertaining to

pictures seems to have struck a responsive chord in the soul of at least one of our readers. P. V. R. Key of Foursquare Pictures, himself a critic of no mean ability, is stirred to commend our effort for betterment in the following letter:

Editor Moving Picture World.

Dear Sir: The World has the faculty of putting its finger almost unerringly upon the necessary spots in the motion picture industry; occasionally with a skill so marked as to gratify those of us who realize the value of a constructive editorial and news policy that does not fear to speak the truth when so doing is for the good of the industry as a whole.

In The World of June 8 appears an article by Edward Weitzel, wherein the writer touches illuminatively upon the wisdom of appealing—through the printed word, in advertisements and otherwise in trade publications—to the intelligence of the exhibitor.

No more appropriate, or admirable, argument could be advanced than in Mr. Weitzel's summing up, in which he states: "* * * They are continually treated with the familiarity common to a bunch of roughnecks on a spree or inflicted with a brand of painfully labored humor, long since discarded by the regular stage. To judge from this kind of getting down to the reader's level the mental development of the exhibitor does not include the rudiments of a common school education nor the slightest trace of natural refinement.

"The fallacy of such a conclusion is readily understood by the men who control the screen theaters, and who have learned to solve their individual problems with the aid given them by competent and reliable trade publications that set down no more than they know."

Without wishing to criticise any publication, it is an indisputable fact that water will ascend to a level no higher than its source. On this theory it would seem wise to cultivate the intelligent side of the exhibitor's mental equipment rather than to assume that he is devoid of that quality.

Because some part of the mass of exhibitors happens to run along ordinary channels is no reason for concluding that thousands incline in that direction—which we know is not the case.

An industry which is attracting men of ability and integrity deserves, it would seem, dignified methods as well as dignified language—whether the latter be either written or spoken. For the sooner the industry is regarded as an industrial enterprise demanding consideration such as prevails in older and admittedly sound business projects, the nearer will be the day which lifts it to the plane it deserves. Yours truly,

P. V. R. KEY, Foursquare Pictures, Inc.

Whatever may be the estimate some picture trade paper editors place upon the intelligence of their readers the fact remains that the standard is higher than that of most commercial callings. The term "showman" is not synonymous with "boor" and none is so illiterate that he cannot comprehend English in its simple and best form. Why then should the language of the gutter or the barroom be served to readers of motion picture publications, or shall we assume that such is the only language in which the writer can express himself? If there is to be an uplift in the picture business should not the trade journals lead the way?

Know Your Power

By Epes W. Sargent

RECENTLY a state election was held in Oregon, and Ralph Ruffner, of Portland, points out that every candidate who used screen advertising to further his nomination won out at the primaries, and adds: "If only the motion picture organizations realized their strength!" They should, but they do not. It is true that the entire country realized what a powerful factor for good the picture screens have been in Liberty Loan and other patriotic drives, but exhibitors do not seem to realize that the screen will work just as hard for the houses themselves and for the organizations of exhibitors.

And this in spite of the fact that the anti-censorship slides prepared by the Moving Picture World have killed proposed censorships in many localities. Could the body of motion picture exhibitors *working as a unit* direct this screen publicity against freak legislation, Sunday closing, censorship and kindred evils, the education of the community would soon compel the abolition of the absurd laws, but there must be intelligent planning and concerted action. It is an unusual condition that the motion picture theaters do so much good for others and try to do themselves no good whatever.

The success of the various drives, the speeches of the Four-Minute Men and the showing of propaganda films has done as much good in the country as the efforts of the newspapers, and yet it is only in isolated instances that it seems to have occurred to the exhibitor to use his screen power for his own defense and protection. The screen today is almost as powerful as the press—or would be were concerted use made of it. Why not take advantage of this power? It will be found worth while?

The Funniest Thing on Earth

By Louis Reeves Harrison

BORN in the working class, all the early part of his life spent in subterranean environment, the grim foundation stones of society encompassing him on every side, one of the keenest observers of our time has this to say of the people he met before he climbed out of the darkness of poverty: "Among the strong and alert-brained, withal horny-handed members of the working class, I found keen-flashing intellects, warm faith in the human, glowing idealism, sweetness of unselfishness, and all the splendid stinging things of the spirit.

"Here life was clean, noble and alive."

From our martyred President Lincoln, quite as well as from Jack London; from many others qualified to speak of men and women who do not live on the parlor floor, we have heard that among those who live by hard labor are to be found nobleness of purpose and heroism of effort, sweet charities and beautiful ideals. That many of those who pay 5 or 10 cents to visit the picture shows are in a state of long-suffering poverty does not mean that their eyes are not drawn to the light, more sternly fixed on the Holy Grail of Common Enlightenment than is commonly understood and appreciated.

Faith in high ideals is strongest among common people.

Maeterlinck knows this, as he has announced in "The Measure of the Hours." The great poet, dramatist and philosopher advocates telling the "highest possible truth" through the drama, and so all playwrights, from Shakespeare down to the most material of our modern ineffectuals, gradually emerge from self-interest to where they begin to see conscience and spirit working, seething and fuming in lower orders of humanity, that common people are not fundamentally brutal and stupid, that the worst thing about poverty is the limitation of opportunity, that there is spirit and soul among the people, confused aspiration at times, yet always an aiming at freedom and greater knowledge. We on the parlor floor are just beginning

to learn that *our* aims are beyond the struggle for a living.

The European War is begetting an American Social Revolution.

The dramatist of vision notes this change and may guide his course according to the brightest lights of our times in order to be in the swim of audience receptivity, but he will run up against some noisy vacuum-pans in the motion picture business, those whose small souls are so warped by unexpected good fortune, often carelessly scattered, that they give out a lot of sound with a very limited amount of sense. It is Vacuum Pan who advises the exhibitor to boost the high-salaried performer, thus increasing the cost of the product, and pay no attention to quality, the very essence of successful showmanship.

Rothapel blazed the way to success by boosting his own theaters.

Vaccum Pan is simply echoing the old Barnum idea, now only a calliope memory of the days of Tom Sawyer. "Fooling the people" is a piece of holdover vanity which even circus managers have discarded. The inanities of the cabaret show lure only the suddenly rich. The blatant fathead who announces that any great message sent broadcast through moving pictures is "over the people's heads" may not be a moral pervert or a mental slacker, but he links noisy wealth with intelligence and the quiet of modest labor with dense ignorance.

He is the funniest thing on earth.

The great common sense of American people, quite as well as the nobleness of heart now being manifested, is based on an intelligence which has been fostered through compulsory and ever-widening education. The tremendous movement now in progress, bringing all classes of young men into line, shoulder to shoulder, means better recognition of the fact that good work honorably done, no matter how humble, goes beyond maintenance of self and family, is nobly fraternal in character and of national benefit. Just as the common soul is behind the whole idea of liberty, so those common people, so faultily judged, are to be given the right to live, to love, to enjoy the God-given fruits of the earth.

Commercial Kaiserism

By Edward Weitzel.

PRESIDENT WILSON led the Red Cross parade down Fifth avenue the other day. As he passed the windows of the Moving Picture World all were struck by the glow of health in his face and the air of confidence that animated his step. Behind him came the long ranks of marching women, their garb proclaiming the seriousness of their mission, but the President's ready smile and evident faith in the triumph of the Allies was reflected in the bearing of everyone in line.

A small Red Cross flag carried by the President streamed out bravely—even jauntily. And the cheering masses of men and women packed along the line of march showed the same splendid courage, the same buoyant faith.

Here is the spirit that wins battles:

The leader of a great nation at war marches in the ranks with the forces of mercy and self-sacrifice and avows by his demeanor that the soul of a free people is not to be daunted, no matter how great the task before it. Our men go into battle with a smile on their faces, a jest on their lips—and a prayer in their hearts. The President of the United States follows the example of our soldiers, as he busies himself with the duty of the hour, whether it be to address the nation by speech or pen or to inspire us by tramping on foot in honor of the glorious Red Cross.

The reason for his smiling assurance is easily understood. It is to be found in his own words.

* * *

President Wilson opened the Red Cross drive in New York at the Metropolitan Opera House. When he was introduced by Cleveland H. Dodge as "the spokesman of all the great spirtual forces of the world" his smile was still with him. Among the things he said was the following:

> Have you formed a picture in your imagination of what this war is doing for us and for the world? In my own mind I am convinced that not a hundred years of peace could have knitted this nation together as this single year of war has knitted it together; and better than that, if possible, it is knitting the world together.
>
> Look at the picture! In the center of the scene four nations engaged against the world, and at every point of vantage, showing that they are seeking self-aggrandizement; and against them twenty-three representing the great part of the population of the world drawn together into a new sense of community of interest, a new sense of community of purpose, a new sense of unity of life.

* * *

Here is the explanation of President Wilson's steady outlook on the future. "A new sense of community of interest, a new sense of unity of life." That is why he is unafraid, why he can still find it in his heart to smile.

The lesson taught mankind by this terrible war will be worth all it costs in human suffering and worldly wealth. Hereafter, no nation will dare attempt the subjugation of another nation; the conscience of an awakened world will not permit it.

World Domination and Kaiserism will have been given their beathblow.

* * *

And Commercial Kaiserism will come under the same influence.

Trusts of every description will be affected by this same newly awakened conscience. The financier, the professional man, the skilled and the unskilled laborer have already found a new community of interest and a new respect for one another.

Public opinion will demand that commercial success be built on a foundation of absolute merit; not protected by combines and trusts. Every phase of the industrial world will come under the influence of this new unity of life:

Even moving picture trade journals.

No proprietor of a trade paper will then be brash enough to pen an editorial suggesting that all makers of films confine their advertising to one publication—and pointing to himself, claim coyly, "Tag, I'm it!"

Our South American Neighbors

By Robert C. McElravy.

THE New York Evening Sun of May 20 carried a lengthy news dispatch, dated from Rio de Janeiro, which will bring joy to all good Americans and more especially to those associated with the moving picture industry.

The dispatch is so significant that we wish we could quote it in full, but lack of space forbids. Suffice it to say that the hard and consistent labor of American film producers in the South American field has brought splendid results. Where our South American neighbors were once in almost complete ignorance of conditions in the United States, there is now an understanding that is bound to prove most beneficial to all concerned. And, to

quote from the dispatch, "The change was brought about by an entirely unexpected agent—the American motion picture film."

It goes on to elaborate. Where Pan-American conventions, at which representatives of more than twenty western continent republics banqueted and made speeches, failed to unite business relations, the "man who is putting it over is the impresario of the celluloid stage." In other words, American films have brought before the people of Brazil actual scenes from American life and character and done what diplomacy alone did not do. It has stimulated such an interest in our affairs that the newspapers of Brazil are beginning to carry columns of news about what is going on here. This rarely happened in the old days.

American films are said to be immensely popular in Brazil, which before the war consumed almost entirely the European supply. Our films were not at first seriously considered, but they have made good in every sense of the word. The Brazilian likes the swift action of the American product, and it is said that "William S. Hart, Dustin Farnum, George Walsh, Charlie Chaplin and all the other stars in the American constellation are twinkling to popular approval down under the Southern Cross."

This closer union of the two Americas is one of the gratifying things that are coming out of the great war cloud whose silver lining has been so long hidden. It is to be hoped that the western hemisphere will never be subjected to the hatreds and misunderstandings that have wrought such destruction in the eastern. Men of vision in all the countries concerned should work toward harmony both now and in the future. The diversity of products should make trade relations most pleasant and mutually profitable, and the twin Americas should guard with jealous friendship their own and each other's rights.

As the dispatch alluded to above asserts, the Brazilian "formerly had to combat the notion that the American's soul was stamped with his dollar sign, and that his instincts were imperialistic." It is easy to see how such an idea might have become fixed in the minds of other peoples, but we think the dollar-chasing instinct of our business men was after all an acquired instinct and one that he was not entirely proud of. Certainly, now that duty calls, he is abandoning dollar-chasing with amazing speed. Men of wealth are giving up their time and many of them are throwing fortunes into the scales in the effort to bring victory to the cause of justice. This tremendous war is proving how genuine at bottom our democracy is. Dollar-chasing is a sporting proposition in times when few calls were made upon the better side of men's natures; it seemed no doubt to many that the building up of a great fortune was one of the few big things worth doing. But when Belgium lay bleeding and France was stricken, and the small peoples of the world were set upon by the despot, then the American business man began showing his true colors. He is proving himself a friend worth having!

It is pleasing to know that moving pictures are aiding in the establishment of better understandings between the two Americas. And if our films are appreciated in Brazil and the other Southern American countries the peoples there should understand that the medium of the screen is at the same time giving us a better comprehension of life below the equator. We have seen and appreciated the wonders of the great South American cities, with their splendid architecture and magnificent surroundings. We know a great deal more of the mineral and agricultural wealth of these lands.

May the growing respect of the two continents, which moving pictures have done so much to strengthen, never grow less!

No Amalgamation, Says Rembusch

Secretary of the American Exhibitors' Association Declares That Mr. Ochs Cannot Be Trusted.

FRANK REMBUSCH, secretary of the American Exhibitors' Association, in replying to a letter from Secretary Elliott of the N. A. M. P. I. regarding a proposition to effect an amalgamation of the two exhibitors' associations, makes it plain that so long as Mr. Ochs and the men who favor his methods shall continue at the head of the National League and are in control of that organization amalgamation is impossible. Mr. Rembusch gives in detail the reasons why the American Exhibitors' Association was formed, and says that this action was compelled as a matter of principle. His letter to Secretary Elliott follows:

May 15, 1918.

National Association of Motion Picture Industry, Times Bldg., New York City.
Mr. Elliott, Secretary.

Re-National Convention and Amalgamation.

Dear Mr. Elliott:

Your letter of April 27th received. Same was referred to the Directors of the American Exhibitors' Association, who have instructed me to answer as follows:

The A. E. A. is anxious to co-operate with any and all activities for winning the war and for the best good of the industry. This has been better evidenced by our work within the last year than any words on the subject.

There was some talk of holding both conventions of the two national exhibitors' organizations at Boston, but the A. E. A. has never received a communication or proposition of any character unless your letter is such, and this was very indefinite and unofficial, therefore we have arranged to hold our convention at Chicago in August, as we first planned.

We agree with you on both of your statements that expositions are expensive on one hand, but at the same time provide the financial wherewith to carry on the work of organizations, so we feel sure that you also concede us the right to hold meetings that help carry on our work, and if we han joined in the Boston affair would expect to realize a just proportion of the profits. HOWEVER, THERE ARE SOME THINGS THAT WE WOULD BE ASSURED OF BEFORE WE COULD TAKE OUR CONVENTION TO BOSTON.

The idea of organization of exhibitors is to protect ourselves, not only from evils without, BUT FROM EVILS WITHIN THE INDUSTRY. The men who left the league and formed the American at Chicago last summer were compelled to do so on principle. We were opposed to Mr. Ochs because he used the National Organization to further his personal affairs. Instead of building up the League he used it to start a trade journal. (No doubt to force producers to take his space.)

To continue this office last July, Mr. Ochs used the lowest kind of methods. Let us refer to a few: He discarded all the precedents and traditions of the League. He allowed no one to enter the Convention hall at the Coliseum without a badge and it has always been the rule to welcome all exhibitors to our national convention, whether they were members or not. He required all delegates to receive their credentials at the Hotel Morrison and provided badges for his pledged delegates and those that were doubtful, and refused badges to many who were opposed to him, but collected the per capita tax from all, which is not taxation with representation, an American principle worthy of defense at all times. He stationed police at the Coliseum door to enforce his methods. He refused the floor to many of our best workers. He took the appointmet of committees out of the delegates' hands. He finally electrified his hearers after we had left the convention (proving the justification of our action) by his famous speech of acceptance and threat, "I'll get them babies," etc., etc. These are all facts well known and, WE WOULD BE TAKING QUITE A CHANCE IF WE PLACED OURSELVES AGAIN IN A POSITION OF TRUST WITH MR. OCHS.

Now with reference to amalgamation, let me say this: The committee who were interested in this have done nothing for obvious reasons. We cannot amalgamate as long as the organization is in the hands of Mr. Ochs. Our organization is only a few months old, but is growing very rapidly. We have in our membership those who first work to protect our industry. We are without any entangling alliances, and desire to remain so. We have been to a great expense in organizing. Our work against the evils from without the industry on the censorship question and on constructive measures such as Sunday opening speak for themselves. WE HAVE NOTHING TO GAIN BY JOINING MR. OCHS AND TAKE A CHANCE OF LOSING MUCH.

We are opposed to those who use office for their own purposes, and while on the subject, let me say, our general manager, Mr. Pettyjohn, has again presented the A. E. A. his resignation, insisting that it be accepted because he has taken a position in another institution of the industry. In accepting same we do insist that he remain with us as a general counsel, because of his splendid work. So we at least try to be true to our principles.

We believe that it is better that there be two national exhibitors' organizations. Exhibitors comprise by far the largest portion of the industry, and it is not possible, not practical, and experience has shown that it is not good policy to have one man in control of exhibitors' activities.

In deference to your date at Boston in July, and showing our good will, we have postponed our meeting until the week of August 20th, one month later.

There is no dissension among exhibitors. Many members of the League and the Association are working in perfect harmony on matters more closely associated than the national organizations have ever presented to exhibitors. Many in both organizations welcome the time when all exhibitors' organizations will be free from side issues. It must go through the melting pot.

Under the circumstances, the American Exhibitors' Association will continue their efforts towards the highest possible good for exhibitors and the entire industry, and will also give our efforts to keep it worthy of the respect of all.

We invite the entire industry to participate in our gathering and can assure all that come a hearty welcome, a most interesting, profitable and enjoyable week, and hope to see everybody in Chicago August 20th.

Yours truly,

AMERICAN EXHIBITORS' ASSOCIATION,
Frank Rembusch, National Secretary.

Amusements Proved to be War Essential

Allied Theatrical and Motion Picture Team is Actually First, but Gets Credited Third in Great Red Cross Drive

WILLIAM FOX took command of the Allied Theatrical and Motion Picture Team No. 7 in the Division of Greater New York for the expressed purpose of proving to the authorities at Washington that the industries represented in his section were essential in these times of war. Although the actual figures have not been given out down to the decimal, here is the final showing:

Mrs. Georger Baker, Jr., headed the team list for Greater New York. The Rockefeller team was second, as a matter of record, and Team No. 7 was third. These three teams were all over a million and under a million and a half. To her own team Mrs. Baker contributed her personal check for a round million. There was a Rockefeller check for $800,000 in the second team's total—and $5,000 was the largest single subscription to the William Fox total of $1,030,000.

It is said that Mr. Fox insisted, personally, that the Rockefeller name be retained in the more prominent place for the general good that would result during subsequent war drives. Gallantry must have been considered in giving Mrs. Baker first position—but as a matter of fact Team No. 7 was far and away FIRST among the teams that combed Greater New York from sidewalk to the dome of its loftiest skyscraper.

Therefore, when William Fox, at the grand wind-up, reported third, "he said something." In form it was an affectedly modest report of more than a million raised for the Red Cross fund through the united efforts of the allied theatrical and motion picture people, but the hustling chairman could not repress the pride he felt in this achievement, which places the once-scorned "show people" in line with the leading financial interests of the nation.

Not only William Fox, but the whole theatrical profession, especially the motion picture people, have a right to throw out their chests and wear that pleased and satisfied smile that won't come off. For they have proved that as money-getters and money-givers they have no superiors when they have a cause that appeals to their humane sympathies like the Red Cross. This is the first time that they have all been united in one grand drive, and they proved the efficiency of "team work" in a manner that should be a lesson and an inspiration to all in the future. "United we drive—divided we are driven" might well be a showman's motto.

Almost impromptu in its inception the lucky Team No. 7 was especially fortunate in having as its captain a man of vast and varied affairs, constructive mentality, executive ability and enthusiasm unlimited. Nobody who knows the record of William Fox in the theatrical and motion picture business had any doubt of the outcome of this particular sector of the drive when he was appointed chairman.

But how many obstacles he had to overcome, how many conflicting interests to reconcile for the time being at least, and how many novel expedients he had to invent on the spur of the moment nobody but Mr. Fox knows—and he will not fight the battle over. Suffice that it was won—by a totally surprising and unexpected surplus, not only over the minimum, but over the most optimistic hopes.

The lesson to "show people" in general is that showmanship, backed by "team work," will always win; and the problem is how to apply this force steadily and systematically to the best interest of trade and business. All who appeal to the patronage of the amusement-loving public, whether for dimes or for dollars, are practically in the same boat, and must pull together in order to attain permanent prosperity and success.

Industrial Committee Heads All Team Scores

Chairman Elliott Reports Nearly $64,000, and the Returns Are Far from Completed.

THE biggest surprise in the drive for Red Cross funds conducted under the auspices of the Allied Theatrical and Motion Picture Team was the big sum turned in by the industrial committee, of which Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, was chairman.

The industrial committee was the last one to receive consideration by William Fox and Winfield R. Sheehan, who on the second day the headquarters were opened called Mr. Elliott into conference with a notice that he had been appointed to organize the industrial campaign with a view to securing subscriptions from the employes of the theatrical profession, motion picture industry, vaudeville artists, the music publishers, employes of the motion picture theaters, film exchanges, wigmakers and costumers and the various motion picture circuits in Greater New York.

The task of securing pledges of employes of theatrical, motion picture and allied interests was admitted by everyone to be a big one. Mr. Fox was frank in his expressions in regard to the selection of the committee with Mr. Elliott at the head to organize the employes in a quick and effective manner so that the industrial committee could roll up a big total for the Red Cross Second War Fund.

Within a period of four days Chairman Elliott had the various committees and divisions organized and the results are shown by the fact that $80,023.69 was raised by this committee, coming only from employes of the professions, trade, and industries listed by the industrial committee.

The motion picture employes lead the list with a total of $63,938.69. The next largest amount of pledges was received from the National Vaudeville Artists, which was closely followed by the film exchanges of Greater New York. Next in line came the pledges of the music publishers and the manufacturers of musical instruments and the employes of the Marcus Loew's theaters followed by the wigmakers and costumers, and the employes of the theaters controlled by Sam S. & Lee Shubert, Inc. The employes of the Metropolitan Opera House made a splendid showing, as did the employes of the William Fox Circuit of vaudeville and motion picture theaters and Cinema Camera Club.

The industrial committee of the Theatrical and Motion Picture Team established a wonderful record in comparison to the results obtained by the committees of other trades and industries, including the electrical, steel, automobile, silk, linen, cloak and suit, and practically every important trade of business in the city. The total amount secured by the industrial committee of the Allied Theatrical and Motion Picture Team was treble the highest amount reported by any other industrial committee, notwithstanding the fact that in other trades and industries the number of employes are many times greater than the number in the theatrical, motion picture and allied trades.

The report of the industrial committee reflects credit upon the employes who so promptly and generously contributed to this worthy cause and each and every one should be proud of the fact that the committee with which they filed their pledges or contributions raised one-tenth of the total amount reported by the Allied Theatrical and Motion Picture Team to the American Red Cross.

The employes of the following film exchanges, under the leadership of Emanuel Goldstein of the Universal, contributed 100 per cent. to the Red Cross Drive:

Fox Film, General Home Office, Universal Film, Famous Players, Pathe, General Film, Mutual Film, World Film, George Kleine System, Metro, Select, Vitagraph, Goldwyn, Pioneer, Ivan & Merit, Foursquare, Liberty, W. H. Productions, First National, Modern Feature Photoplays, Hoy Reporting Agency and Exclusive Features.

Chairman Elliott acknowledges the response which was given to his request for cooperation in the organization of the various divisions and appreciates the response given by the thousands of employes to the appeal for aid for the great Red Cross Organization.

Associated with Chairman Elliott were the following: Sydney S. Cohen, vice chairman, President Motion Picture Exhibitors' League of New York State; Henry Chesterfield, director of division, National Vaudeville Artists; George H. Atkinson, director of division, Klaw & Erlanger; J. W. Jacobs, director of division, Sam S. & Lee Shubert, Inc.; Nicholas M. Schenck, director of division, Marcus Loew's theaters; Charles S. Levin, director of division, William Fox Circuit; E. F. Albee and A. Paul Keith, director of division, B. F. Keith's Circuit; J. Witmark, director of division, musical publishers and musical instrument manufacturers; Edward Ziegler, administration secretary, director of division, Metropolitan Opera House; A. C. Plucker, director of division, wigmakers and costumers; Emanuel Goldstein, director of division, film exchanges.

The following individuals, companies and corporations contributed to the success of the industrial campaign:

Fox Film Corporation, Famous Players, Universal, Greater Vitagraph, Inter-Ocean Film and Paul Cromelin interests, Goldwyn, First National Exhibitors' Circuit, Metro, Precision Machine Company, International Film Service Company, Inc., and Campbell Studios, reporting through Hearst papers; Eclipse Film Laboratories, Inc.; Pathe Exchange, Epoch Producing Company, United Theater Equipment Corporation, Moving Picture World, General Enterprises, Inc., Motion Picture News, Wyanoak Publishing Company, Lincoln & Parker Film Company, Exhibitors' Trade Review, H. C. Miner Lithograph, Art Laboratory, Piedmont Pictures, Cinema Camera Club, Western Printing Company, Crystal Film, Alpha Lithographing, Exhibitors' Herald, Novelty Slide, Hodkinson Corporation, Dramatic Mirror, Kalem Company, J. Frank Brockliss, Harry Rapf, Robert Warwick Film Company, Nicholas Power Company, National Binding Machinery Company, Evans Film Company, Max Glucksman, Palisade Film Laboratory, Fox Circuit Motion Picture Theaters, World Film, National Association of the Motion Picture Industry, office staff; M. Witmark & Sons, Leo Feist Publishing Company, Shapiro, Bernstein & Co., Waterson, Berlin & Snyder, Robert Teiler's Sons & Dorner, J. W. Stern & Co., McCarty Fisher Music Company, Broadway Music Corporation, Emerson Phonograph Company, Pathe Freres Phonograph Company, Ernie Ball.

Universal Registers Hundred Per Cent.

As an aftermath of the Red Cross drive a checkup shows that every employe of the Universal Film Manufacturing Company, at the main office, 1600 Broadway, at the Fort Lee Studio and at Universal City contributed to the fund. The contributions considered as making the hundred per cent. subscriptions consisted of pledges which will be deducted from salaries beginning with June 1. Besides these pledges nearly every employe contributed continually to the street collectors. Returns have not been received as yet from the branches.

Big Score for Eighty-first Street Theater.

The Eighty-first street theater, New York, collected $17,905 for the Second Red Cross War Fund. This is said to be one of the largest amounts collected in a vaudeville or picture house. All hands worked very hard and were glad to give up a great deal of time to the drive.

Brandt Gives Fox Full Credit.

As general in charge of Brooklyn during the recent Red Cross drive, under the appointment of William Fox, may I not through your columns express my admiration for the leadership of that gentleman and to add my opinion that the credit for the success of the drive is entirely due to him.

Mr. Fox was the inspiration of every man on the team. By his example of "twenty-four hours a day" working, his aggressiveness, determination and ability, he was a veritable human dynamo, radiating energy into every person with whom he came in contact.

What Mr. Fox has accomplished in elevating the motion picture industry in the minds of many who previously were more or less unacquainted with the men in it, time alone will show. For this, entirely apart from the wonderful good he has done for our boys overseas, he is entitled to the hearty, unanimous thanks of the industry.

WILLIAM BRANDT.

Good Work for Bronx Record.

The Bronx section of the Allied Theatrical and Motion Picture Team, with John J. Wittman, president of the Cinema Exhibitors of Bronx County, as general, did wonderful work in the Red Cross drive, and the thousands of dollars collected by the theaters of Bronx County attest to the hard and consistent work of General Wittman and his colonels and captains, and again shows what wonderful and essential work can be accomplished for the Government through the medium of the motion picture theaters.

The work of General Wittman and his staff show how results can be accomplished by organization and sincerity of purpose.

HENRY COLE.

Elsie Ferguson's Patriotism.

Elsie Ferguson, the Artcraft star, on May 25 posed as a Red Cross nurse on the Public Library steps, Fifth avenue and Forty-second street, for James Montgomery Flagg, the famous artist. Mr. Flagg sketched a likeness of the famous actress as the crowd watched, and when the portrait was finished Miss Ferguson auctioned it off. A final bid of $3,000 took the sketch, whereupon the money was turned over to the Red Cross.

At the Metropolitan on Monday evening, May 17, Miss Ferguson sold programs for the Red Cross performance, and the following evening she did the same at the Century theater. Every invitation for patriotic work received by the Artcraft star is promptly acepted, and her activities in behalf of the Liberty Loan, Thrift Stamp and Red Cross drives have brought substantial results.

General Film Produces Liberally.

General Film's part in the American Red Cross Second War Fund drive resulted in contributions totaling $1,500 from the New York headquarters office and New York exchange. Its donations were placed to the credit of the Allied Theatrical and Motion Picture Team through the F. I. L. M. Club, Branch Manager J. A. Hammell, in charge of General's collections, reporting to that branch of the team.

Camera Clubmen Guarantee $2,466.

The Cinema Camera Club, co-operating with the Allied Theatrical and Motion Picture Team, reports a total subscription of $2,466 to the Second American Red Cross Fund.

Twenty-three Film Clubbers Register.

E. H. Goldstein, chairman of the F. I. L. M. Club Collection Committee for the Red Cross, reports that every exchange employe has contributed his mite toward this work and that he can report 100 per cent.

Goldwyn Kicks in 100 Per Cent.

With total contributions running high into thousands of dollars, Goldwyn Pictures Corporation is in the van of motion picture companies 100 per cent. subscribed to the Second War Fund of the American Red Cross. Everyone in the organization, from Samuel Goldfish, the president, to Tommy Brennan, the kewpie office boy who sits at the outer gate of the home office, has pledged himself or herself to contribute a stated sum each month to this greatest of war charities.

Mr. Goldfish's large personal subscription, for which a check already has been sent to William Fox, chairman of the Allied Theatrical and Motion Picture Team, heads the list, and Tommy's fifty cents a month brings up a rear by no means to be despised. The average pledge is $2 a month, or approximately $25 for the year in which the total payment must be made.

Cohen Advances Fox as "Favorite Son"

President New York State League Presents Charity Drive Leader as Candidate at Boston Convention.

To the Editor of the Moving Picture World:

The wonderful results obtained by the Allied Theatrical and Motion Picture Team, directed by William Fox in the American Red Cross Drive Second War Fund is the reason for my writing to you.

In a period of about ten days Mr. Fox gathered about himself a staff of a few men and women whom he quickly enthused and a most remarkable organization was developed through his dynamic power and ability. My own personal services were infinitesimal and virtually nil.

A great amount of good work was done by Samuel Berman, secretary of the Exhibitors' League of the State of New York; John Manheimer, who was the general of the Manhattan Division; William Brandt, general of the Brooklyn Division; John J. Wittman, general of the Bronx Division; Samuel Sheer, general of the Queens County Division, and Charles Moses and Samuel Peyser, colonels of the Richmond County Division.

These generals in turn had the help and assistance of a great number of exhibitors, who were made colonels of zones in different parts of the greater city, these men enlisting the services of exhibitors operating theaters in their particular zones, who were made captains.

My particular reason for writing this letter is to emphasize as strongly as I can that the tremendous organizing ability of William Fox, in conjunction with his efficient and aggressive way of doing things, ought to be made known to the entire motion picture industry of the United States.

I am firmly of the opinion that if the National Association of the Motion Picture Industry were to have William Fox as its president the same results he obtained in Greater New York would be duplicated throughout the entire country, and the motion picture industry would be given the full credit for what it is doing.

Having the welfare of our industry at heart I hereby present for the consideration of the members of the National Association of the Motion Picture Industry the name of William Fox as the man whom we need in these very trying moments to co-ordinate, organize and harmonize all branches of the industry and to extend the good work that has thus far been done by William A. Brady, the president of the National Association at this time.

SYDNEY S. COHEN,
President New York State Motion Picture Exhibitors' League.

MYRON SELZNICK IS PROMOTED.

Myron Selznick is now general manager of the Norma Talmadge Film Corporation. The young man, who is the son of President Lewis J. Selznick of Select, has been acting as manager of the Norma Talmadge studio in East Forty-eighth street for the past two months.

Industry in West to Back the Government

At Big Meeting in Los Angeles Motion Picture War Relief Association Is Formed and $35,000 Subscribed

ON Sunday afternoon, May 26, a mass meeting of the entire motion picture industry of Los Angeles was held at Clune's Auditorium. It was one of the most enthusiastic and patriotic rallies ever held in Southern California and it is estimated that over two thousand persons, all connected with the film industry, were present. The object of the meeting was to organize a Motion Picture Relief Association, to concentrate the efforts of the industry in one central organization. The movement had been launched by the Motion Picture Directors' Association and the following criculars were sent out to members of the film industry, outlining the object of the association:

"In spite of the fact that the motion picture people have made greater individual efforts and secured greater results in war relief work than any other body of people in the country, we have dissipated our strength through channels not identified with our profession and thus lost our identity.

"No individual should seek credit in this critical time, but being so powerful a body, the industry must be represented in war relief work or be open to the suspicion that its members may be shirking their duty.

"We have all been buying Liberty Bonds and giving our money, old magazines and newspapers and books and clothes and kid gloves and tinfoil to different organizations, which was the right thing to do, but it was not proving to the world that our profession was an active war relief unit.

"If we had bought all our Liberty Bonds as a motion picture industry, we would have made a showing to startle the world. If we had pooled all our other resources of entertainment, personal appearances before the public and donations of anything and everything, distributing all articles and contributions from a motion picture headquarters, we would have quashed forever any attempt to prove us undesirable citizens.

"Let us give still more, but let us correct our method. Let us give the motion picture industry the good name it deserves and have it respected."

Body to Be Clearing House for War Activities.

The organization, which is to be the clearing house for all war activity by the motion picture industry, will have its national headquarters in Los Angeles and its principal aim will be to strengthen the arm of the Government at Washington and to back up and look after its brothers who are on the firing line.

The creed of the members of the organization, to which all must pledge themselves, will be loyalty to this country and to their profession. Material plans of the organization call for the construction of two hospitals at once, one in New York and one in Los Angeles, to be known as the Motion Picture Hospital. The hospitals will be more than hospitals, according to the plans of the promoters—they will be convalescent homes as well.

Each institution will cost approximately $185,000 and on completion they will be turned over to the Government for the period of the war as homes for convalescent soldiers. At the end of the war they again will be taken over by the organization and conducted as permanent institutions to help the suffering, even though they be not members of the organization or of the profession.

All Directors and Players Present.

At the grand assembly practically every motion picture star and director in Southern California was present. Music was furnished by the Submarine Base Band of the harbor, by the presentation of "Liberty Bell" by Master Howard Enstedt and selections by other singers, and as to entertainment there was sparkle and vim in every line spoken by every star on the program.

Those elected as officers of the organization were: President, D. W. Griffith; vice presidents, Cecil B. De Mille, Lois Weber, Charlie Chaplin, Mary Pickford, Douglas Fairbanks and William S. Hart; treasurer, Mack Sennett; secretary, S. E. V. Taylor; associate members of the board of directors, Jesse Lasky, Marguerite Clark, Maurice Tourneur, J. Searle Dawley, S. Rothapfel, Lee Ochs, J. Gordon Edwards, Henry McRae, Frank E. Woods, G. W. Bitzer, W. F. Alder and William D. Taylor.

Charlie Chaplin called the meeting to order and gave a humorous little speech, which was received with applause. He was followed by William D. Taylor, president of the Motion Picture Directors' Association, who gave a brief outline of the purpose of the meeting and the formation of a war relief association to bring under one head the various relief organizations.

In accepting the national chairmanship, Mr. Griffith sounded the keynote of the meeting:

"It is a childish thing to speak of patriotism to you or to the American people; that is a thing for the heart. But our work is cut out for us. We are to stand by our brothers, to pick them up, to help them when they fall; that is what brothers are for.

"We must stand behind those men, who are facing death and eternity every minute of the day and night for our sake, as comrades and with everything we have—hands, hearts, minds, bodies and money. Also we are not to chide or criticize those on whom the huge responsibility for our war program falls, for every person—we know from our own human frailties—slips. Instead, we must work for the cause, and the cause means the Government. There are just two flags in our country today—the American flag and the service flag."

Challenging the women of other professions to a test of service, Lois Weber told of the war work which could be undertaken by the women of the screen. She urged them to work every minute of their available time and to become the "mother of a boy over there."

De Mille Tells Why Trade Should Organize.

Cecil B. De Mille gave four reasons why the motion picture trade should organize. He said:

"The motion picture is the most powerful propaganda and sends a message through its camera which can't be changed by any crafty diplomat. We have got to help bring the war to a speedy conclusion. If for nothing else but for our own protection we should stand united behind this movement and show the rest of the world what the motion picture industry can do. It is the aim of the organization to build a lasting monument, and one of its chief objects is the erection of a war hospital of one thousand beds to be kept and donated by the motion picture industry to the United States. This hospital will cost $185,000 and will be built in Los Angeles."

Mr. De Mille asked the meeting whether it wanted such a hospital, and if they would give their money and work for this worthy cause. The audience stood up like one man and shouted "yes," and Mr. De Mille said, "Well, we will build it."

Mary Pickford spoke of the wonderful work done by the Stage Women's War Relief and said it now was up to the motion picture men and women to get together and form an efficient organization.

The real fun began when Charlie Murray began to auction off the membership cards. There probably was never before such bidding for autographed cards and may never be again.

The first membership card, autographed by Miss Pickford, was sold to Dustin Farnum for $2,500.

The second card, autographed by D. W. Griffith, went to Miss Pickford for $2,500.

The third card, autographed by Charlie Chaplin, was purchased by Chaplin himself for $2,600.

The fourth, signed by Clara Kimball Young, went to Mack Sennett for $2,400.

The fifth, autographed by Mae Murray, was bought by D. W. Griffith for $2,500, following which Miss Murray agreed to donate $1,500 on general principles.

Card No. 6, autographed by Cecil B. De Mille, was sold to Sessue Hayakawa for $2,000.

Card No. 7, autographed by Lois Weber, went to Phillips Smalley for $2,000.

Card No. 8, autographed by Mack Sennett, went to Henry McRae for $1,000.

Card No. 9, autographed by William S. Hart, sold to George Melford for $2,000.

No. 10, with Margaret Clark's autograph, sold to Douglas Fairbanks for $2,500, Mr. Griffith taking advantage of

"Doug's" absence to make three successive bids in his behalf.

No. 11, autographed by Frank Keenan, was sold to Fannie Ward for $2,500.

Card No. 12, signed by Miss Ward, went to Frank Keenan for $2,000.

And if anyone thinks No. 13 an unlucky number, let him reflect on the fact that Card No. 13, autographed by Dustin Farnum, was sold to Harry Sherman for the highest sum of any card sold, $2,750.

The last card, to which Douglas Fairbanks will affix his signature, was purchased by Lois Weber for $2,000.

Fourteen Cards Yield $32,750 for Fund.

Thirty-two thousand seven hundred and fifty dollars was realized on these first fourteen membership cards alone. This sum was in addition to some $2,000 worth of memberships at a dollar each, sold to members of the audience.

As a patriotic climax of the meeting was the presentation of a beautiful dramatic tableau. In a rich setting of velvet curtains allegorical personifications of the chief allied nations engaged in the war against Prussian autocracy were staged.

As the curtains raised, revealing some of the most noted of motion picture stars in the "living picture" poses, the submarine base band of sixty pieces, from the darkened orchestra pit, below, played the national anthem of the country represented. As a foreground for the scene were the hundred members of the Lasky studio home guard, under command of Captain De Mille, standing rigidly at attention. The countries portrayed in the tableau were: Liberty, Clara Kimball Young; America, Wallie Reid; England, Robert Leonard; France, Robert Harron; Italy, Warren Kerrigan; Serbia, Constance Talmadge; Japan, Sessue Hayakawa.

Telegrams of regret at inability to be present and pledges of support were read from the National Association of Motion Picture Industry, by W. A. Brady; Stage Women's War Relief, Douglas Fairbanks, Allan Dwan, Marguerite Clark, Jesse L. Lasky and a number of exhibitors and exchangement.

Crown of Texas Visiting New York

Film Man Looking for Ideas on Big Theaters and Also Buying for Australia.

P. C. CROWN, of Fort Worth and Houston, Texas, has been in New York for the past two weeks for the purpose of looking over the situation of the film market. As a matter of fact it was a twofold reason that brought Mr. Crown to the city. Firstly, he desires to study the conduct of the large motion picture theaters in the East, for his associates are about to break ground for the biggest motion picture theater west of the Mississippi, intending to raise a temple for the silent art which shall have a seating capacity of 3,500 in Houston. At this time Mr. Crown desires to express his appreciation of the courtesies that have been extended to him by presiding geniuses of New York's foremost theaters.

The other reason, which had a more immediate bearing, is his desire to procure for his Australasian interests pictures of exceptional value. Mr. Crown is the American representative of a chain of exchanges in Australasia. He has thus far purchased "One Law for Both" from Ivan, also the Rialto-De Luxe production, "The Unchastened Woman." Negotiations for Edison's "Unbeliever" and other productions of pretentious nature have been initiated.

Mr. Crown may be found while in New York in the office of Ivan Film Productions.

Perret at Work on First Production

Veteran Director Has Taken Over Pathe New York Studios —Distribution Arrangements Not Decided On.

LEONCE PERRET, creator and producer of "Lest We Forget," "The Million Dollar Dollies," and to be exact 417 motion pictures, announces the news of the organization of his independent producing concern. The New York Pathe studios have been taken over by Mr. Perret, and there the work on the first of the productions has been started.

Although it had been previously announced that the title of the first Perret production would be "America First," Mr. Perret decided to change it to one that will more appropriately fit history, which is based on fact and which will be an intense love story flavored with mystery, intrigue and war.

To Miss Dolores Cassinelli, of Essanay fame, falls the part of the girl heroine. E. K. Lincoln, who needs no introduction to the public, will prove a popular hero in support of Miss Cassinelli. The cast also includes Emmet C. King, Ethel Winthrop and several others of proven ability.

Just how the Perret productions will be distributed has not been determined. It is said, however, that negotiations are under way with some of the larger releasing companies. Adolphe Osso, business manager for Mr. Perret, is of the opinion that the production, when completed, will undoubtedly on its merits readily find a marketing medium.

Carl Laemmle Finishes Coast Trip

Following Visit to Universal City and Exchange's Executive Declares Business Is Good.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, returned to New York on May 26 after one of the most extensive business trips he has made in years. Mr. Laemmle is enthusiastic over the prospect of immediate prosperous conditions not only in the film industry, but in every other business essential to the winning of the world war.

Notwithstanding huge advance in the cost of living and in the price of essentials, Mr. Laemmle declares nearly everybody appears to be well supplied with money.

"I attribute the plentiful supply of money in the hands of the public," he explained, "to the fact that the great majority have learned to economize in living expenses by eliminating the non-essentials and cutting waste to a irreducible minimum. The people seem to believe, however, that the eliminating of expenditures for entertainment is not economy, but that such action is dangerous.

"In my talks with men who have made a study of the psychological question, they take the stand that the people are following the proper procedure. In spending money for entertainment during their hours of play they are safeguarding their hours of work. They are going to their labors in a happy frame of mind in which they can accomplish the most with the least effort."

Thousands of dollars heretofore spent for liquor now is finding its way into the box offices of theaters, according to Mr. Laemmle. He says this does not apply only in the states where the prohibition forces have won their fight, but is apparent in the cities where the saloons still flourish. His explanation and the explanations of others who have made a study of the question is that the saloon keepers in some localities have raised their prices to such an extent as to be charged with openly profiteering.

"Men, who, one year ago, spent two and three dollars daily over the bar have become teetotalers. Not because they wanted to cut off their supply of liquors, but because they refuse to pay prices they consider exorbitant. The result is that this money goes largely for other forms of entertainment."

During his trip Mr. Laemmle remained at Universal City for two weeks, during which time he thoroughly went into the production end of the company.

After leaving Universal City Mr. Laemmle visited several of the Universal Branch exchanges in the Northwest, beginning at Portland and swinging around home by way of Minneapolis and Chicago. In every city he met numerous of the prominent exhibitors and in every case he was greeted with the same news—business is good.

"It is extraordinary," said Mr. Laemmle, "to have so many exhibitors acknowledge that they are satisfied with business conditions. Usually in speaking with the executive of a producing and distributing company they are inclined to belittle their box office receipts. They seem to fear that an acknowledgment that they are pleased with business conditions will be followed by an increase in rental prices. I am sorry to see this, as every producer in the business is anxious to see favorable exhibiting conditions, and will not take undue advantage of the prosperity of an exhibitor."

Mr. Laemmle said that it was apparent that the exhibitors of the country had managed to adjust themselves to war conditions and they all expressed the hope that no changes would be made by the authorities at Washington to cause another readjustment which will mean another period of uncertainty.

TWO MORE GENERAL MANAGERS SHOULDER GUNS.

Two new General Film branch managers have said farewell to the film business within the last week to shoulder guns for Uncle Sam. F. Flarity, manager of the Albany exchange, and C. D. Hill, acting branch manager at Indianapolis, both received summons to join the selective army and are now in training.

This is the second time within a month that General Film's Indianapolis branch has lost its manager to the army.

De Hoff of Baltimore Strong for Newspapers

Manager of New Theater One of the Oriole City's Keenest Buyers of Advertising Space—Editors All Back the Screen

THERE is a young man in Baltimore who has an unrivaled flair for showmanship; who has increased the appeal and dignity of screen presentations in his city and lifted up the quality of managerial showmanship in the entire state of Maryland—and his name is Louis A. De Hoff.

Behind De Hoff is a wealthy Marylander, C. E. Whitehurst, owner of the New theater, Baltimore, which De Hoff manages, and to the understanding that exists between a successful business man of varied interests and his theatrical manager can be credited the basic success of the New theater.

This institution is the finest of the downtown, mid-city houses in Baltimore; a house of distinctive atmosphere and appearance; a clean-cut, well-groomed, modern house which is invested with a better atmosphere of showmanship than any of the two-dollar theatrical houses in Maryland's big industrial and social capital.

Mr. Whitehurst, having made a fortune in his other interests, is a man of determination and fixed purpose. He is not instinctively a showman himself, but if he turned his hand and his energies to showmanship he would be the success that most positivists are in business. But despite Mr. Whitehurst's convictions he believes in maintaining a smiting arm that works independently of himself; and, theatrically speaking, Louis A. De Hoff is the figure who makes Whitehurst lead Maryland showmen.

If you seek to dissect De Hoff so that you may discover just why and where and how he is strong as a motion picture showman, one of your earliest conclusions will be that he knows not merely the value of strong exploitation and salesmanship via the newspapers, but that he knows how to attain this personally without trusting to others. Consequently there is no "leakage" between the time when De Hoff has an idea and the time when that idea is translated into action. He does not have to tell someone else to carry out his ideas and plans. He executes them himself.

In other words, De Hoff is one of the newer type of managerial personalities that are beginning to dot the motion picture map of America. Without having had newspaper training, De Hoff is by instinct of the reportorial trend of mind. He knows news values, he knows "angle"; every show he plays in Whitehurst's New theater fills him with dozens of ideas. He refuses to be hampered by the lame-duck support that so many motion picture companies provide managers who show their productions. If a company's exploitation of its own wares is bad or below grade De Hoff throws everything in the discard and manufactures his own exploitation and publicity. Of course, there will be critics quick to say that no manager should have to do this, but if there were none who did such things there would be no outstanding managerial personalities—no men like McCormick in Indianapolis, or Franklin in Buffalo or like Sheehan in San Francisco as the part owner of the successful Rialto.

De Hoff's finest capacities are shown at those moments when he has to put a derisive finger to his nose aimed in the direction of motion picture incompetents who fail to give him just the things he needs for his exploitation of pictures. From the day that Goldwyn Pictures had their first release in the United States De Hoff and his proprietor, Mr. Whitehurst, have taken a warm and close interest in the presentation of the Goldwyn productions at the New theater. They have handled these pictures as if they owned them; as if their financial welfare was linked with their manufacture. When you find men doing that, when exhibitor, manager and producer work in such alliance, you have attained the ideal that so many seek without success.

Importance of Advertising in Daily Newspapers.

Baltimore's daily newspapers are an important factor in motion picture showmanship—which is a trite statement, for newspapers everywhere are just as important to an exhibitor. The trouble is there are thousands of hopeless persons who have not discovered this—plodders in pictures who could add 25 to 40 per cent. to their annual gross revenues by knowing how to use the newspapers.

Baltimore in a motion picture advertising sense is not a "big space" city, not as compared with Toledo, Cleveland or some of the coast cities. Nor is De Hoff for the New theater a user of big spreads in advertising. Baltimore, to date, is a compact advertiser that gets values out of its copy and gets greater values than the copy itself is responsible for because of the alert editorial co-operation of the Baltimore dailies with these amusement advertisers.

For four or five years, perhaps longer, the Baltimore American has devoted two or even three pages to motion picture news and pictorial layouts and advertising on Sunday. Credit for this attitude by the oldest of the Baltimore dailies is perhaps due to J. G. Nelson, an influential editor with broad vision who has always seen the value of the screen and the circulation that could be reached by a newspaper with intelligent screen news and feautres. The evening edition of the American, the Baltimore Star, gives similar co-operation without giving up so much space.

On Frank A. Munsey's Baltimore News, Frank D. Webb, the aggressive advertising manager, has undoubtedly been one of the factors to bind that newspaper so closely to the city's followers of the screen, and here again the exhibitors receive intelligent editorial and news co-operation.

The Baltimore Sun and the Evening Sun both give a large amount of news space to pictures, thus rounding out the roster of the city's newspapers. This is one of the few cities in America where motion pictures have the unanimous and wholehearted support of every daily newspaper in the community. In other cities there are laggards—papers that have shown no appreciation of the screen. Baltimore's five dailies stand without exception as friends of the screen and the exhibitor. This is understandable, because it is not difficult for the newspapers to establish friendly points of daily contact in a city where there are at least a dozen alert advertisers who know and believe in newspaper values. And among these twelve or more men Louis De Hoff easily ranks at the top. His rivals or competitors will be first to admit this.

Toronto's Allen Starting Week on Saturdays

Dominion Theater Institutes Change in Exhibiting Plans and Raises Prices at Same Time.

CONSIDERABLE interest has been aroused in Toronto moving picture circles over the decision of the Allen theater, a large downtown house, to adopt the policy of making its weekly change in programs on Saturdays instead of Mondays. The change was made on Saturday, May 25, when the new attraction was Mary Pickford's "M'Liss." The Allen has also decided upon a new schedule of admission prices which means an increase in the evening. The general admission for matinees is 15 cents. For the evening, however, the charge for the lower portion of the house is 35 cents and for the upper seats 25 cents. The boxes and loges will be 50 cents. Only the latter are reserved.

The Allen theater has distributed thousands of tiny service booklets which emphasize the manner in which the management is catering to patrons. The word "service" is mentioned in almost every sentence in the booklet. It is mentioned that the rule of the house is that "Each patron must be pleased at any cost." Announcement is made that the management has decided to award an extra month's pay each year to all employes with a perfect service record. This has been done to encourage zeal among the attendants in looking after patrons. Attention is also brought to various facilities, including check room, rest rooms, lost and found department, seat reservations, and information bureau. The booklet is entitled "Putting the Serve in Service." The booklet is small, measuring only 2¼ inches by 3⅛ inches when folded. An entirely new service booklet is to be distributed shortly, and this will be followed by others. Each of the series contains a list of coming attractions.

The management of the Allen has discovered a method of obtaining the patronage of the city's transient population. Each day a list of the new guests at each of the leading hotels is secured and invitations to attend the theater are addressed to each in care of the hotel. This plan advertises the theater extensively, because the visitors frequently mention the Allen theater to those with whom they come in contact during their stay in the city. In other words, the hotel guests frequently suggest to local residents that they attend a performance at the theater.

Pushing Plans for National Exposition

Three Halls Will Accommodate Throngs—Studio and Laboratory Among Attractions

WHILE it is expected that the greatest galaxy of photoplay stars ever brought together will attend the National Motion Picture Exposition in Boston, July 13 to 20, their presence will not be allowed to detract from the general interests of the industry as a whole.

One of the criticisms most often heard of national expositions of the past has been the fact that widespread publicity has been given a few stars, while the industry as a whole has been a silent setting for the stars' overworked publicity departments.

Manager Samuel Grant of the Boston exposition believes he has solved the problem at the coming national convention. The entire Mechanics' Building, containing three great exposition halls, and all under the same roof, has been secured for the exposition. Each hall will be a show by itself, but one admission fee will admit to the entire building.

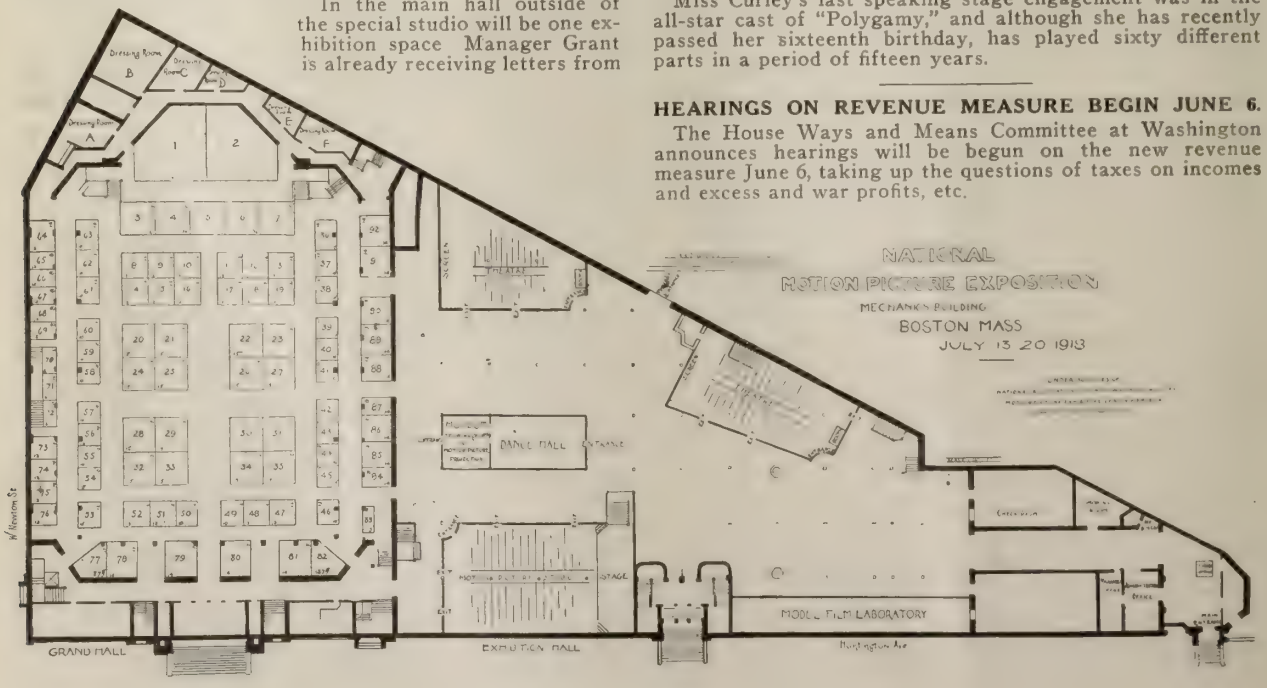
Hence Mr. Grant figures out it will be impossible for any star or group of stars under this arrangement to grab all the "spotlight" at one time. The crowds at the convention will be bound to be attracted to the various halls where interesting exhibits will be shown. If Mr. Grant's plan works out it will be to the great satisfaction of the industry as a whole and to the producers, manufacturers and exhibitors who buy hall space for their exhibits.

A novel feature of the exposition will be a complete studio set up in the main exposition hall. Producers will be invited to stage some of the interior scenes of their future releases here. There will be arrangements for groups of visitors to the exhibition to take part in scenes. These pictures will be developed in the complete laboratory, which will be a convention feature, and later will be thrown upon the screen in one of the two completely appointed theaters, which will be a part of the exposition. Thus a group of visitors from some prominent organization can stage a scene of their own, see the film developed and attend the theater a few hours later and witness the incident thrown on the screen. Manager Grant considers there are wonderful publicity opportunities in connection with this studio.

Mechanics' Building is one of the largest and most complete exposition buildings in the country. There are three big halls—the main auditorium, or Mechanics' Hall, Talbot Hall and Paul Revere Hall. Manager Grant has allotted exhibition space in all these halls.

In the main hall outside of the special studio will be one exhibition space Manager Grant is already receiving letters from all branches of the trade regarding allotment of space. A prospectus will soon be in the hands of the trade, giving full details regarding the exposition. This will be followed later by a complete and handsome convention program.

Manager Grant recently returned from Washington with assurances that President Wilson would attend the exposition if international affairs during convention week would allow his getting away for a few days.



PENNSYLVANIA LEAGUE POSTPONES CONVENTION.

The Exhibitors' League of Philadelphia was addressed at its last regular meeting by C. C. Pettyjohn on behalf of the Affiliated Distributing Corporation of New York, who succeeded in forming a unit in Philadelphia.

The league determined not to recede from its original stand upon the question of the music tax at the last meeting, and announced that it would fight it to a finish. Members were advised to play the music which does not come under the music trust's lists.

At a special meeting of the state league of Pennsylvania, held the week of May 27, Judge J. O'Donnell announced that the annual state convention would be postponed from June 3, 4, 5 until the latter part of the month, when a new date would be agreed upon.

MANY FOREIGN CONTRACTS FOR WORLD FILM.

The Inter-Ocean Film Corporation reports that it has concluded a contract for the distribution of World pictures for Brazil, Argentine, Paraguay, Chile, Uraguay and the Argentine Republic. Inter-Ocean also reports the contract for the rights to World pictures in Sweden, Finland, Denmark and Norway were renewed for a term of years. Another large contract renewed on the strength of the new output of World pictures was France. On the same day the concession for the distribution of World Pictures in Switzerland was made permanent for a term of years.

Egypt also was included in the countries to be supplied with World Pictures.

PAULINE CURLEY IN FAIRBANKS' SUPPORT.

In keeping with his policy of employing new leading women for each production Douglas Fairbanks has engaged Pauline Curley to play the leading female role in his film to follow "Say Young Fellow." Miss Curley comes to the Fairbanks company with eight months of film training which started at the Eastern Triangle Studio.

Miss Curley's last speaking stage engagement was in the all-star cast of "Polygamy," and although she has recently passed her sixteenth birthday, has played sixty different parts in a period of fifteen years.

HEARINGS ON REVENUE MEASURE BEGIN JUNE 6.

The House Ways and Means Committee at Washington announces hearings will be begun on the new revenue measure June 6, taking up the questions of taxes on incomes and excess and war profits, etc.

Australian Film Distributor Optimistic

Archie Fraser Declares Business Might Be Worse, Although War Conditions Restrict Prosperity and Promotion.

DURING his trip to New York, for the purpose of renewing a contract with Universal to distribute their product in Australia, Archie Fraser called at the World office to pay his respects and tell something of the condition prevailing in the Antipodes in this fourth year of war. Mr. Fraser will remain in the East for a month or more, then going back to San Francisco to catch his boat for England's loyal colony.

"Everything is 'win the war' with us in every line of business," said Mr. Fraser. "One-tenth of our male population is now under arms and we are sending more men toFrance as fast as ships are available to carry them. It costs Australia $1,500 a man for every soldier, as we completely equip and maintain our forces on the field. It is all a question of ships with us, as much or more than with every other country on the globe—for we are living on an island approximately as large as the main territory of the United States and ships are our greatest essential.

"With 10 per cent. of our males under arms, the moving picture business has been seriously affected—particularly in the smaller towns. In the big cities the women and girls left at home have become used to shifting for themselves, and theatrical business is as good as might reasonably be expected. But in the small towns, exhibitors have a hard time continually to stay in business. Houses that formerly ran every week-day evening do well now to find business for one and two nights a week—this statement, of course, applying to the smaller communities and towns.

"There are between 900 and 1,000 places in Australia where pictures are exhibited—approximately as many as there are in the Dominion of Canada. And until the war is won there can be no more—for the authorities will allow no new building, no alterations or repairs (unless they shall directly benefit public welfare) without Government sanction. As 'win the war' is the Government purpose, no permits for rebuilding or extending the moving picture representation in Australia are being issued."

Mr. Fraser states that, barring "topicals," which come largely from England, the entire film supply for Australia is drawn from American manufacturers. Last year ten or a dozen distributing firms organized the Film Renters' Association of Australia, honoring Mr. Fraser with the office of president, which he still holds. He is managing director of the Frazer Film Release and Photographic Company, agents for Australia, during the past four years, for Universal product. It is to renew this contract that Mr. Fraser came to New York on his present trip.

Asked concerning the big features that have lately brought so much money to American exhibitors through exposing the Hun's brutality, Mr. Fraser said that they will soon be showing in the antipodes. "My Four Years in Germany" was due for exploitation by Australasian Films, Ltd., just about now. "The Kaiser" will be on the screen in Australia early in June. Other features are being arranged for through the established Australian connections of the various producers.

Paramount-Artcraft and Fox maintain their own distributing service, with the main office in Sydney and branches in Melbourne, Brisbane, Perth, Adelaide and in Wellington, N. Z. Goldwyn is at the present time concluding an arrangement with J. C. Williamson, Ltd., the great legitimate theatrical firm, to distribute its product. Metro's connection is the Co-operative Film Exchange, Ltd. The Progressive Film Service has the Mutual agency, while the Australasian Films, Ltd., distributes Triangle, World, Vitagraph, Select and Pathe.

Essanay, in that land of universal suffrage and woman's rights, has the distinction of being represented by Mrs. Mason, widow of Plymouth Mason, a pioneer in Australian film service who died something like a year ago.

The World reporter who took notes during Mr. Fraser's call at our office absolves the genial Australian for any mistakes that may have been made in transcribing. Perfection will not have been attained until the Kaiser is licked—and we desire to reflect our impression, gained from Mr. Fraser, that Australia is doing her full share to that desired consummation.

SIMPLEX GETS GOOD AUSTRALIAN REPORT.

A recent report received by the Simplex company from the Australasian Films, Ltd., Sydney, distributors for the machines in the island continent and in New Zealand, records the sale of eighty machines in all principal cities in every state of the Commonwealth and in New Zealand, covering a limited period.

"While these sales are satisfactory considering the present difficulties of transportation," says E. M. Porter, general manager of Simplex, "we are particularly gratified, as we have every reason to believe that in normal times the number of machines placed by the Australasian company would have been more than double."

Film Exporters to Form Association

Will Get Together on Thursday to Consider Action Designed to Combat Possibility of Industry Being Declared Non-Essential.

THE grave possibility that the Allied Governments and the United States may refuse shipping accommodations to films and all forms of moving picture accessories, by placing moving picture products on the "non-essential" list, is assuming alarming proportions. Although no official action has been taken, there is a general rumor current that the attitude of the Allies is to prohibit the shipment of films on the grounds of non-essentiality to all the beligerent nations, as well as the neutrals with whom shipping arrangements have been effected. Should this ruling become effective, it would leave open to the exportation of film only the Spanish and Portuguese speaking nations of the world, which are comprised within the bounds of South America, Central America, the West Indies, Philippines, Mexico, Spain and Portugal.

There will be held on Thursday a meeting to form an exporters' association, the aim of which will be to guide the lawmakers in Washington along justified and patriotic lines, intended to convince them that film should be classed as "essential."

No one man, or set of men, has undertaken the calling of this gathering for any purpose of personal glorification or self-advancement. The meeting will be open to any and all forms of cinematografic exporters, wherefore an announcement has been placed elsewhere in this issue of the Moving Picture World, for the purpose of extending an open invitation to everyone.

While the matter of maintaining shipments of film to all parts of the world, at this time, is the important consideration, the association will also endeavor to rectify many, in fact all, of the evils that affect the business from time to time. Chief among these are the piracy of films and the smuggling and illegal shipment of stolen and duped productions into the foreign markets. Steps will therefore be undertaken effectively to combat this evil right from the headquarters in New York, which town is really the fountain-head of these permanently illicit activities which could be curbed in this country, as both the Italian and French producers have solved their difficulties in Italy and France.

The meeting has been arranged for 12.30 p. m. Thursday, June 6 on the eighth floor of the Hotel Astor. It is hoped that everyone who would be affected by the possible government ruling on films will be in attendance.

To Hold Up American Women to China

Alice Lee Preparing Film to Show Her Countrymen How Gentler Sex Is Regarded Here.

ASKING a million questions a minute and carefully storing away in her keen mind all the information she absorbs for future use in the elevating of womankind in her native country, Alice Lee, a bright young Chinese girl, is the busiest person about the World Pictures studio in West Fort Lee, N. J., these days. Miss Lee realizes that motion pictures are the greatest propaganda force in the world, and it is for that reason that she has chosen the screen as the mode of bringing her countrywomen to higher things.

Miss Lee is appearing as one of the leading characters in a World Picture, "Mandarin's Gold," in which Kitty Gordon is starred, and she is utilizing every moment she has at the studio in studying the making of motion pictures, from the staging of the plays to the developing of the negatives and the making of the prints.

"Everyone knows," said Miss Lee, "how the Chinese father considers a son a blessing and a daughter a curse. Everyone knows how different things are here—how American women are looked up to and respected and what an important place they take in the daily life, especially in these war times. There is no reason why the Chinese women should not also be looked up to and respected by the Chinese men and, with the aid of the knowledge I have gained in this country I hope to be successful in bringing this change about, or at least starting the change.

"I am going back to China soon, and with me I will take

some thousands of feet of film showing the way American men treat American women—with the utmost respect everywhere. Then, when I am in China, I will take pictures showing the way that Chinese men treat our womenfolk. After this I will show both pictures, one after the other, and in this way forcibly bring home to my countrymen the difference in the standing of women in America and China. It is so that I may be able to have success in taking the pictures back home in China that I am studying so hard here now and asking so many questions which everybody so kindly answers for me."

Alice Lee.

British Notes

ARE film celebrities worth the large fees paid to them? is a question that has been asked again and again since the inception of the movie star and the attendant princely stipend which the film manufacturer seems only too ready to pay for his or her exclusive services. Public opinion on the question is finely divided. Recently George Bernard Shaw was asked what he thought of Mary Miles Minter's salary, eight times more than that of an English Cabinet Minister even with war bonus. Shaw sees nothing to complain of except "that it won't last more than a few years. Still it is a very fair salary for a young lady of sixteen. When I was that age I only had a salary of £2 a week and nobody made any fuss about it. She is putting up the standard for everyone, and I hope she gets a raise at Christmas." Horatio Bottomley, as would be expected, treats it purely as a business transaction and says she is worth all she can get. George Lansbury, labor leader, reflects the other side of the question, the side that an increasing number of renters and exhibitors are fond of presenting, and says that no person is worth such a salary.

* * *

Bairnsfather's comedy from the Oxford theater, one of the war successes of the vaudeville stage, has been played before the moving picture camera. "The Better 'Olt or the Romance of Old Bill" is a trench comedy woven around Capt. Bairnsfather's famous character, ably impersonated in the photoplay version by Chas. Rock, a former player of the London Film Co. The producing enterprise is a new one, the firm of Welsh, Pearson & Co., Ltd. Mr. Welsh was at one time manager of the Gaumont Co.'s exchanges in England and Mr. Pearson produced the "Ultus" pictures.

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"Sapho," the Famous Players version, has been banned from exhibition at Huddersfield on the order of the local authorities. This is not an isolated instance of an objection to a notorious name rather than a questionable production.

* * *

The price of all "paper" supplied with films has been increased ten per cent. by French exchangemen, who have also stipulated a fixed tariff of rentals for old or second-hand films supplied to the smaller exhibitors. These approximate $4.50 per 1,000 metres for one day's hire up to $12 for a week's hire. The first of the Goldwyn pictures, imported by American Film Releases, have been disposed of by Mr. Edmondson on a territorial rights basis.

* * *

Upon the petition of Sir James M. Barrie, the Ideal Film Renting Co. have been restrained from using the title "Admirable Crichton Up-to-Date" for a film production on the ground that it might lead the public to believe it a version of Barrie's play, "The Admirable Crichton," the screen rights of which have been sold to the Samuelson Film Co.

* * *

The Trans-Atlantic Film Co., Ltd., are making in this country a series of single-reel comedies starring Ella Shields, a popular artiste of the variety stage. Percy Nash is directing Miss Shields and the first number has the terse title, "Herself." It shows the player in four different characters.

* * *

A private moving picture theater has been opened in one of the residences adjoining Parliament buildings, Westminster. It is to be used principally for the projection of propaganda subjects issued by the Government Department of Information before they are passed for general circulation.

* * *

The American kinema fans will learn with interest that all profits from the Allied war pictures exhibited in the States under the direction of Chas. Urban, including these shown at the Strand theater, New York City, are to be equally divided between American and British war charities.

* * *

Harold Shaw, principal director of African Film Productions, Ltd., is at present producing another spectacular subject at Durban, Natal, with a strong war plot. The film when completed will be exhibited solely for the pecuniary benefit of Durban relief and charity funds and any copies sent to the U. S. A. will be devoted to the same purpose for American institutions of a like nature. The lead in the film is taken by Mrs. Shaw (Miss Edna Flugrath).

J. B. SUTCLIFFE.

William Fox Entertains Drive Aids

Presents Octagonal-Shaped Gold Watches to His Twenty-five Guests in Appreciation of Their Co-operation.

TUESDAY evening, following the close of the drive, William Fox assembled twenty-five of his most active lieutenants around tables upon which a "war banquet" was served at Murray's. Festivities began at 8 o'clock in the evening and wore down a goodly part of the Wednesday's early morning hours before the company disbanded.

Every guest found under his plate, when he seated himself at the table, a beautiful memento of the Red Cross Drive. Appropriately engraved watches, bearing the name of the recipient and a phrase of appreciation from Mr. Fox and his chief lieutenant, Winfield R. Sheehan, will be carried proudly by their possessors for years to come. The watches are fashioned along nifty lines—the late-styled octagonal shape, thin, and of solid gold.

How twenty-five enthusiastic men, flushed with admiration for the skill and efficiency of their leader, and individually proud of the help they had rendered in making the great drive a whopping success; how in the enthusiasm of their immediate surroundings with good things to eat and much bottled table-water to drink they would while away six or eight hours in a private room with wifey well placated in advance, may better be imagined than could possibly be described.

Had polls opened and closed at Murray's that evening, William Fox would have been elected unanimously to any office he might indicate as his patriotic heart's desire. It was declared to be a fitting "End of a Perfect Drive," with William Fox the hero of the hour.

HIGH TALENT FOR "ROMANCE OF COAL."

The increasing proportions of the Educational Film Corporation's picture spectacle, "The Romance of Coal," have made necessary the reorganization of the production staff, with the result that on June 1 E. Lloyd Sheldon was put in charge of the scenario and Carroll Fleming, former director of the New York Hippodrome, playwright and film producer, was appointed director-in-chief.

It was felt the emotional and poetic side of the story needed Sheldon's visioning, while the spectacular possibilities of mightily moving scenes laid in "the Switzerland of America" required a production chief like Fleming, capable of handling the biggest units.

Foreign Trade News

Conducted by F. G. ORTEGA.

From Argentina to Panama

South American Renter Discusses Trade Conditions in the Neighboring Republics.

BERNARDO HERRERA, "the luckiest moving picture impresario in South America," as his friends in the trade call him, is again in town fresh from a six months' trip which covered the different republics of the southern hemisphere from Panama to Argentina. As soon as he made his appearance in the offices of our international edition, Cine-Mundial, we knew that we were in for some interesting information. Mr. Herrera has been a theatrical producer, a manager of bullfighting rings, and, during the past five years, a renter and exhibitor of moving pictures. He is the man who bought "Damaged Goods" for Chile about a year ago, re-edited the picture practically beyond recognition, obtaining for it the backing of sixty prominent physicians, and in seven months of exploitation in Chile, Peru and Bolivia cleared, according to the local press, a net profit of 40,000 Chilean pesos.

Bernardo Herrera.

"When I came here about two years ago," said Mr. Herrera, "the number of American-made pictures shown in South America did not exceed 10 per cent. of the total, and it meant hard work and a considerable investment in preliminary advertising to convince the exhibitors that it would pay them to run an American feature. At that time the soporific effects produced by one of the earliest serials were still remembered, and the general opinion among showmen down there was that American pictures would drive away even the chairs in the theaters. The first picture that opened the eyes of the South American exhibitors and renters to the possibilities of the United States as a source of supply was "The Million Dollar Mystery," a serial that is still being successfully exploited in some of the republics.

"At the present time, ninety per cent. of the film exhibited in Argentina, Chile, Uruguay and Peru comes from this country, although quite a large proportion of it is entirely unsuited to the needs of those markets.

"In my estimation, the fact that American producers have not yet captured all the Latin American markets is only due to lack of proper understanding of the local conditions prevailing in the various countries. What has been done in Argentina and Chile can be easily duplicated in Venezuela and Ecuador—but always in a smaller scale. I mean by this that the value of a territory should always be estimated by the number and importance of the theaters, and not by population or size. Bolivia is many times larger than Cuba, but would anybody in his right senses ask the same price on a picture for both countries? You might as well figure by the number of churches, in which case Colombia would be the greatest market in the world.

"It may sound ridiculous, but I can remember a few instances in which I have been quoted by New York and Chicago manufacturers pretty nearly the same prices for Chile as for Bolivia, despite the fact that the former supports about 150 fine moving picture houses and the latter not over 8 or 10, and most of them in a rather precarious condition.

"I have noticed that from time to time you have taken up the matter of exclusive rights in foreign territories, and their infringement, in the columns of the Moving Picture World and Cine-Mundial, and you should keep on hammering at it until the evil has been eliminated. Outside of Argentina and Brazil, where the local laws offer some protection, the other republics do not recognize any cinematographic copyright privilege and anybody possessing a picture can show it. However, after many years in this business, and as a result of thorough investigation, I have come to the conclusion that the trouble lies right here in the United States. I am satisfied that 95% of the duped, pirated and stolen films shown in Latin America are shipped from two or three ports in this country—New York, of course, being responsible for the lion's share.

"The title question is another important one. It seems to me that American manufacturers do not realize the value of having their productions properly presented before Spanish and Portuguese audiences. Fox, Pathe and Universal are the exceptions, and, as far as I know, none of their pictures has as yet been marred by faulty titling. In the other American films that I have seen in South America, the titles, as a rule, were so short that they could scarcely be read, blurred and, to make matters worse, poorly translated. Even the titles of "Civilization" were full of errors.

"My last trip from Chile all the way down to Panama proved exceptionally interesting, and I have no doubt that it will turn out profitable. I found conditions changed in many places. In Nicaragua and Costa Rica, for example, the authorities have barred the exhibition of serials and all other films dealing with detectives, thieves, robberies, murders, etc. In San Salvador, the most progressive city in Central America, I had a chance to observe a thrilling advertising fight between two rival moving picture managers. One of them Luis Bustamente, had purchased "The Million Dollar Mystery" and was advertising it as an extraordinary feature, making it quite plain at the same time that extraordinary admission prices would be charged. Then Miron Estrada came along with another copy of the same film, and, just for the pleasure of smashing his friend and brother manager, announced that he would release the picture in his theater at the usual 10-cent price. The night of the release, when both managers had brought down the price to five cents a throw, the town was hit by an earthquake and Miron Estrada's print and theater were entirely destroyed. The next day Mr. Bustamante's copy was playing to full houses—admission price, $1.00.

"In Central America I found a gentleman of color—very deep color by the way—acting as local representative for a New York firm the name of which, if I remember rightly, was the Central American Film Service. This man was renting film at the rate of $5 a month and doing, naturally, a great deal of harm to the business. Among other pictures, in a more or less dilapitated condition, he was exploiting a copy of "The Broken Coin," with two reels missing.

"Although some of the southern republics are jealously neutral and the governments will not allow the exhibition of any partisan photoplay, whether it be pro-Ally or pro-German, there are always some means of getting around this difficulty by using a little diplomacy. Here is an example. In Temuco (Chile), a city where the Germans are as thick as flies, the manager of one of the local theaters was about to show "The Battle Cry of Peace." The posters for this film, as you know, have a very savage picture of the Kaiser wielding a burning brand in one hand and a murderous dagger in the other. The Germans, naturally, created an uproar the minute they saw them, and a protesting committee was immediately formed, with the result that the film, although it had nothing to do with the present war or the Germans, was barred by the authorities. Did the manager give up the fight? No, sir. He hired a painter, had

the Kaiser shaved and the dagger changed into a bouquet of flowers. The picture was shown without further trouble."

Mr. Herrera is a member of the firm Pairoa & Herrera, with headquarters in Santiago, Chile. They do not furnish programs, devoting all their energies to the exploitation of special features. Among their recent purchases, special mention should be made of "The Woman and the Law" (Fox), for which a record price was paid, "The Bar Sinister" and "The Fall of the Romanoffs." Mr. Herrera will remain in New York for one or two months.

A Voice From the Trenches

Eugene Lauste, Cinematographer, Is Making His Mark on the Battlefields of France.

25th April, 1918.

The Editor, Moving Picture World, New York.

Dear Sir: Just a few lines to thank you very much for the two copies you kindly sent me of the "Cine-Mundial," which duly reached me in the first line trenches last week. It contained an article on my father's invention, entitled "El Cinematógrafo Parlante," which I think was admirably written. I was specially pleased with the blocks, seeing I took the original photographs of all his instruments.

It may interest you to know that I was decorated with the Croix de Guerre" on April 17th. My citation reads:

"Soldat courageoux. Volontaire pour toutes les missiones pezillense. Il est particuliarment distingue en assurant une liaison parfaite dans des circonstances difficultes."

Sincerely yours,

(Signed) E. L. LAUSTE.

Mr. Lauste is a veteran of the moving picture industry. He was in this country for a few years and left for England in 1897 as printer for the American Biograph Company. Connected with different moving picture firms in various capacities he traveled in pre-war times through France, Italy, Spain, Holland, Norway, Sicily, Germany, Austria, Portugal, South Africa, British East Africa, German East Africa, Belgian Congo, Uganda, Australia, New Zealand, Tasmania, Canada and sundry other places.

Up to the time of joining the colors of his country—France—he held the office of chief photographer at the Gaumont Studios in London.

His many friends in the trade, here and in Europe, will surely be glad to know that after four years of war he is still very much alive and doing his best to make the sojourn of the Germans in France as unpleasant as possible.

American Pictures in Brazil

Photoplays Succeed Where Diplomats Fail—Chaplin and Hart Brazilian Favorites.

THE following article, published last week in the New York Sun, will bear reproduction. At this time when people are discussing essential and non-essential industries, it will not be amiss to emphasize the kind of service that is being rendered to the cause by American moving pictures in all neutral and allied countries. And it is a service that cannot be successfully performed through any other medium.

Rio de Janeiro, May 1.—Before the war the average Brazilian's ignorance of the American and his activities was vast—as vast as the average American's ignorance of the Brazilian and his affairs.

Now, after more three years of war confusion, the Brazilian has his ideas about the Yankee and fairly clear ideas they are too. The change was brought about by an utterly unexpected agent—the American motion picture film.

Much has been said and written about the tightening of Pan-American ties. Conventions there were at which representatives of the more than twenty western continent republics banqueted and made speeches. Commercial interests strove to weave tight the web of business relations.

Diplomats multiplied plans and policies of the common acceptance of the Monroe Doctrine. The press of the two continents clamored for a solidification of American interests. But the man who is "putting it over" is the impressario of the celluloid stage.

For it follows, as day follows night, that Pan-American ties of friendship are possible only when the friends are acquainted with each other. Seeing American implements of progress in action creates a commercial demand for those implements. Living scenes of the American in his home and business make the American character understood and appreciated, and the task of the diplomat becomes easy. Formerly he had to combat the notion that the American's soul was stamped with his dollar sign, and that his instincts were imperialistic.

Teatro Phenix, Rio Janeiro, Brazil.

Used European Films.

The interest aroused by screen pictures of America has caused demand for news and knowledge of the happenings in that country and the columns of the press now show a fair proportion of events "made in U. S. A." And the picture play's the thing that did it.

Before the war Brazil was receiving practically all of its motion picture films from Europe, principally from France and Italy. But the film business not being considered among necessities, it was one of the first to suffer. Many of the principal actors of European filmdom were called to the trenches, and the feminine portion took to Red Cross and knitting. Materials used in production of films were needed for munitions. Transportation to South America became difficult. The result was that the European supply of films was almost completely cut off.

Cinema Pathe, Rio Janeiro, Brazil.

There was wailing and woe in Brazilian "movie" fandom. But in the midst of this the American hero, with a sombrero on his head and an unerring six-shooter in his hand, came galloping to the rescue. He galloped right into the warm heart of the Brazilian, and presto, the maiden was saved, the stolen papers restored, the villain vanquished, and Pan-American solidification became as simple as a recipe for apple pie.

Enter Bill and Charlie.

There is scarcely a "movie" house in Brazil that is not showing American films. The same shows that are being put on in every city and village of the United States are doing their turns here, and probably at about the same time. The Brazilian is fond of "action" in his film plots and the American companies are giving it in a way never seen in the European product. William S. Hart, Dustin Farnum, George Walsh, Charlie Chaplin and all the other stars in the American constellation are twinkling to popular approval down under the Southern Cross.

The popular mind is vastly astonished and somewhat appaled at the movie version of the American girl. Her independence and freedom—her self-assertion and ability to manage for herself—the respect with which she is treated by men with whom she associates as with equals, is the cause of much lifting of eyebrows.

Incidentally, as the moving picture show is the Brazilian's favorite amusement and has had a tremendous development in this country, the American export trade on picture films is a considerable commercial item.

Inter-Ocean Activities

Becomes Sole Exporter of "Fulco" Line and Acquires Selexart Pictures.

THE first big news from Inter-Ocean Film Corporation since entering their own building at 218 West 42nd street, New York City, comes in the announcement by president Paul H. Cromelin of the taking over of the entire foreign distribution of the accessories and supplies

made by the E. E. Fulton Co., Chicago, Ill., known as the "Fulco" line. At the beginning the firm will confine itself to offering abroad such specialties as enclosed rewinders, bench rewinders, lugs, carbon savers and carbon adapters. Eugene H. Kauffman, who managed the "Speer" carbon campaign, will be in charge of the "Fulco" foreign sales drive.

Mr. Cromelin further announces that Inter-Ocean has secured the Selexart features for foreign distribution. They are "Honor's Cross," starring Rhea Mitchell; "Blue Blood," starring Howard Hickman; and "Social Ambition," with both Miss Mitchell and Mr. Hickman. The Lewis S. Stone features, "Inside the Lines" and "Man of Bronze" and a Robert T. Haines play, "The Victim," have also been added to Inter-Ocean's list.

Among the Exporters.

Gillespie Bros. & Co., an old-established commission house with offices at 11 Broadway, New York, has started a department for the exportation and importation of films and all kinds of cinematographic supplies. This firm has branches in the following countries: Great Britain, Argentina, Brazil, Bolivia, Chile, Ecuador, Guatemala, Peru, Dominican Republic, West Indies, and agencies in other territories. José Manuel Aragón, who recently severed his connection with Rojas, Randall & Co., is in charge of the new department. It is understood that the activities of Gillespie Bros. & Co. will not be confined to Latin America, their intention being to cover all the markets of the world available at the present time.

* * *

Jacobo Glucksmann, New York representative of Max Glucksmann of Buenos Aires, reports that in addition to a large number of Metro productions already finished, he has just contracted for the entire 1918 program of the Metro Pictures Corporation with exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. The deal was closed through the Export & Import Film Co., of New York. With the purchase of the Metro output, Max Glucksmann has materially increased his already large service of American productions in the territory covered by his firm.

* * *

B. Lichtig, who has represented the Universal company in the Antilles, Mexico and Central America for nearly two years, has become one of the most important moving picture factors in those territories. According to Cine-Mundial's correspondent in Havana, the Campoamor theater, controlled by Mr. Lichtig and the only continuous performance house in the West Indies, is doing great business with Bluebird, Butterfly, Jewel and other Universal productions.

Teatro Campoamor, Havana, Cuba.

* * *

William Vogel, who owns the foreign rights on all the new Chaplin pictures, reports that copies of "A Dog's Life" have already been shipped to Panama, Chile, and to the headquarters of the Central American Film Company, at Havana, for distribution in Cuba, Porto Rico, Santo Domingo, Jamaica, Venezuela, Colombia and the Central American republics with the exception of Panama.

* * *

The Haworth Pictures Corporation, of Los Angeles, announces in the June issue of "Cine-Mundial" that its first picture with Sessue Hayakawa in the title role will be ready for release in the Latin American markets within a few months. This announcement will create a great deal of interest in the Southern republics, where the Japanese actor has many admirers.

* * *

David P. Howells has removed his office from 220 West 42nd street to the eleventh floor of 729 Seventh avenue. Chester B. Sawyer, New York representative for the Central American Film Company, which will handle Mr. Howells' "First National" pictures in different Latin American territories, has also an office in the same suite.

* * *

Arthur J. Lang, export manager of the Nicholas Power Company, left last week on an extended trip through Latin America in the interests of his firm. He will visit Panama, Ecuador, Brazil, Bolivia, Peru, Chile, Uruguay and Argentina. Mr. Lang expects to remain away from New York for nine or ten months.

* * *

The M. P. Sales Agency, of London, and the Australasian Films, Ltd., of Sydney, bought the Jester comedies for the United Kingdom and Australia respectively. Both deals were consummated through David W. Russell, of New York.

* * *

Havana will soon boast of a large theater specially built for the exhibition of moving pictures and equipped with all modern appliances. The corner of Prado and Neptuno streets has been selected as a site, and it will have seating capacity for 1,100 spectators. The name of it will be "The Rialto."

* * *

W. H. Productions Co. announces the following sales: Five Bessie Barriscale features for France to M. Monat, of Paris; "Carmen of the Klondike," for South Africa, to the Apex Films, Ltd., of Johannesburg; and for Norway, Denmark and Sweden to John Olsen & Co.

* * *

Alvarez, Arrondo & Co., of Mexico, are advertising in the local trade press "Enlighten Your Daughter," an Inter-Ocean controlled production, and "Who Will Be Number One," presumably the Paramount serial of similar name.

* * *

The Cuban Electrical Supply Company, with headquarters at Havana, has been appointed agent for the Nicholas Power Company in Cuba. The deal was closed during A. J. Lang's recent visit to the neighboring republic.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

46—A firm in Cuba is in the market for educational subjects as well as extraordinary features with titles and paper in Spanish. It is also interested in securing a copy of "Cabiria."

47—A man in San Juan, P. R. wishes to represent a producing or exporting company in Porto Rico.

48—A man in Tacua Chile is in the market for new and second-hand film.

VIVIAN MARTIN RENEWS PARAMOUNT CONTRACT.

With the announcement of the renewal of Vivian Martin's contract with the Famous Players-Lasky Corporation for another year, comes also the statement that she will begin work immediately, upon the completion of "Viviette," in which she is now engaged, on a picture under the direction of James Young.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Industrial, One Agricultural, One Topical, Two Military, One Travel, and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Fox Farming at East Northport, L. I." (General Film).

A HALF reel showing how one of the most productive industries is carried on. The fox farm at East Northport, L. I., where silver foxes of great value are reared for their fur has been photographed in a way that gives us unusually familiar views of these animals, which at the slightest strange sound will take to their holes for weeks at a time, coming out only at night. Evidently the avenues to their underground homes had been closed up, for they are seen to rush about their pens frantically hunting a point of escape. Finally a chicken hung in the middle of one of the pens lures one of the foxes to a more prominent position in the picture and makes him forget his fear.

"Transplanting Nuremburg" (Universal).

The transferring the world's toy making center from Nuremburg, Germany, to Winchendon, Mass., is the subject of an interesting series of views in the Screen Magazine No. 74. The manufacture of mechanical toys such as tin autos and boats, of a toy cannon, and of a toy piano are attractive features of the picture. Then there is the making of blackboards and the assembling of rocking horses, all of which interest.

"War Garden Hints" (Paramount-Bray).

The 122d release of the Pictograph gives an excellent idea of how to manage not only a war garden, but any garden if you really want things to grow. Miss Grace Taylor, an energetic young woman connected with the United States Department of Agriculture, demonstrates in closeups just how the work should be done. She spreads the fertilizer, digs the ground and turns it under, and then sows the seed. When the seed has been transformed into plants she shows how to care for them. One of the things to which she draws particular attention is the planting of beans, which she tells us should be planted with the eye down. Closeups of the sprouted bean, planted both ways are shown by way of illustration.

"Building Liberty Hospitals" (Paramount-Bray).

An interesting and well-illustrated subject in the 122d release of the Pictograph shows us a new type of ward for a field hospital. This ward is known as the Liberty Field Hospital Ward, and has been presented to the country as one of the contributions of the American Museum of Natural History to the national service. The plans for this ward were executed by Harry F. Beers under the direction of President H. F. Osborn. The idea is based on the remarkable results obtained in an English hospital when cures were effected by direct exposure of the wounded to the open air and sunshine. The ward is built in portable style and is seen in the picture under erection.

"Our Engineers Win Renown 'Over There'" (Universal).

In the Universal Screen Magazine No. 74 will be found some illuminating views showing the splendid kind of work our army engineers are doing on the battle front of France. It shows them after throwing aside their picks and shovels helping the British and French to maintain their positions against the enemy. It also shows them on the hike and building pontoon bridges.

"Britain's Bulwarks," No. 4 (Pathe).

This series of actual scenes connected with the present war is destined to have great historical value, as it gives intimate glimpses of conditions on the British front of an official character. This number gives some excellent views of a German prison camp in England, showing the humane treatment of prisoners and the occupations and amusements provided for them. The second half of the reel shows King Albert and Prince Alexander of Teck on a visit to the British front. The devastated trenches of Thiepval and the war torn valley of the Ancre are pictured.

"Yosemite in Winter" (Pathe).

A winter subject, showing this famous park under a mantle of snow. The various waterfalls are pictured, also Glacier Point, Union Point, Balanced Rock, Glacier Point Hotel and other features. Two mountain climbers are also pictured doing daring stunts on slippery trails.

"Educated Seals" (Universal).

One of the most entertaining numbers in the 74th issue of the Screen Magazine are some views of educated seals performing juggling tricks. These well trained animals do the most marvelous things from balancing balls on their noses to playing musical instruments. Those who have seen performing seals on the vaudeville stage or at the circus will be able to appreciate the attractiveness of this number.

Films for Civic Betterment

Municipal Reference Library of New York City Gives Screen "Once Over" for Productions of Civic and Educational Value—Metro Scores.

ANOTHER evidence of the acknowledged usefulness of the moving picture screen is given in the fact that the Municipal Reference Library of New York City has been preparing under the supervision of Librarian D. W. Hyde a bulletin of screen productions of civic and educational value to be sent broadcast over the country. This, published periodically, will be used for reference by communities and organizations wishing to utilize highgrade pictures in their work of town betterment, health campaigns and patriotic propaganda. The Library plans to use constructively for the national benefit the widespread interest in moving pictures.

The subjects in which they are especially interested are Americanization, fire prevention, milk supply, sanitation, food conservation, health education, engineering, police departments, public works of utilities, child welfare, city betterment, city planning, recreation, municipal gardens, etc.

An announcement from the Metro Pictures Corporation states that the following productions of their make have been chosen for recommendation: "Help Wanted" (Drew Patriotic comedy); "The Patriot" (food conservation); "Gas Logic" (Drew comedy on fuel conservation); "The High Cost of Living"; "My Own United States"; "Lest We Forget"; "Her Boy"; "Draft 258"; "Her Greatest Power" (story of girl chemist); "The Slacker"; "The Legion of Death"; "The Landloper" (on impure water supply); "The Upheaval" (story of graft reform); "God's Half Acre" (philanthropy); "The Sunbeam"; "The Eternal Mother" (child labor); "Red, White and Blue Blood"; "The Hidden Spring," and "Under Handicap" (showing western reclamation projects).

Questionnaire Reveals Film Tastes

Travel and Western Tie for First Place With Children of Schools of Onawa and Des Moines, Iowa.

THERE have been comparatively few careful studies of the subject of motion pictures in relation to young people. Miss Irene Farrell, instructor in Latin and English in the high school at Onawa, Iowa, population 2,500, has taken a deep interest in the subject, and recently made a careful survey in the high schools of that town and of Des Moines. It was conducted by means of a questionnaire.

The results indicated that high school pupils want entertainment of this kind about twice a week. In Onawa and Des Moines, they usually go with their parents or with their friends. Their reading habits were affected, one-fifth finding that the motion pictures, probably the news weeklies, increased the desire for newspaper reading. General reading was not so widely influenced, except that in every case where a picture was based on a book, there was regis-

tered an increase in the desire to read the work. News weeklies and picturized novels were found to have been very helpful in the study of current events, geography, and history and picturized novels in English. Those suffering from eye trouble due to optical ailments were the only ones whose eyes suffered from looking at motion pictures. Miss Farrell summed up as follows:

"The kind of picture given first choice was 'Spectacular,' which claimed its rank by a single vote over 'Travel' and 'Western,' which tied for second place, which likewise by a single vote ranked above 'Romantic,' 'Comedy' and 'Educational,' all of which peculiarly were given third place. 'Thrillers' and 'Tragedy' were relegated to the background, the former receiving three votes, the latter but one. From the opinion as regards 'Thrillers,' we conclude that the pupils' taste must be refined and literary, but in respect to tragedy, when we consider that in school much study is made of the classic tragedians, Shakespeare especially, we conclude that we are teaching something naturally disliked or possibly we conclude that the tragic appreciation needs stronger cultivation. Perhaps the pupils have in mind the overworked tragedy—as one boy says, 'I dislike the tragedy in which the hero's manly breast heaves with suppressed emotion.'

"'Educational' and 'Travel' proved to be the kind remembered the longest, while 'Comedy,' which ranked third by choice of subject, received one vote for being longest remembered.

"As a result two points stand out as important and valuable. First, the children are as a whole appreciative of the best in pictures and are vitally impressed by the best, and second, motion pictures may be used to supplement class room instruction with positive and effective results. It is advisable to encourage the best pictures; it is sound educational doctrine to use this additional method of instruction."

Mexico on the Screen

Educational Films Corporation of America Releasing Splendid Series of Mexican Films.

IN spite of the fact that the twelve-reel series "Mexico Today" which is being handled by the Educational Films Corporation of America opened at the Rivoli theater, New York City the closing week of May, its general release is set for June.

"Mexico Today" represents the work of George D. Wright, a young American who has been settled in Mexico City for several years. The fact that he was in partnership with a native Mexican afforded him unusual facilities for picturizing all the aspects of native Mexican life. Among the subjects of these one-reel films are: The Heart of Mexico; Picturesque Industries; History and Architecture; Market Days and Fiestas; The World's Most Useful Plant; The Floating Gardens; Life in the Indian Villages; In Silverland; A Modern Hacienda; The Power House of Mexico.

New Series of Anthropographic Films

Social Life and Environment of Mongolian Tribes of Arctic Siberia and America Arrives at Seattle.

FOUR reels of anthropographic films which promises to be interesting has been photographed by Frederick Yanegich, of 415 Madison street, Seattle, Wash., and brought to that city to await the most suitable marketing

These films are said to cover the social life and environment of the Mongolian tribes of Artic Siberia and America. Each reel contains about 650 feet of action and 350 feet of titling, and each covers a different subject which is said to lead logically to the following reel.

Not having seen this series of pictures we are not in a position to qualify as to their merits, but we are glad to announce to the trade the news of its existence.

Items of Interest.

The Strand theatre, New York City, is running as a trailer to its topical review, Topics of the Day told in "title form" and arranged by the Literary Digest from the press of the world. The Topical Review for the week of May 19 also contained Part I of the Story of the Hun Drive at Picardy from Pathe, and also a Ditmars number from the Educational Films Corporation of America entitled "Night Animals." "A Coorial on the Oronoco," the fourth number of the Outing-Chester series, formed one of the features of the program.

* * *

The 77th issue of the Universal Screen Magazine for release June 29 contains among its most attractive subjects, "Studies in Insect Life," covering plant lice, the tomato grub, and other vicious species. It also tells the story of the peanut industry from the planting and gathering of the nuts to their conversion into peanut butter. Safe and unsafe methods of canoeing are also shown, as well as the rearing of young squirrels.

Fred Stone Starts for West Coast

At the Lasky Studio Comedian Will Begin Work on a Production in Which Athletic Stunts Are Featured.

FRED STONE, famous eccentric comedian and one of the best known musical comedy stars on the stage, left June 2 for Hollywood to begin his motion picture work at the Famous Players-Lasky studio, where his first Paramount pictures will be produced. Mr. Stone the night before completed a season's run in "Jack o' Lantern" at the Globe theater. Mr. Stone could well have played "Jack o' Lantern" all summer, but he is anxious for what he terms his vacation, which this summer will be found in his motion picture work.

Mr. Stone's first Paramount picture will be a circus story, written by John Emerson and Anita Loos especially for him, and will be directed by Donald Crisp. Work will begin at the Lasky studio June 10. In this picture the acrobatic comedian will have opportunity for performing stunts which are impossible on the stage. As he says himself: "I expect there will be hundreds of feet of acrobatic features which I have never before performed in public, but which I have been practicing daily, not only this season, but in seasons past. These stunts could never be presented on the stage, but in motion pictures they will be easy.

"In my first picture there will be a dozen or more new stunts which I have never shown to the public, such as leaping over seven horses, doing all sorts of trapeze stunts, roping six head of cattle at once, and many others of this nature," said Mr. Stone. "The beauty of the story, as I have gathered from the scenario, is in the fact that there will be a reason for bringing in these various athletic features. As a matter of fact the story is practically, as it stands, the story of my own life, and naturally I am very keen about it."

Vance Joins New Producing Combination

Author to Be "Production Analyst" of the Ince-Sawyer-Lubin Company.

FOLLOWING the announcement of the formation of a company to produce "Ralph Ince Film Attractions," with Ralph Ince, Arthur H. Sawyer and Herbert Lubin as the moving spirits, a statement was issued by Mr. Sawyer relative to the acquisition of a famous American novelist who will be added to the personnel of the new organization.

Louis Joseph Vance is the author. As a result of contracts closed between Mr. Vance and the Ince-Sawyer-Lubin combination the writer will play a prominent part in the preparation, construction, titling and supervision of all of the special vehicles to be released by the company.

A special executive capacity has been created for Mr. Vance whereby he will not only furnish several original stories, but also will occupy the position of "production analyst." In this capacity he will bring all his constructive knowledge of story writing and the drama to bear on each attraction before it is placed in production.

VISIT COAL CONVENTION AS GUESTS.

E. W. Hammons, vice-president and general manager of the Educational Films Corporation, and Miss Caroline Gentry, co-author of "The Romance of Coal," attended as guests the convention of the National Coal Association of America, held May 28 in Philadelphia.

Mr. Hammons and Miss Gentry went there to meet many of the operators who have declared a friendly interest in the coal picture and to report the progress that they have been making. Many so-called industrial pictures have been made that have dealt in a more or less detailed way with the coal mines, but "The Romance of Coal" is the first literary and artistic attempt to use a great industry as a background for an entertaining story.

BINDER GETS SEND-OFF FROM BIG-U ASSOCIATES.

Oscar C. Binder, assistant auditor for the Universal Film Company, has left for Camp Upton in answer to his call in the draft. Before leaving he was presented with a Masonic ring and a purse by employees of Universal.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Futile Argument.

SEEKING to traverse a recent statement an exhibitor seems to argue that advertising does not pay. He has lately come into the management of a house largely advertised by the previous management, but he argues that this costly advertising did not pay. He has cut down the size of his newspaper space, runs reissues of features alternating with first runs, and points with pride to the greatly increased profit he is showing on the box office statements. On the face of it he has all the best of the argument. The house is making more money than it did when it paid a large film rental and took half-page spaces in the newspapers. But the exhibitor does not realize that he is running upon the reputation builded by those earlier advertisements, and that presently he will be found out and a slump will ensue that will be gradual at first, but, acting with increasing celerity, will in time bring the house to a position where only another and even more expensive advertising campaign, backed by newer film, can possibly pull the house back to the position it now occupies. A single newspaper spread cannot make a clientele, nor can the occasional omission of heavy advertising break it down immediately. Success comes only through a long and persistent campaign of advertising. A management cannot use a ten-inch space for months and expect to pull a half page business immediately upon the insertion of a half-page advertisement. The half pages must be repeated with reasonable frequency if a permanent clientele is to be built up. The single half page will undoubtedly bring into the house more than its cost if the advertisement is properly written, but steady, permanent results come only from steady and persistent advertising campaigns, and what has been built up by patient endeavor cannot be overthrown in a day. A house well advertised for a couple of years will live on that advertising for from six months to a year. The impression has been created that the house is desirable. Patrons will be slow to realize that the change affects the value of the show, but inevitably they will make this discovery and stay away in increasing numbers, and they will be slow indeed to respond to a new campaign to regain business. This is a trap into which many inexperienced managers fall. They come into a well advertised house, and are pleasantly surprised to find that business holds up in the face of a materially decreased advertising appropriation. They at once plume themselves upon their superior ability which enables them to dispense with the heavy newspaper bills and still do business, and this frame of mind continues until they awake to the true facts too late to regain easily what they have so easily lost. Advertising will last beyond the period of advertising, but unless the house is to be dumped it will not last long, and the last state of the house will be worse than the first. We have seen this happen in New York houses and in small town theaters. It never fails to work out, and the manager who argues that he is saving money through dropping his advertising to a minimum is assuredly digging his own grave.

Bad Breaks.

Jimquin, formerly of L. A., but now of El Paso, sends in an advertisement for "The Whispering Chorus" in which the printer makes the types say that "Conscience doth make cords of us all." A Mexican program announces the appearance of a certain feature "with the famous actor, William Fox." He also tells of a tent show in a Mexican town which on one day announced a show for men only, and offered as the unannounced attraction the Passion Play. The crowd burned down the tent after smashing up the seats for kindling. Reminds us of the good old days of the store fit-up with the innocuous cooch for a "blow-off."

Hooked Up.

P. E. Coe, of the Theater Louisiana, Baton Rouge, La., gets right up to the minute with the Liberty Loan announcement. It runs:

BUY A
LIBERTY BOND

By all means—but you can also help Uncle Sam by attending this theater regularly. The two cents war tax on admissions you pay is part of the $100,000,000 yearly collected by picture theaters for the Government.

We have changed the original text to the extent of adding the last three words. "Collected by picture theaters" is a bit vague. The addition of "for the Government" leaves no question as to the disposition of the money.

Doing His Bit.

C. D. Buss, of the Third Street theater, Easton, Pa., is now a member of the photographic division of the Signal Corps, and is stationed at Columbia University, New York. We are going to miss his work for the Third Street, for Mr. Buss is one of the oldest friends of the department—and one of the most alert.

No Cuts, but——

The Strand theater, Minneapolis, produces an excellent advertisement with merely a cut signature and type from the cases. This is a four tens in the Sunday paper, and the star is played up with a fifteen-line letter that is much to be preferred for advertising purposes to a meaningless cut. This is a lesson that so few exhibitors and advertising agents seem to have learned. All type is infinitely to be

preferred to a cut that means nothing. This particularly applies to portrait cuts so poorly printed that the identity of the player cannot be imagined. Some of the portrait cuts of Miss Pickford that are to be found in the advertisements are both wasteful and libelous.

Poor Lettering.

Here is another example of the foolishness of striving for effect. Possibly the cut will not show as badly as the original, which is taken from a quarter page, but there are white lines running down through the letters which give the effect of a poorly printed type letter at first

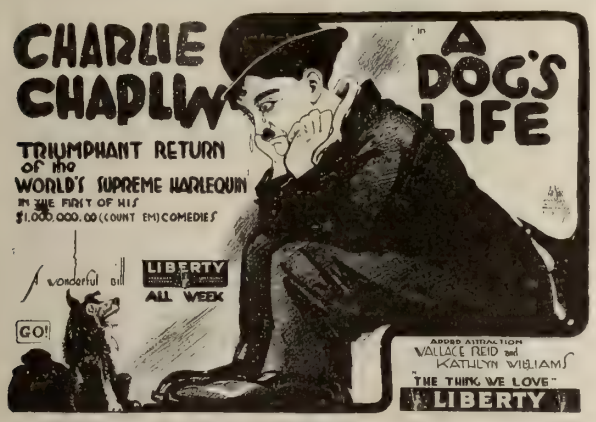
glance, and few will give it a second glance unless they are interested in the announcement of the house. Keep to solid black letters for your important announcement, and you cannot go far wrong. The place for fanciful lettering is not in newspaper advertising, but in more carefully printed announcements.

Ruff on Titles.

Referring to a recent comment on titles, Ralph Ruffner writes:

> There is something to titles, and there is something to advertising. It has come to pass that millions of our best dividend dealers travel by sound, and sound synchronized with proper advertising appeals. The bow on the violin string may vibrate a steel building, or it may make the tenant in the next room wrathy, it all depends. But if it is handled deftly it may get response from both, a unified balance of two distinctly different natures.

There is a lot to that. The title should be pleasing in sound, for a fluent and pleasing title will do a lot to help the sale, but sales should not be made on sound alone, but on the recommendation of the house. Some companies carry the attractive title so far that they take all the character of the picture away. Undoubtedly many persons want to see a picture "because it sounds interesting," but they do not want to be misled by the title. Ruff sends in his idea of a Chaplin



advertisement, but thinks that the artist might have injected more humor into the drawing, in which opinion we concur. The sketch is not humorous, though the posing is well conceived. Personally, we think that the laughing face would have been better than the tearful one. The comedy rather than the alleged pathos should have been played up.

Ruff Is Late.

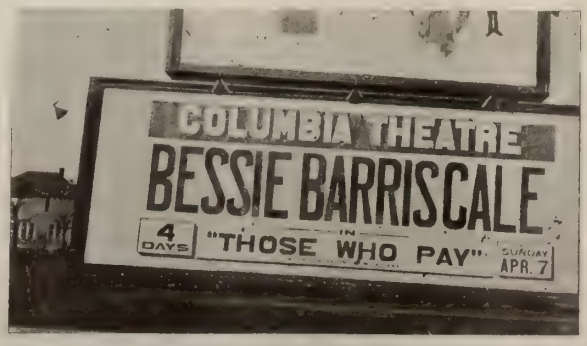
Ralph Ruffner writes that we can "step on" this one, and continues:

> For the benefit of the boys who have not favored our past donations, owing to the amount of space they occupy and the expense of putting them across, want to tip you off to one that doesn't cost a cent. We have found it a most pleasant means of banging 'em in the eye with a laugh and at the same time calling very, very definite attention to a forthcoming production.
>
> In this instance we will take Elsie Ferguson in "The Rose of the World." The usual method would be to announce her coming with a single slide. We use *ten*, adopting the K.C.B. style of disconnected sentences. During the running of these slides the audience is as quiet as "mice" except where the laughs ooze through. About the fifth slide it begins to get on their nerves, and the tenth slide drops 'em over the cliffff. Invariably the slides get a big hand, and when an audience will applaud an ad it shows conclusively where and how it hit.
>
> To begin with, we aim to grab their attention by our opening line, thus:
>
> Slide 1. "Here's a tough one:
> If you were a beautiful young woman and your first husband
> Slide 2. had been a dashing army officer who had died a hero, and your second husband was
> Slide 3. an old man of title and wealth, but stupid and so forth, whom you had married in a moment
> Slide 4. of weakness and
> Slide 5. you found your love for your first husband growing stronger and stronger until
> Slide 6. you could not bear the presence of your second husband, and to complicate matters
> Slide 7. if your first husband's best friend fell in love with you probabilities are you would
> Slide 8. beat it
> Slide 9. down
> Slide 10. here early Sunday, Monday, Tuesday and Wednesday and see Elsie Ferguson in "Rose of the World."
> Slide 11. We thank you."
>
> The foregoing text was taken from the press book furnished by Artcraft. We have altered it in one or two places to make room for a grin. Cut out all music during the running of the set; the silence serves as an added incentive to be alert for the unusual—and they'll find it.
>
> I would be glad to read through the department the results attending the use of the idea and suggestions for further embellishments. We are firm believers that an ad accompanied by a laugh is the best kind of an ad, consequently we eternally seek the humorous side of the public, and humor is entertainment personified.

Jusso! Now if Ruff will reach down his copy of Picture Theater Advertising and turn to page 54——! It has been a good idea for several years back. We forget who first sent the idea in, but it was someone in the mid-west, and the scheme has been worked to advantage innumerable times. We like very much Ruff's advertisement for Captain of His Soul, but we think that the companion advertisement for

the Columbia in the same issue is about as bad as they come. The artist has chopped up the lettering until you have to take a day off to find out what it is all about. That Apostle of Originality Ruff has on his staff should be pursuaded to give the titles half a chance. That's what the advertising is for. Any artist who draws a title in interrupted lines is a traitor and should be shot at sunrise. Ruff sends in some billboard studies. The two Jensen and Von Herberg houses maintain 55 stands weekly, all painted. About the niftiest is that for the Columbia, shown here. The lettering and frame are in gold with

the panel in green. It is a 24-sheet size. We do not like as well a set in which the star's name is painted in two colors—red and black—the upper half red and the lower black. Both colors have the same photographic value, so that the contrast does not show in the cut, but



we do not like two colored letters or letters that are set into a panel of two colors. They are not as easily read, and the chief aim of the billboard should be to get the legend read quickly and clearly. No one has time to stop and puzzle a billboard out. In the cut the streamer is green and the house name in white. The third example shows the star's name in white on black and the comedy in red. This is a better scheme. Legibility should be the first consideration, and all else should

defer to this. Ruffner explains that his principals believe in spending five dollars to bring in five dollars in the hope that more than five dollars will come in, and adds "The fear of spending money keeps a lot of guys from its companionship." There is a whole bookful in that quotation.

Gosh!

Think of spending $4,000 for advertising for a single picture! That is what S. Barret McCormick did for "My Four Years in Germany," at the Circle, Indianapolis, but he had the picture for two weeks (a record for a city the size of Indianapolis), and he went out into the country to get the patronage he needed. The Circle seats 3,100 people, and gave six shows a day for fourteen days. As the picture played to practically packed houses all of the time, it played to about 60,400 more persons than the population of the town. But

Written by the man who told the KAISER when asked to sign an ignoble document in order to gain his freedom —
"I'LL STAY HERE 'TILL HELL FREEZES OVER BUT I WILL NOT SIGN
AMBASSADOR JAMES W. GERARD'S
Startling book exposing Germany's plots and intrigues that brings you FACE TO FACE WITH KAISERISM
MY FOUR YEARS IN GERMANY
ALL THIS WEEK, STARTING TODAY
The Circle
Written By The Man Who Defied The KAISER
Authorized Film Version of
AMBASSADOR JAMES W. GERARD'S
Startling Book of Facts, not Fiction which tears the last Shread of secrecy from the Poisonous Web of German Intrigue
MY FOUR YEARS IN GERMANY
THESE ARE THE PRICES
Mornings and Afternoons, 15c and 25c
Evenings, 15c, 25c, 35c
ALL NEXT WEEK Starting TOMORROW
The Circle

Mr. McCormick did not merely hire the picture and let it make good for him. He knows that cannot be done. He booked the attraction and then set out to get his money on it. He knew that the former Ambassador was due in Indianapolis to speak for the Liberty Loan drive. He hooked up with the Loan Committee and he arranged to get the film pre-release so that it might open the day following the appearance of the distinguished visitor. The newspapers, as a matter of news, ran considerable material on the Ambassador for several days before his arrival, and McCormick hooked up with this by announcing the appearances of the speaker in his advertising. He used five-column advertisements to start the campaign and they ran the length of the page. The film barely made connections, but it got to town the evening before the opening, coming by special messenger. Meantime the country for a radius of fifty miles had been billed like a circus, and a large portion of the patronage consisted of persons who came from the outlying districts to see the film, for stress was laid upon the fact that this was an exclusive booking and that the film would not be seen in Indianapolis at any other house. Doubtless considerable money was brought into town to the local merchants by the visitors. After the first day the advertising included indorsements from the Mayor, the Defense Committee, and others, and one large department store even included a commendation of the film in its own advertising for the good of the propaganda. Every bit of the publicity given Mr. Gerard naturally reacted in favor of the picture from the smallest newspaper paragraph to the parade of 40,000 which the Ambassador lead and the rousing big meeting in the municipal hall it all worked for McCormick. But Mr. McCormick did not cheapen the presence of the author by seeking to arrange for a personal appearance at the house. He knew that such a move would defeat his own ends. He merely took the publicity that came to him naturally, worked in with the Loan Committee in giving all possible publicity to the appearance of the star of the loan drive—and broke another record. Four thousand dollars for a two weeks' advertising campaign is a lot of money, but it was only a fleabite to what it

INDIANAPOLIS THE FIRST CITY IN AMERICA OUTSIDE OF NEW YORK TO SEE
The Authorized Version
—OF—
AMBASSADOR
JAMES W. GERARD'S
Startling book that amazed America and brought this country face to face with kaiserism.
"MY FOUR YEARS IN GERMANY"
AMBASSADOR
JAMES W. GERARD
The Man Who Defied The Kaiser
—ALL NEXT WEEK—
Indianapolis' Guest Tomorrow, Who Will Lead the Liberty Loan Parade and Speak at Tomlinson Hall.
The Circle

brought in, and that is the real test. We regret we cannot show in detail the advertising campaign, but the three illustrations show, in order, the opening five-column displays, two four-fifteens and a four-sevens that gives a detailed example of how he hooked up with the Liberty Loan drive. And Mr. McCormick remarks, "A number of

exhibitors think I was 'lucky' to get the picture so soon after Gerard's visit." It was not luck. It was the same sort of hustle and forethought that made a star manager out of a newspaper writer. McCormick looks ahead and plans to win every legitimate advantage.

Did You Notice?

Did you have any of those Third Liberty Bond door knobs in your town? They were all over New York, and it is pleasant to remember that the door knob was invented by a motion picture exhibitor.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Coeditor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Not the Idea.

WRITES an earnest inquirer: "As I understand your idea, you want us authors to keep on writing stories withot trying to sell until the market gets good. Now suppose it takes two or three years for the market to improve and in that time I have written between one and two hundred stories. Am I to send out those stories in a batch? It seems to me that if all beginners followed your advice the market would be glutted." We think that if the correspondent keeps on writing for two years he will not, at the end of that period, send out those two hundred stories. He will find that about three-fourths of them are so poor as compared with his later work that he will be ashamed to offer them for sale in the condition in which they are in. The real idea of the waiting policy is not to have a huge store of ideas with which to flood the market, but to hold back the ideas that will not sell now against the time there is a demand, and, meanwhile, to make such progress in writing as to be able to realize that the stuff stored up is merely the foundation of a better story in every way. If the average author writes two hundred stories in two or three years (and this is far too many) he cannot but arrive at a point of judgment where he can see the faults of those early stories. He will not use them as mailing material, but as the foundations upon which to build better and stronger stories in the light of the newly acquired experience. The approximation to perfection comes only with practise, and the greater the practise the more nearly perfect is the product. We do not think it possible for a man or woman to write two hundred stories and not learn something from the endeavor, and since this is the case, the writing of the two hundredth will help the sale of the first production when the proper time comes. Don't sit with your stories in your lap all ready to dump them into the first available market. Fix them up before you send them out, and send them singly.

Ware the Wildcats.

Shun those local companies that are springing up all over the country. Possibly some of them will pay at first while the money from stock sales is coming in, but most of them are stock-selling schemes and nothing more, and they are not buying stories. You stand no chance at all in such a case.

A New One.

One author at least showed some originality when he sent out a couple of scripts with "Liberty Bonds accepted for this story" typed across the face. The trouble was that the smallest Liberty Bond was worth more than the story.

Two Opinions.

One old-timer writes that the market is completely dead, and another of the old guard writes that he has turned again from fiction to photoplay "on account of the growing demand." You may take your choice.

Too Long.

A beginner writes that he is putting in ten hours a day studying photoplay writing, but that he seems to make no progress. He is overdoing it. A person can go stale on ten hours a day at any job. Put in two or three hours a day and you are doing about all you can do.

A Copyright Question.

An author wants to know if he can use an incident related in a news dispatch from the front. There is a copyright line over the story, which is sent out by a news-gathering syndicate. The incident will work in nicely in a story he is writing, and he wants to know how to get the right to use it. If he is certain that the material appeared as a news item, no copyright line will protect the matter. News is in the public domain and cannot be protected by copyright, no matter if a copyright line is used above it. It has been ruled that even a fictitious incident presented as news loses its privilege if so presented, so the writer can lift the matter without arrangement with any one. Copyright in such a case could apply only to the special form of words in which the story is told.

Telling the Director.

Authors are too fond of trying to boss the directors by inserting into their stories elaborate explanations of just how a thing should be made. This is not only useless, but irritating. The studio staffs know how to do their work. They ask only for stories to produce and to clutter up a manuscript with elaborate details as to how to get tableau and light effects or how to build the clock in which the ever-present papers are hidden is an excess of care that will bring nothing to the author save rejection slips. Depend upon your story. Do not trust to light effects to excuse an absence of plot.

Hoist Up.

Last week we invested in a bookkeeper's stool and had it cut down to a 24-inch height, then we put on socket casters and now we write sitting on the seat and not on a pile of newspapers balanced on the top. Regular typewriter chairs do not come this height, but it is a comfort to be able to get your elbows above the work. Try it some time by building up a chair, and if you like it you can have a platform made that will raise an ordinary kitchen chair to the proper height if you do not want to go to the cost of a special stool.

Changing Over.

A writer says that he is going out of town for the summer and wants to know if changing over to a portable machine will spoil his touch on one of the heavier makes when he returns to it in the fall. We think that he will have trouble as to speed for a couple of weeks on both changes, but this letting down in speed is only temporary, and the portable machines are very handy if one is moving about much. We ship our regular machines if we expect to be out of town for more than two weeks, and find the scheme works well and is not as expensive as it sounds, but then we have a battery of machines and can start one or two machines off ahead of our own departure, ensuring the arrival of the machine before we get into the new town.

Indigestion.

"I have been floundering around trying to digest what I have read in books and magazines," comments a student. Usually too many books bring on an attack of acute indigestion. It is better to carefully select one standard text book, by getting from the public library what they have on the subject and making a selection. Master the teachings in that and then—and not until then—read the others, accepting as fact only such statements as may logically be adopted. Each writer on photoplay technique—and there are no exceptions—had his personal preferences, which may be in direct violation of the preferences of others, though both may be substantially correct. One author, for instance, may number his scenes in the middle of the page, a second may favor a marginal numbering, and a third declare for the inset number. All three forms would be substantially correct, and to keep changing the placing of the scene number would militate against the work of the student. It is best to accept a form that is simple and convenient and to adhere to this until a studio job is had, when, of course, the author will use the form most favored in that studio. Nothing is more confusing to the beginner than to try to reconcile the teachings of half a dozen writers, where the differences are merely matters of opinion. Accept one good form and adhere to that.

Don't Send Them In.

It seems to be necessary again to remind authors that we will not read manuscript stories. We cannot spare the time, for one thing, and we will not make the time, for another. This applies with equal force to fragments of a script. Don't send them, please.

Do It, Anyhow.

In commenting upon a script recently, the Writer's Magazine said that it was not necesary to type with author's name and address upon every sheet of manuscript, "though it did no harm." It is not necessary, it is very true, but it is a wise precaution against the loss of one or more sheets, and rubber stamps are so cheap that no author should omit this precaution.

Criticism.

There is only one criticism that really amounts to anything, and this begins "enclosed please find release slip for ——."

Add This.

When you say that a plot of yours is absolutely new, add "to me." There is nothing to prevent someone else from thinking of the same thing, and it may be that you have been beaten to it.

Use the Library.

If your home library is small, learn to use the books in the public library. If you have no late encyclopedia and are not certain of your facts, take the time to go to the library and look up the data, that you may get it right. You will find most librarians anxious to help you, and in time you'll learn your way about without assistance.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars

Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The Transverter.

On my recent visit to Cleveland I called upon the Hertner Electric Company, makers of the Transverter, and had a pleasant visit with D. C. Cookingham, sales manager.

Since the Transverter first appeared, several improvements have been made in its construction, the most important ones being the ventilating system and the construction of the coupling which joins the AC rotor with the DC generator shaft.

The first machines built were fitted with couplings of machinery steel. These couplings were keyed and had a pressed fit on the rotor shafts, the DC armature shaft being keyed and given an easy slip fit into the coupling. The company's experience was that if a customer removed the DC armature for the purpose of truing up the commutator there was a good chance of the end of the shaft, designed to fit into the coupling, becoming slightly injured and that if while in that condition it were forced into the coupling, it would be difficult to remove the armature when occasion again required. The first change made in order to eliminate this possibility was to fit the machines with couplings which were hardened and ground. The dissimilarity of metals composing such a coupling and shaft to a large extent eliminated the possibility of the shaft sticking in a coupling so tight that it could not be drawn out.

This did not, however, eliminate the possibility of rust accumulating so as to effectively join the coupling and shaft and prevent the two being taken apart and, in order to eliminate all of these possibilities, the later machines have been fitted with a flange type of coupling, either half of which is keyed and has a tight pressed fit on its respective shaft. In the outer edge of the flange of this coupling is a ⅝ square pin rigidly attached to one-half of the coupling and having an easy fit in a slot milled into the flange of the other half of the coupling. This is much stronger than the original type coupling and makes the taking down of the machine a very simple matter.

At the time this improvement was made the machines were fitted with a centrifugal type fan and a new type center section. The design of the fan is such that it sets between the two halves of the coupling and is driven by the same driving pin as is used for driving the DC armature. The center section of the machine which joins the AC stator to the DC generator frame has four long, narrow openings, which permit the fan to draw a much larger volume of air both up through the AC motor, down through the DC generator, and out through the openings in the center section. About four times as much air is drawn through these new type machines as through the older type, which is, of course, a wonderful improvement in the ventilating system, so that while the machines have the same capacity rating as originally, they will run much cooler.

Another improvement noticed is in the design of the inspection covers, four of which are in the top yoke to facilitate inspection of the brushes and commutator, and to provide ventilation. In the original design of the machine it was necessary to remove screws in order to remove these inspection covers. The new design is such that one need only back the screws off in order to remove them. The screws cannot be taken out, therefore there is no possibility of accidentally dropping one of them down into the machine where it could cause damage.

Some improvements have also been made in Transverter cabinet panels. They are now made entirely of steel, the panels "A" and "B" having the generator field regulator, voltmeter and ampere meter mounted on the steel door which forms the face of the cabinet. This door is hinged so that when open all mechanism and connections are accessible.

One notable improvement is the addition of a double coil relay in panels supplied with double arc transverters. Before explaining what the relay accomplishes it is well to review the current characteristics of double arc transverters. It will be recalled that in my first description of the Transverter, in going from one arc to two, the amperage remained constant and the voltage delivery of the generator doubled.

It is stated by the engineer and designer of the Transverter, J. H. Hertner, that in order to get constant current over an operating voltage range from 50 to 110, which is required for one or two arcs respectively when wired in series, a generator having an open circuit voltage of approximately 200 or more must be used, and that such a high voltage would seriously overheat the shunt fields of the generator were some one to negligently permit the machine to run on open circuit for more than a short time. It is in order to prevent such a possibility that a relay is used having its windings in series with the shunt fields and the regulator. This relay is adjusted for a maximum voltage. When the voltage exceeds that it automatically inserts the entire resistance of the field regulator in the field circuit. This is likely to occur only in case of the machine being run open circuited with strong field adjustment, but when all of the regulator's resistance is inserted in the field circuit it weakens the generator's field strength to such an extent as to cut down the open circuit voltage of the machine to much less than that which the fields would be capable of standing continuously, and in this way it protects the field coils against overheating. As soon as the arc is struck the relay restores the regulator connections to normal operating conditions, and in order to make doubly sure it will do so the entire current of the arc load is passed through a series coil, which is also on the relay, but in such position as to reverse the action of the relay's working element. This also compensates for any slight misadjustment of the relay which may take place, due to wear or other cause. In short the additional feature safeguards the machine against the human failings.

The Argus Lamp & Appliance Company.

The Argus Lamp & Appliance Co. of Cleveland, Ohio, is marketing an apparatus known as the Sheck Universal Adapter—same being a secondary lamphouse designed to be attached to the front end of the regular lamphouse of standard projectors. The apparatus I have examined and find that with some late improvements tending to strengthen the construction, it will meet all the requirements of the service it will be called upon to perform.

The Adapter is attached to the regular projector lamphouse by removing the condenser casing therefrom and drilling four holes through the front end to receive the holding bolts. It has all of the adjustments necessary to focus the incandescent lamp, has ample ventilation and the necessary adjustments for handling the mirror to focus the filament image between the filament coils of the lamp. This apparatus has the approval of the Projection Department and is recommended for favorable consideration to those proposing to install Mazda Projector Lamps.

During a recent visit to the office of the Argus Lamp & Appliance Company I had the privilege of meeting Mr. Cudmore, who is one of those solid, substantial citizens, fully and entirely filling the chair he occupies. Also, according to the report of mutual friends, Cudmore is what our friend the Swede would term "a Guide Faller."

The arguments I have had with Brother Cudmore had to do with certain statements made in Argus Lamp & Appliance Company bulletins and advertisements. Friend Cudmore has made certain claims as to the maximum possibilities of the Mazda lamp, with which I was not able to agree, but this has nothing whatever to do with the apparatus the company is marketing. My position with regard to the limitations of the Mazda lamp in its present stage is well known and needs no repetition. The Mazda unquestionably has a field, which it will fill and fill very acceptably. Mr. Cudmore says that it is not the intention or practice of the Argus Lamp & Appliance Company to try to displace the carbon-arc for motion picture projection in motion picture theaters or any other places where the present carbon-arc motion picture projection apparatus and the projection conditions are not within the limitations of present types of Mazda projector lamps as established and recommended by the Mazda lamp manufacturers. In proof of this he submits the fact that in every case the company insists on having complete information relating to present carbon-arc equipment before making recommendations for the installation of Argus equipment with Mazda projector lamps.

He Seconds the Motion.

Evan Skelly, New Orleans, Louisiana, arises, makes his bow, gets the floor, and seconds the motion as follows:

> I second the motion that a left hand projection machine be placed on the market. In my opinion W. L. Russell, Deming, New Mexico, has the right idea. I agree with his contention that the projectionist should be stationed between the projectors. Now that very nearly all projectionists in this country know how to construct a dissolver for their projectors, it is no longer necessary that the machines be placed so close together. By having them spaced a little further apart all the necessary instruments, such as voltmeter, ammeter, switches, telephone,

shelf for the slides and rack for tools can be placed between them. In my opinion the first projection machine manufacturer who takes this step will prosper thereby. I think the projectionists of the country should wake up and express their views on this subject. It is both interesting and important. Will you kindly send me a folder, describing the new Westinghouse Krantz automatic jack switch?

You have sent no street address, therefore I could not send a folder. Address the Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa., Publicity Department. They will be glad to forward the folder you desire. By the way, what has become of our old friend, Turo Glucksman?

Projecting Small Picture on Short Throw.

Charles E. Keeril, Kansas City, Missouri, contributes the following:

In May 11 issue I see where Mayo Foster, Nashville, Tennessee, asks about projecting an 8-foot picture at 40 feet. I am a cameraman with Gaumont News; also run a projector for a church occasionally, using an Edison Exhibition Model machine. The current through a Power's 15-25 ampere rheostat. Project a 7½-foot picture at 40 feet. The wiring is too small, and heats up when rheostat is adjusted for 15 amperes. In spite of these handicaps I get a fairly good picture if the film is of ordinary density, though it is not, of course, what one would call brilliant. Current, A. C.; carbons, 9/16 inch Electra; screen, a heavy, duplex window shade, white on one side and green on the other. In spite of low amperage, which must be under 15, I get a clear field without any unusual amount of attention; probably a little greater frequency of carbon feeding is required than when using heavy amperage. Cannot say for certain, as I have handled high amperage arc but very little. I contribute this in the hope that it may be of use, and thus partly repay you for the aid I have had from your department. Have had several arguments with a projectionist and a photographer about distance of projection. You say in second edition of Handbook that, provided picture size remains the same, distance of projection has little effect on screen illumination. You may have changed this in the third edition (Not materially.—Ed.), if so, I beg pardon for what follows: The projectionist I discussed this with said the throw had a very great effect on two pictures of the same size, with the same amount of current, but was unable to tell me why. The photographer dropped a hint which caused me to reason as follows: He said that long focus lenses were slower than the short focal length ones, which caused me to think that the aperture acts the same as the diaphragm of a photographic lens, except that it is fixed instead of adjustable. By this I mean that the aperture limits the opening of the lens the same as does a between-the-lens diaphragm. Since the aperture is fixed for lenses of all foci, the shorter the foci the faster the lens. This is illustrated by two lenses of 6 and 10-inch focal length, but both having an effective diameter of one inch, the speed for the former being F-6 and the latter F-10. This tends to prove that long focal length projection lenses do not pass as much light as those of shorter focal length. Where the lost light goes I do not know, though it is probable it is lost in the spread of the beam, as shown in your light ray experiments. It may be that all I have said is just another way of looking at the facts you have proven by your experiments. Best wishes to yourself and the World.

Without entering into any discussion of your own letter, Friend Keeril, let us examine into the matter for a moment. In the first place, I think I may say there is little or no similarity in photographic action and projection action, as applied to the objective lens. The former deals entirely with what amounts to a converging ray of light, whereas the latter must handle a more or less sharply diverging ray. I speak of the whole volume of light directed toward the lens as a "ray." The projection machine aperture cannot, I think, be viewed at all in the light of a diaphragm. If we could get the condenser back far enough to cause the short focal length projection lens and its longer focal length brother to receive an equally diverging ray, and at the same time keep the arc an equal distance from the condenser, then I see no reason why the light delivered to the screen by both lenses will not be equal, or substantially so. In practice we cannot, however, do this, but we may approach near enough by intelligent application of the knowledge we possess to make the actual difference pretty nearly undiscernible, except in extreme cases. This is helped out by the fact that there is somewhat less light absorption and reflection in the thinner, flatter lenses of the long focal length lenses; also the longer focal length lens gives sharper definition, and, I personally believe, utilizes to better advantage the light delivered to it by the condenser. By this latter I mean that there will be less reflection loss inside the lens, and that the sharper definition gives better contrast and an illusion of greater brilliancy per lumen. Taken altogether the projectionist you argued with is right, but only so in a very modified way; also he probably formed his conclusions from observation alone, and under conditions which gave him no real information. It requires real knowledge to properly match up a long focal length projection optical train, and the projectionist by his "I don't know why" disclosed the fact that he possessed no knowledge. He is proceeding by guess—by rule o' thumb. He knew that he was unable to get as much light on a screen of given size with a long focal length lens as with one of short E. F. But what he did not know was that most, if not all, the difference was chargeable entirely to his unintelligent handling of the long focal length optical train. He did not, for instance, know that it is quite possible to have a considerably narrower main shutter blade with a medium long focal length lens than with a very short focal length lens, thus saving materially in light delivered to the screen. The same applies to a very long focal length lens, though its application becomes difficult by reason of mechanical limitations of projectors. In closing, I might add that there is still much to be done in the perfection of the optical train of the projector. The light loss we have been discussing mostly occurs between aperture and lens, though there are also other quite important factors.

A Queer Case of Trouble.

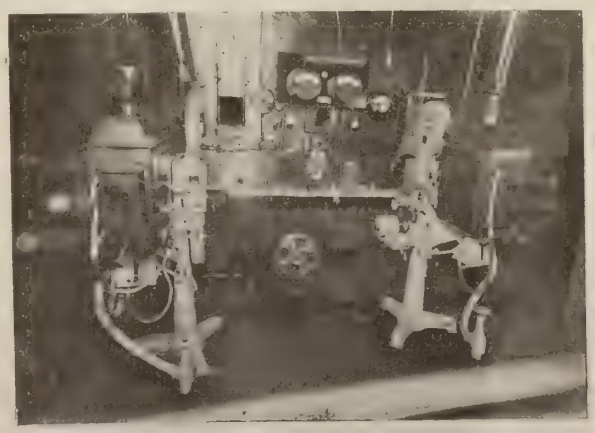
From a small town in Ohio came a letter from a theater manager setting forth the following:

City current has been changed from 200 D. C. to 110 A. C. Have Simplex projector, 75 foot throw and 14 foot picture. Everything was fine before the change, using D. C. to D. C. Fort Wayne Compensarc. After change in current supply we installed Fort Wayne Hand Compensarc (means A. C. to A. C. Compensarc.—Ed.), 14—30—60 amperes, using National ⅝ cored above and ⅝ special below. Trouble developed at once, as follows: During an evening's run both the compensarc and wires from it to lamp get very hot—so hot I cannot hold my hand on them. Carbons get red about one inch from arc. Cannot get an arc on the 30 ampere notch; on the 60 it is weak. Thinking trouble was in compensarc, I borrowed another, it being a Fort Wayne 20—40—60 ampere machine. With it we can get an arc at 40 and a better one at 60, but the arc is weak, and far from what it should be; also the compensarc and wires get hot. Now I used this compensarc in another town for six years without the least trouble. The city electrician says I must get a special Simplex A. C. carbon holder, as these we have are for D. C., and that that is what my trouble is. Wires to compensarc were not changed, but from compensarc to lamp heavier wires were installed. Please advise me as what I must do.

Sorry, but guess I'm stuck myself. Your city electrician is full of prunes. There is no such thing as an A. C. or D. C. carbon holder, as you should know if you used A. C. for projection for six years. I am putting the thing up to our readers. All I can see which could possibly account for such a condition is (A) a compensarc working on current of widely different cycle than that it was made for, but this would not account for the hot wires. (B) A very heavy ground in the lamp, but a ground as heavy as this could hardly last any length of time without making itself so evident that you would see it. (C) That you are overloading your compensarc by having supply voltage higher than it is supposed to be, and expecting too much of the A. C. arc. But this is knocked out by the fact that under that condition you should get an arc at the 14 and 30 position. Another queer thing is that, whereas you say you get a weak arc, still the carbons get red for an inch from their tips, which would indicate ample current flow. I might also think you are used to a D. C. arc and are expecting too much from A. C., but you say you used A. C. for six years. Well, I give it up. Let us hear from you, gentle readers, if you have a solution to offer.

One of the Regular Fellers.

Over in Cleveland there is a whole-souled, large-bodied, deep-voiced projectionist named Howard Codding. Codding is one of those reg'lar fellars; one of the boys it does one's soul good to meet. You can see his hand sticking out in welcome while you are half a block away.



You can read your welcome in his face and sense it in his manner. I like to have men like Howard Codding for my friends, but if he were my enemy I think I would sidestep Cleveland or be prepared to run on sight. I know how it feels when he slaps you good-naturedly on the back. If he landed a punch in another spirit, I am afraid it would be anything even faintly resembling funny. And Codding is a good projectionist too. The light on his screen is as pure and brilliant as any I have ever looked at. In fact, it is too much so. It is chalky white. Friend Manager should secure for Friend Codding two amber-lux lenses. With them installed the picture at the Monarch, where Codding holds forth, would be what is commonly termed a "peach." The photograph shows Codding's operating room, but I think it must have been taken the morning after the night before when the Simplex projectors had been out on a spree. Really those machines stand as straight and true as plumb line, but the wide angle lens has caused such distortion that the right hand machine seems about ready to fall over. Observe beneath the lamphouse Codding's gentle hint to Friend

Manager that he wants a couple of automatic arc controllers. Also take note of the volt and ammeter between the observation ports. The walls of the room are black.

And now I want it to be clearly understood that the foregoing is not a mere bouquet of roses. I mean every word of it. Codding is a friend of the kind that is worth having, and more than that he is a distinctly high class projectionist. He has been at the Monarch theater for several years.

From Ireland.

Patrick Murphy, Waterford, Ireland, writes of conditions in Paddy's isle as follows:

I have greatly enjoyed the third edition of the Handbook. Consider it the greatest work on projection of which I have any knowledge. I only wish we had a book like it on this side. As to conditions in Ireland, operating rooms vary as to size. Some are so small one can scarcely get into them, while others are built comfortably large. The usual rule is to allow about three feet between the two machines, and about two feet on the outside. But the builders generally make a hash of the operating room. As for ventilation, the lantern body (Lamphouse.—Ed.) has no vent for conducting the heat and gases away. A window in the top or side of the room is all there is. Our fire shutters are the same as described in your Handbook (Fig. 87), only they are released by pulling, or by the foot. The pull nearest the door releases all shutters, but the inside ones only release the one machine's shutter. As to projection machines in the early days Khams dog movement (Beater movement.—Ed.) was a great favorite, though some places used Urbans dog movement machines. This type is still in use, but usually only in country towns. Pathe, Gaumont, Power's, Kalee, and Brockliss maltese cross machines are the ones most generally found in our cities and large towns; also the Ernemann, a German machine, was a great favorite before the war, and there are still hundreds of them in use. My theater has Gaumont machines installed, and they give a rock-steady projection, also a very clear picture. There are only three cities in Ireland (Large cities.—Brother Murphy undoubtedly means.—Ed.). First of all is Dublin, the capital, then Belfast, and Cork. Dublin's current is 3 phase A. C., 200 volt for lighting, and 346 for power. When the picture houses first opened the power company allowed them to work off the mains. The usual way was to use a step-down transformer with 200 volt primary and 100 volt secondary. This was then again reduced through resistance, the usual amperage being 60, some large houses using 100. Belfast supply is 220 and 440 D. C., three wire system. Houses there usually work off a motor generator, using a 440 volt motor, the generator delivering 80 volts. Sixty amperes is the most usual thing. The box is wired to throw the D. P. switch across 440 volts through resistance in case of breakdown. These resistances usually deliver 60 to 70 amperes. Some houses prefer to generate their own supply, using gas engine power. In such cases two generators are coupled together, one generating 110 volts for lighting, the other 80 volts for projection. There are ten such installations in Belfast. As for Cork, I don't know what the conditions are, never having worked there. Size of pictures varies according to idea of individual managers, but, as a rule, they are comparatively small. Our theaters have 60 to 70-foot throws, and mostly use 3-inch and 4-inch projection lenses, though some use 4½-inch, which gives about a 15.5-foot picture. The usual speed of projection is close to 60, or, roughly, 1,000 feet in 15 minutes. But this is not always adhered to. In some of the continuous shows on busy nights managers get their operators to put the films through at a disgraceful speed. The operating room staff consists of chief operator, assistant and film boy. Some houses open at 1:30 or 2 p. m., and the staff has to peg away until 10:30 p. m. Other houses run two shifts, one relieving the other at about 6 p. m., but these houses are few and far between. Condition of films is generally good, only some stupid boys keep ruining the titles, also cutting holes in the ends of the reels of film (Wonder if he means the change-over punching we are ourselves cursed with.—Ed.). The operators are not licensed, and they have no union, all of which brings about a nice (?) state of affairs. Wages in the cities are disgracefully small, and it is no uncommon thing for boys to take chief operators' places at from £1, 5s to £1, 10s. The net result is that a really capable man has no chance at all. Conditions in Belfast are better in this respect than in Dublin. I find country positions are the better paid. The reason for this is that most smaller towns are lighted by gas, and the operator has to take charge of a gas engine electric generating plant, and thus the operator-electrician comes into his own. A capable man may, under these circumstances, command from £2 10 s to £3 a week and only have one or two shows a night.

Well, boys, what do you think of that. A competent man can, under the very best circumstances, command almost $15.00 a week (£1 equals about $4.85), but in cities it goes as low as about $6.00 a week. Of course it isn't quite as bad as it looks on the surface, because the worker is not accustomed to and does not expect the United States standard of living. I understand, however, that for an equal standard of living it costs about as much to live in England or Ireland as in this country. We certainly are obliged to Brother Murphy for his very interesting letter. It will be observed that he has, for the most part, used our terms. This is, I presume, because he has a Handbook and has applied them in his letter. As I understand it the operating room is mostly called a "Box" over there, and D. C. is termed "continuous current." Maybe that does not apply in Ireland, however. You will note the comparatively high line voltage and the, in some cases, queer pressures, as, for instance, 346 volts. It is also of interest to know that the old, and I had supposed obsolete, beater (dog) movement is still in at least limited use in Ireland. I would recommend to Irish projectionists a good, strong organization. They surely do need it.

Supervisor of Motion Pictures.

From an old correspondent, W. S. Turnpaugh, Corsicana, Texas, comes the following:

I have an idea for a device for rectifying A. C. into D. C. Ibelieve it can be used in conjunction with mercury arc rectifiers, eliminating the tube, also with compensarcs. It would have only one moving part, which, once set, would never be changed. Could also be used for storage battery work, and would cost but little by comparison with present rectifying devices. This information is, I know, rather meager, but the way I dope it out it is O. K. What would be your opinion of such an animal. I am on a new job now. Am supervisor of motion pictures for the Community Motion Picture Bureau of the Southern District. My duty is to travel from one army camp or aviation field to another looking after the welfare of a lot of projection machines and their appliances. There are several states in this district, so I am on my way quite a bit of the time, but I like it. Best wishes to you.

Really, old man, I could express no opinion having the slightest value from the data provided. Glad you like your new job. Better make a model and give it a tryout, then we shall see what we shall see. Glad you called. Come again.

Bell & Howell Splicer.

The firm of Bell and Howell, Chicago, makers of motion picture machinery de luxe, has perfected a film splicer designed for studio use which is remarkable. Inasmuch as it is designed for use only in studios (the process is too slow, I think, to ever find favor in exchanges, and is clear out of the question for theater use) there is no need for a technical description of the machine itself, except to say that it is very sturdily built. The splice it makes is the remarkable part. It is a bevel splice, and is only about 1/32 of an inch wide. In a film 6.5 thousandths of an inch thick the Bell and Howell splice is only 8 thousandths of an inch thick. I saw the splicer in operation at the American Film Company's studios in Chicago. It is necessary to use a slow-drying cement, and the process is itself slow and rather complicated, but the splice seems to be very strong, the slow-drying cement welding the film together. The opinion at the American plant was that it was especially adapted for negative films. For myself, I would first have to have it very thoroughly demonstrated that the splice would stand up when used in positive.

New Contract.

Leroy Holt, Waco, Texas, orders a new Handbook, and says:

Well, we are having a nice time down here in the Lone Star State. Just got a new contract put through without much grumbling from friend manager, though just a little, of course, for the sake of appearances. We have an army cantonment near us, and there are several houses out there. A new airdome opens next Sunday, and taken altogether, No. 266 is doing very well, thank you. Wish yourself and the department all kinds of good luck.

You did well to get a Handbook, Brother Holt. The projectionist without the educational books of his profession is not doing himself, his employer, his union or the moving picture industry justice. I am very glad indeed to hear that the Waco men are doing well and that 266 is prospering. Let the good work go on.

Denies Responsibility.

In the account of my late visit to Chicago I gave a somewhat detailed account of viewing the opening night showing of the "Hearts of the World," in course of which I commented on the projection of the picture. I said, "The name of the chief projectionist was set forth in the program as Benjamin Turner. If Mr. Turner was in charge the work was small credit to him." Since my return, Turner has called me up and explained that after arrival in Chicago with the show he was tied up with the board of censors almost until the opening of the show; that he employed two Chicago projectionists who were highly recommended to him as first class men, and that he was, under the circumstances, obliged to depend on them.

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Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Mr. Rothapfel's Right-Hand Man.

WE found the delightful Doctor Riesenfeld, musical director of those twin monuments to the picture industry, the Rialto and the Rivoli, seated at an ordinary business desk and looking for all the world like a broker or some magnate of finance. Yet there was a difference in his surroundings that breathed of the finer arts. A vase of flowers stood conspicuously in the center of the desk obstructing our view of the doctor's classic profile, and we proceeded to remove the flowers. Manuscript music lay carelessly about the top, and a toy metronome of beautiful workmanship spoke eloquently of his profession.

Dr. Hugo Riesenfeld.

Looking about his neat little studio-office one found paintings in oil (not imitations, but original work), a few shelves of books treating of many phases of musical endeavor, some exquisite charcoal drawings, one or two photographs, and the musician's ever reliable tool, a piano. The fine taste displayed in the furniture scheme makes this little den, hidden away as it is, on one of the upper floors of the Rialto, most cozy and homelike. Nothing offends the eye or jars the ear. The atmosphere soothes and pleases. In fact the temptation to remain in these pleasant surroundings requires strength of will to resist.

"Has the advance in picture music kept pace with the advance in picture making?" we asked the genial Hugo.

"I have little chance to see what the other theaters are doing, but, speaking for myself and the work which we are accomplishing here, I can assure you that we are taking more pains, exerting more effort, and considering more detail than we formerly did; say, two years ago. Music for the picture has become one of the outstanding features in presenting features to the public. The novelty of the 'movies' has worn off, and our patrons demand more than 'just pictures.' At the same time we always give the picture first place. Never do we allow our music to predominate over the picture situations. Never do we permit the melodies to transcend the scenes. Our music must fittingly accompany the picture just as one would accompany the voice. Another point in which we have progressed is in treating the psychological aspect of the picture. Formerly this side was utterly ignored, and for that reason the picture lost much of its musical meaning. We look beneath the surface and get at the underlying motive of each scene. Mere titles don't tell us the story. We analyze the action and place the scenes in their definite position with regard to the climax of the plot."

The earnestness which he put into his discourse theme lit up and almost transfigured his face. No one seeing him expounding his theory could possibly doubt his sincerity and strong love for his work.

"The ideal accompaniment for pictures," he continued, "would be an orchestra where the brass instruments were absent. Because of the monotony of the strings and woodwind it would be necessary to replace the brass with a new kind of instrument—a smaller trumpet with less volume, trombones of a smaller size, and so forth. The color should be the same, but the blare should be eradicated and the volume diminished. No matter how piano the brass section play it overbalances the orchestra to a certain extent."

This is decidedly a new idea, and as America is the home of invention there is no doubt that the day will arrive—if the need becomes strong—when picture theaters will have orchestras composed of different and new instruments. There is no question that the brass section as now found in symphony orchestras does not exactly fill the bill for pictures. The coloring is too decided, too well defined and clear cut to allow much beauty of shading.

"What constitutes a good conductor for pictures?" we asked.

"First let me say that showmanship has nothing to do with conductorship. It is said of Raphael that had he been bereft of hands he still would have been a great painter. The same holds with a conductor. His graceful gestures and good stage presence are not the attributes that make him a great leader. A good conductor for pictures is one that is a thorough musician—he cannot be too thorough—who forgets what he has learned, disregards all markings, and reads his score in the picture. He must play to screen action, and his dynamic effects must coincide with those on the film. Of course this does not hold when a special score has been written for the picture, because the composer places his markings and expects that they will be adhered to. But when you must fit your picture with music that has its own interpretation and which must be changed to suit yours, one is forced to transgress many of the rules of good musicianship."

Mr. Riesenfeld is extremely conscientious and is continually at war with himself on the subject of picture setting. His inherent sense of the artistic and his reverence for the great works of the masters rebel within him when he is forced to distort their music to fit a scene adequately. He is not the self satisfied person that you would expect.

"Frequently, after spending many hours on a setting, I go away disgusted with the result of my efforts. It is not an unusual thing for my librarian to receive an early telephone call the morning following our completion of a score and be requested to change certain numbers therein. A good night's sleep clarifies one's vision, and I always find that the changes of the 'morning after' bring good results."

Mr. Riesenfeld compares the screen to opera without singing. His twenty years of grand opera experience has stood him in good stead. Frequently a scene recalls one similar in an opera of earlier days, and gives him his cue for proper musical interpretation of it. Of course, when he must fit pictures which are based on the stories of certain grand operas, he is at home, and the difficulties become very slight. Even while selecting numbers for light pictures his experience in comic opera can be drawn upon with telling effect. There is no question about it. A real conductor must be one of wide musical experience because of the wide scope of the picture industry today. Nothing is sacred to the film manufacturer if it will give him a good story that has in it a drawing capacity for box office receipts.

Our host kindly showed us the immense library of music which the Rialto and Rivoli use in putting together their respective weekly programs. The music is neatly arranged upon shelves and duly catalogued under characteristic names in alphabetical order. Two large rooms are needed to hold it all, and a librarian with two assistants is kept busy filing and setting up the music. There is nothing intricate about the system used in this library, for it follows along the usual method of tabulation. Conforming to the exacting demand for detail of S. L. Rothapfel, the managing director of both houses, necessitates the special arranging of many numbers that are out of print or for some reason cannot be procured for use. This has added to the library a large collection of almost invaluable stuff that can be used over and over again without fear of repetition. Besides this asset there are many original compositions by Mr. Riesenfeld called forth by some delicate or peculiar situation in a particular feature that in themselves are works of art and real value. Altogether, we were much impressed with this library, its methodical working and its magnitude, and left feeling that the high standard of efficiency in the musical department could be credited to that careful, clean, and clear-cut brain of born artist, Doctor Hugo Riesenfeld.

Music At the Rivoli.

During the week commencing May 19, the Rivoli theater offered a superb program of music. The Rivoli Symphony orchestra is gradually rounding into form, and is becoming a cohesive aggregation that will set a mark for itself in the near future. It takes a few weeks' practice for any large sized combination to get together and perform smoothly. Then the artistic touches can be brought out without fear of shambling.

The overture, "Mignon," by Ambrose Thomas, was conducted by Erno Rapee in a manner which delighted us indeed. This is the best work we have had the pleasure of seeing Mr. Rapee do. He is improving immensely, and the older leaders will have to look to their laurels if his advance in the art continues. We sincerely hope that our prediction is more than fulfilled.

A pretty little divertissement was the "Minuet L'Antique" danced by two little ladies from the Albertieri Ballet School. The setting was especially effective, and the accompaniment from behind stage consisting of a harp, flute and cello made the offering one which you could only associate with fairy land. These little touches are the things that make for true entertainment of a highly artistic nature. They rest the eye and brain while pleasing them both.

The setting for "Old Wives for New" compared favorably with the

high standard already set by this house. The idea of telling musically the characters behind the different sets of hands as they are exposed to view showed a careful consideration, and fulfilled its mission to the uttermost. We knew the principals by what the music told us about their hands. This psychological point of view is well worth some thought, as it no doubt will have a stronger bearing on music for the pictures in the future. One thing that pleased us was the fact that when a title, "Home, Sweet Home," appeared the orchestra did NOT play the old familiar ballad bearing the same name. We feel that a more marked change of music to denote the change of location in the last reel would have been effective. Italy is so different in its atmosphere from America, and a sharp musical accentuation of this fact would make the story live.

Winnifred Marshall, a light lyric soprano, attempted "The Shadow Song," from Dinorah. The voice is pleasing, and, with the possible tendency for falling away from the true pitch, has wonderful technical ability. The aria was a little beyond the voice capability because of its immaturity. The foundation is there, and with years will come the necessary warmth of tone and breadth of timbre bespeaking success.

The comedy and organ solo closed one of the most satisfactory shows put on at the Rivoli.

French Music.

This war will make many changes in business, and the selling of music will, of necessity, undergo a radical one. The feeling against all that emanates from Germany or springs from the creative mind of its people will surely find expression in the field of music, and that expression will probably take the form of a distinct boycott. The progressive German and propagandist has done his work well in keeping German music in the foreground through every branch of the art. The best known songs come from Germany, the familiar operas are the German, the majority of programmed chamber music shows a large percentage of the German school, while in the orchestral and symphonic field we find practically the same majority.

The old masters of classics such as Johann Sebastian Bach, Beethoven, Mendelssohn and Lizst will probably always be welcomed on the ground that though born in Germany they are international in their musical appeal. The few scholarly musicians who sufficiently antedate the war to remove the stigma of Hunnishness reduce the available music from this otherwise prolific source to a few hundred selections. The demand for good music grows greater continually, and the loss must be more than made up from other sources.

The French Society of Authors, Composers and Publishers keenly appreciates the chance of furthering the French school of music in America, and has sent Oscar Osso to thoroughly organize a branch office in New York to distribute the works of the thousands of French composers so little known in our land. The aim of the society is most laudable, and the method as outlined by Mr. Osso will commend itself to the general public.

"It is not our intention to burden the places of entertainment with heavy taxation for the performance rights to French music. That is, after all, a secondary consideration. We are here to educate the American public to the fact that there is a wealth of melodious and beautiful music which they have never heard, but which stands pre-eminently worthy of execution. Our ultimate plan embodies the idea of a chain of depots owned and operated by us where French music of all descriptions can be procured at a reasonable price. We are handicapped at present because of the poor transportation facilities, and find it difficult to obtain any quantity of saleable music. This condition will soon be remedied, and we will be in a position to supply all branches of the musical art with the best that France can offer.

"Regarding the taxing of theaters and other places of amusement for playing our copyrighted numbers we can only state that it is our intention to deal fairly by everybody. We want the American people to love our music, and the matter of a few dollars will not blind us to our first principle. Your picture theaters will receive special consideration, because we believe that they hold wonderful possibilities in the education of the masses to the better class of musical works. Whatever tax or fee we apportion to these places will be based upon an equitable principle that cannot fail to meet with hearty co-operation.

"Our entrance into the field will be most beneficial to places of amusement that provide music. The French people are proverbially gay and light hearted, and this shows strongly in the music of the nation. Competition is the life of trade, and when we begin to operate our influence should be felt in the reduction of fees already imposed by other societies. It will give the exhibitor a chance for choice in his music and not bind him to arbitrary taxes. We want your exhibitor to feel our friendship and realize that our hand is outstretched to help him in his musical needs."

Mr. Osso fully appreciates the fact that American exhibitors have not heretofore paid for the privilege of performing copyrighted music and thoroughly understands the difficulties that confront him in this new rule. He does not flaunt the law in our faces, but approaches us from the standpoint of our duty to the composer. We profit by his music, why not pay an insignificantly small sum to show our appreciation in tangible form. The French society has the benefit of the mistakes made by others, and should profit therefrom. The sense of justice seems to predominate over everything else in its propaganda, and we feel sure that if it plans carefully and acts with discretion the French Society of Authors, Composers and Publishers will become the real friend of the picture exhibitor.

Music in Public Parks.

Seattle, Washington, has for a number of years enjoyed public park concerts during the open season. An annual appropriation of $5,000 was made to pay for these concerts. One of the city fathers succeeding in blocking this appropriation this year on the ground of war economy. This action almost resulted in real war. The whole town, except that class of Pharasees who think any kind of pleasure, even good music, is sinful, protested. The Central Labor Council entered the most vigorous protest.

"Cheerfulness as usual," a fit sister to the slogan; "business as usual," with which this country was kept from the hysteria in the first dark days of war, was the desire expressed by the Central Labor Council in passing a resolution urging the park board and Mayor Hanson to reconsider action cutting off the annual appropriation of $5,000 for music in the parks, inferring that this city is fearful of defeat at the hands of the Kaiser and creating an atmosphere of gloom when the extreme reverse should be the order of the day. The resolution was forwarded by the moving picture operators, endorsed by the council, and the municipal affairs committee of the council instructed to convey the request to the mayor and park board.

This is practically the first instance upon record where the interests of the musician and picture operator coincided. Great credit is due the picture theater orchestras for their strenuous work in furthering a measure that they could not personally gain by, but which they fully appreciated as an advance in the art of music.

Musical Suggestion Synopsis.

A DAUGHTER OF THE WEST (Pathe—Five Reels)—Theme—Andante and Melodious. Suggest "Arioso"—Frey, "Clairs de Lune"—Thome, or "The Herd Girl's Dream"—Labitisky.

The picture is full of action, and of a dramatic nature. The atmosphere is Western, requiring many galops, a few hurrys, a misterioso, and a couple of big dramatic overtures in the last part. Cue sheets can be obtained from the Pathe exchange.

A ROMANCE OF THE UNDERWORLD (Keeney—Five Reels)—Theme—Andantino. Suggest "The Sunshine of Your Smile"—Ray, or "Extase D'Amour"—Roze.

The title indicates the nature and atmosphere of this picture. There is a strong love sentiment running throughout it. Such numbers as "East Side, West Side," or "Old Timers," by Lake, will be found useful. Cue sheets can be obtained from the Frank A. Keeney Corporation.

BAREE, SON OF KAZAN (Vitagraph—Five Reels)—Theme for Wolf Dog—Allegretto. Suggest "Babillage"—Castillo, "The Magpie and the Parrot"—Bendix, or "Twilight"—Cesek.

The atmosphere is that of a great Northwest: Animal life is shown, and there is great opportunity for pastorale music. At "T. Lerue, the One Who Cared," you will need some American Indian stuff, and it would be well to note the sleigh bell effects throughout the picture. Cue sheets can be obtained from the Vitagraph exchange.

DANGER WITHIN (Bluebird—Five Reels)—Theme—Tempo di Valse. Suggest "Valse Poupee"—Podini, "Love Is Like a Firefly"—Friml, or "Valse Poudre"—Popy.

This feature requires light treatment, and nothing of a heavy nature is needed until the last two reels. Use "Erl King"—Schubert, a galop, an agitato, a fox-trot, and close with the theme. Cue sheets can be obtained from the Vitagraph exchange.

DOLLY DOES HER BIT (Pathe—Five Reels)—Theme unnecessary.

Open with "School Days," by Edwards, followed by a light polka, light stuff till darky boy dances, then use a genuine of nigger hoe-down. During the scenes showing the automatic doll use the "Dance of Marionettes." A few misteriosos and agitatos are also needed. Catch auto truck and silverware falling. Cue sheets can be obtained from the Pathe exchange.

GUILT OF SILENCE (Bluebird—Five Reels)—Theme—Moderato. Suggest "By the Banks of the Saskatchewan"—Caryll, "At the Hamlet" Godard, or "New Mown Hay"—Mathews.

This is a Canadian story. Lots of pastorale music is needed with a little that is dramatic. Cue sheets can be obtained from the Universal exchange.

INTERLOPER, The (World—Five Reels)—Theme—Andante Sostenuto. Suggest "For All Eternity"—Mascheronie, "Wedding Morn"—Luscomb, or "Twilight"—Ayer.

This picture has two locations, one in the South, and the other in New York City. Make the change of atmosphere distinct and well defined by your musical selection. There is some dramatic emotion, but the picture is a bit light throughout. Open with "Dixie," and note the violin solo when musician sits at piano. Use a ballad for the singer who follows. Cue sheets can be obtained from the World exchange.

LONELY WOMAN, THE (Triangle—Five Reels)—Theme—Andante Dramatic. Suggest "Love Song"—Flegier, "Love Song"—Nevin, or "Elysuim"—Speaks.

You will need pathetic music for this picture, a few dramatic tensions, and a considerable quantity of big stuff. Cue sheets can be obtained from the Triangle exchange.

PAYING HIS DEBT (Triangle—Five Reels)—Theme—Andante. Suggest "Reverie"—Vieuxtemp, "Romance in F"—Tschaikowsky, or "Sweet Ponderings"—Langey.

There are some dramatic moments in this picture that require big stuff well selected. The usual numbers of tensions and agitatos prevail. Cue sheets can be obtained from the Triangle exchange.

WINNING OF BEATRICE, THE (Metro—Five Reels)—Theme—Valse Lento. Suggest "Sleeping Rose"—Borch, "Golden Hearted Daisies"—Williams, or "Bridal Bouquet"—Sawyer.

This is a modern business drama with touches of comedy sprinkled throughout it. The opening is dramatic and misterioso, and would suggest using the selection from "Othello," by Verdi. Thereafter it lightens up for a few hundred feet. Then a misterioso is followed by a furioso sequeing into a big dramatic tension. Again we have light stuff for almost two reels. The last reel must be of a broader quality of music, and finish with the theme. Cue sheets can be obtained from the Metro exchange.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Handy Exposure Meter.

G. L. Harvey, whose exposure meter for still cameras was mentioned in these columns a short time ago, has sent the department a new meter for use with a motion picture camera.

Mr. Harvey's letter explains the instrument so well that it may well be reproduced here:

> I am putting on the market June 1st, an Exposure Meter for Motion Picture Cameras. This meter is a practical meter that has been made for motion picture cameras, owing to the fact that, for instance, with the shutter half open at a cranking speed of two turns to the second, the exposure is 1/32 second; but if the cranking speed is changed so that you have say 1½ turns per second, then the exposure is 1/24 second; and if the cranking speed is but one turn per second, the time changes to 1/16 second, and the same way with the other settings of the shutter. With this meter a person sees at a glance the correct exposure for any shutter setting.
>
> A couple of years ago I placed on the market the No. 2 Harvey Exposure Meter for ordinary cameras. I might say this meter has met with remarkable success, owing to the fact that it gives the exposure for the various kinds of subjects and all stops at one setting, without requiring any calculations whatever.
>
> The figures for these meters were found by four years of experimenting, taking pictures in various countries, and from Cuba way up 400 miles north of Quebec, in order to determine the exposures. For instance, a picture would be taken of a "Portrait in the Open" at 1/100, 1/50, 1/25, 1/10, 1/5 and 1/2; or, more correctly speaking, with a known under-exposure to a known over-exposure, and developing the plate or film to find out which exposure was correct to give the middle of the latitude of plate or film used. Then a picture would be taken of a dark building, building part in shade, in the woods, etc., in the same way.
>
> Three cameras were used in order to obtain the average shutter speeds of different types of shutters, although I used 10 or 12 or more cameras in all at different times in testing. This necessarily involved an enormous amount of work.
>
> The plate speed list enclosed gives a number of plates other than listed on the No. 2 Meter.
>
> The meter has been found so correct, as I say, it is simply a question of proper development in order to obtain first-class pictures, as the meter gives the average of my best pictures during the tests.
>
> The plate speeds are different than those given by other meter manufacturers, but in determining my plate speeds I always used the developer as recommended by the manufacturer for each plate or film and developed them according to the time and temperature method given by the manufacturer, if he gives one, so that the user of a plate or film simply opens up his box of plates and finds the developer to be used and obtains the correct developer.
>
> You will notice the enormous changes in time required when making exposures of different kinds of subjects on the same day with the same light and the same plate. The time changes from 160 to 200 times, depending on the class of subjects you are photographing, and on the motion picture meter the stop changes enormously, as will be seen readily, depending on the class of subjects you are photographing, on the same day with the same light; or as you go to other countries, when the light changes, or season of the year changes, the stops, of course, are changed very materially.
>
> In practice I have found that different people have different developing methods, and some require slightly longer and some slightly shorter exposures than what I call normal. Even this is taken care of on the Harvey Exposure Picture Meter.

The Harvey Exposure Motion Picture Meter is a new departure in meters, as it shows cuts of the shutter settings or angles instead of fractions of a second, and gives automatically the proper stop to be used for any lens.

No calculations whatever are required.

This meter is only to be used for outdoor motion picture cameras. It is not suitable for other cameras.

When you are cranking at "Normal Speed" of two turns per second, which exposes sixteen pictures per second, the shutter angles shown below give the exposures shown in seconds:

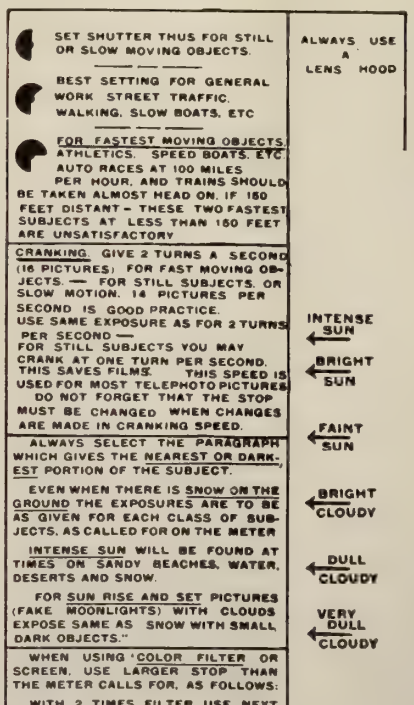
Shutter 1/2 open, 180 feet	1/32 of a second
Shutter 3/8 open, 135 feet	1/48 of a second
Shutter 1/4 open, 90 feet	1/64 of a second

Cranking at 1½ turns per second:

1/2 open	1/24
3/8 open	1/36
1/4 open	1/48

Cranking at 1 turn per second, 8 pictures often used for still subjects:

1/2 open	1/16
3/8 open	1/24
1/4 open	1/32


SET SHUTTER THUS FOR STILL OR SLOW MOVING OBJECTS.
BEST SETTING FOR GENERAL WORK STREET TRAFFIC. WALKING. SLOW BOATS. ETC
FOR FASTEST MOVING OBJECTS. ATHLETICS. SPEED BOATS. ETC AUTO RACES AT 100 MILES PER HOUR. AND TRAINS SHOULD BE TAKEN ALMOST HEAD ON. IF 150 FEET DISTANT - THESE TWO FASTEST SUBJECTS AT LESS THAN 150 FEET ARE UNSATISFACTORY
ALWAYS USE A LENS HOOD
CRANKING. GIVE 2 TURNS A SECOND (16 PICTURES) FOR FAST MOVING OBJECTS. — FOR STILL SUBJECTS. OR SLOW MOTION. 14 PICTURES PER SECOND IS GOOD PRACTICE. USE SAME EXPOSURE AS FOR 2 TURNS PER SECOND — FOR STILL SUBJECTS YOU MAY CRANK AT ONE TURN PER SECOND. THIS SAVES FILMS. THIS SPEED IS USED FOR MOST TELEPHOTO PICTURES. DO NOT FORGET THAT THE STOP MUST BE CHANGED WHEN CHANGES ARE MADE IN CRANKING SPEED.
INTENSE SUN
BRIGHT SUN
FAINT SUN
ALWAYS SELECT THE PARAGRAPH WHICH GIVES THE NEAREST OR DARKEST PORTION OF THE SUBJECT.
EVEN WHEN THERE IS SNOW ON THE GROUND THE EXPOSURES ARE TO BE AS GIVEN FOR EACH CLASS OF SUBJECTS. AS CALLED FOR ON THE METER
INTENSE SUN WILL BE FOUND AT TIMES ON SANDY BEACHES. WATER. DESERTS AND SNOW.
FOR SUN RISE AND SET PICTURES (FAKE MOONLIGHTS) WITH CLOUDS EXPOSE SAME AS SNOW WITH SMALL DARK OBJECTS."
BRIGHT CLOUDY
DULL CLOUDY
VERY DULL CLOUDY
WHEN USING COLOR FILTER OR SCREEN. USE LARGER STOP THAN THE METER CALLS FOR. AS FOLLOWS:
WITH 2 TIMES FILTER USE NEXT LARGER STOP
WITH 3 TIMES FILTER USE 1½ LARGER STOP.
WITH 4 TIMES FILTER USE SECOND LARGER STOP.
WITH 5 TIMES FILTER USE 2½ LARGER STOP. ETC.
THE DIFFERENT SPEED LENSES MAY BE CONSIDERED FOR PRACTICAL PURPOSES AS FOLLOWS:
F 2 SAME AS 1.9
F 3.4 AND F 3.6 AS F 3.5
F 2.4 SET STOP ½ WAY BETWEEN THE STOPS GIVEN FOR F 1.9 AND F 3.5
TO CHANGE SPEED OF METER
IF YOUR DEVELOPING METHODS ARE SUCH THAT YOU REQUIRE LESS EXPOSURE. USE THE ARROW MARKED FOR ONE-HALF NORMAL EXPOSURE. IF YOU WISH TO HAVE SLIGHTLY STRONGER EXPOSURE THAN NORMAL. USE THE ARROW MARKED NORMAL PLUS 50%
USE NEXT LARGER STOP WHEN PHOTOGRAPHING AGAINST THE SUN.

These various figures are rather complex. It is not necessary to remember them when using this meter.

For the best shutter angle to be used for various cases, see back of Slide "C" on the meter.

The meter works just as well with shutters that are not adjustable. Slide "C" may be pulled out of the meter and on it will be found:

Shutter settings for still subjects, moving objects, fastest work, etc.

Suggestions for cranking.

Suggestions as to reading the meter.

Use the different lenses.

Use of color screens, etc.

When you move Slide "C" on the meter you will be surprised to see the enormous changes of stops required for any particular shutter setting. You will probably be impressed with the idea that it is a very difficult proposition to remember these settings for the various classes of subjects, under the changing conditions in which outdoor photography is done.

The proper knowledge of the great changes in stops required for the different classes of subjects it is of the most vital importance to produce good work.

The light reflected from the subject takes the picture. Some outdoor subjects reflect about 200 times more light than others.

The light grows weaker the farther north you go from the Equator. Under Summer and Winter the names of cities appear; also Lat. (latitude). Therefore the meter may be used in any part of the world.

In the southern hemisphere the meter would read correctly with one exception, and that is, you should read Summer as Winter, and Winter as Summer, using the latitudes as given.

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All the above factors and conditions are answered for you automatically by the meter.

There is nothing made giving so much information on cinematography exposures as this meter in such condensed form.

In reading the meter you would first set the meter as per instructions printed on the meter. Then you would see on the front cut of the meter that the stop to be used would be for "People in the Open." For example:

With the shutter set a 1/2 opening use f 6.3.
With the shutter set a 1/3 opening use f 5.6.
With the shutter set at 1/4 opening use half way between f 4.5 and f 5.6, and so on for each class of subjects.

You will notice on the back of the meter that Normal Exposure is given Normal plus 50% and Half Normal. Different workers prefer slightly different exposures to suit the different developing method they employ. Using Normal plus 50% exposure gives you the fullest desirable exposure, and Half Normal is the shortest practical exposure. Thus the meter is easily adapted to the individual requirements of the worker.

On the meter will be seen a note for increasing the speed for early and late hours, and a diagram showing the angle of the sun above the horizon. This works correctly for any season in the year and in any country.

Always select the Paragraph which gives the nearest or darkest portion of the subject you are photographing.

Even when there is snow on the ground the exposures are to be as given for each class of subjects, as called for on the meter.

In general, if the sun is directly behind the back, you obtain a flat lighting, as the shadows are cast straight behind the subject. It is better with any camera to expose the light coming at an angle of about 45 degrees on the subject; more as though it came from over either hand when extended from you, the shadows will then be clearly seen and the object will then stand out in clearer relief.

Portraits are best when the subject is in the shade or on cloudy days.

If you are taking a picture with the sun in front of the camera you should use a long lens hood and the next larger stop that the meter calls for. A hood on a lens is good practice at all times for any camera.

Clouds and distant landscapes, especially the Grand Canyon, snow pictures, yellow or red, and most subjects photograph best when a color screen or ray filter is used. A 2 or 3 times filter is best for outdoor work.

The stop to be used with color screens is given on back of Slide "C" of the meter.

Some foreign lenses are marked with stop numbers 9, 12, 18, 25, etc. In using the Harvey Meter, which reads stop 16, for example, place the lever controlling the stops on your camera slightly from the 18 mark toward the 12 mark.

If you do not know, for instance, whether it is "Bright Sun" or "Faint Sun" you may set the meter half way between "Bright Sun" and "Faint Sun" and the meter will read correctly.

The meter is for any lens; for other lenses than those listed see back of Slide "C" on the meter.

The speed of a lens is termed by its largest stop. Thus, an f 3.5 lens is five times faster than an f 8 or (U. S. 4) lens.

If any fast lens of any make (Rectilinear or Anastigmat) is stopped down to any stop, say to f 11, for example, it is no faster than any other lens at f 11.

Always focus on your principal object if possible.

For subjects at different distances, like parades, street crowds, etc., the following table may aid you:

HYPERFOCAL TABLE FOR CINEMATOGRAPH LENSES.

If lens is focused on objects at the following distances, everything is supposed to be sharp from one-half that distance to infinity.

f 1.9	70 feet
f 3.5	40 feet
f 4.5	30 feet
f 5.6	24 feet
f 6.3	22 feet
f 8	18 feet
f 16	10 feet

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Manager-Director.

DOES a mailing list pay? This question has often come up for discussion in connection with advertising and particularly in connection with the theater. The Strand management is a firm believer in the effectiveness of the proper kind of a mailing list. At the present time we are conducting a vigorous direct-by-mail campaign in addition to our other advertising and have prepared special material along these lines.

We have selected thirty thousand names from the telephone book. These names were not picked at random, only the telephone exchanges in the better class residential sections of New York City being used. In this mailing list are included the names of the best families in New York; at the same time the Goulds and Vanderbilts are omitted for they are not patrons to the regular motion picture theater. Of course, there are times when even they come in for a circularization For instance, when we were showing "My Four Years In Germany," the entire gross receipts of the theater for the week were invested in Liberty Bonds in conjunction with the Women's Committee of the Liberty Loan. At an official ceremony recently this matter was taken up with this body, at which time the key of the Strand was turned over to the women's organization which included pesons most prominent in New York's best society. Many of these society women were present therefore and others were invited. However, for general circularization the families in the better residential sections are more susceptible to the appeals of an institution such as the Strand.

We do not circularize 30,000 names each week, but take 5,000 weekly. Instead of taking a few telephone exchanges at a time comprising a certain district of the city, we take all the names under A in each of the exchanges and go down the list until our 5,000 names have been obtained. This gives us a representative list of names covering the entire city. The following week the list is commenced where it was left off and so on until the thirty thousand have had a broadside, when we begin at A again.

Our present mail appeal is a two-page folder, the covers being in two colors presenting the same covers as those on our house program. Inside on the left hand sheet is the bill for the next week, together with some selling talking on the various features of the entertainment. On the right hand sheet are the features of the bills for the next four weeks. Thus the person who receives this announcement has before him the offerings of the Strand for the coming five weeks. By the system used at the Strand he gets one of these announcements every five weeks. They are mailed to him on Fridays so that he gets them Saturday, the day before the change of bill takes place at the Strand.

Some time back we prepared a set of calendar cards, twelve of them, each one containing the month's calendar. Starting with the January card, we sent out one card to each person on the mailing list at the end of every month. Above the calendar dates on the card was the program of every week's attraction during that month so that the current attraction was always before the eyes of the person making use of the calendar, which had the name of the Strand prominently displayed at the top. Not only was this a handy reference for two purposes for the person who received it, but it was a good advertisement for the Strand. The card was of good size so that the dates of the month were prominently displayed. Each card was of different color so that its change each month in its accustomed place on the wall would be noticed.

BULL MONTANA TO COACH SAILORS.

"Bull" Montana has enlisted in the United States Navy. He will be rated as physical instructor for the submarine base at San Pedro, which includes thousands of enlisted sailors. "Bull" will be remembered for his work in several pictures with Douglas Fairbanks.

Montana's last work was in "Say Young Fellow," now nearing completion at his Hollywood Studio. Montana was discovered last year by Douglas in Bothner's New York gymnasium and was immediately placed under a long term contract that began with "In Again, Out Again," in which the Italian actor played the part of burglar and made a hit.

Bull has won national fame as a wrestler, having many successful arena matches to his credit. He is said to wear a size 6¼ hat and an 18½ collar. He has it all doped out "just how he will beat the Kaiser at his own game."

PHILADELPHIA ANTI-CENSOR MOVE SEEMS FIZZLE.

After three futile attempts had been made by the Penrose faction in Pennsylvania to bring the local film men together for the purpose of discussing ways and means by which the present form of censorship could be improved, nothing has been accomplished for the present that would tend to instill any desire on the part of the film men to become mixed up in any political issue.

HELEN EDDY ENGAGED BY UNIVERSAL.

Helen Eddy, well-known Lasky-Famous Players actress, who possibly achieved her greatest fame as leading woman with George Beban in his notable character dramas, has been engaged by Director Elmer Clifton to support Monroe Salisbury in his next Universal picture, based on D. W. Ogden's well known novel, "The Rustler of Wind River."

Chicago News Letter

By JAS. S. McQUADE

Funkhouser's Suspension Stirs Chicago

Censorship of Pictures Not Included in Charges, But Insubordination and Disobedience of Orders Are Declared.

THE suspension of Major M. L. C. Funkhouser as second deputy superintendent of police Saturday, May 25, by Acting Superintendent of Police Alcock has created widespread discussion, in which the major has numerous stanch supporters. It has developed that the action taken by Acting Chief of Police Alcock had nothing to do with Major Funkhouser's activities as censor of moving pictures, but that insubordination and disobedience of orders will be charged against him in some of his other official capacities. These capacities include the suppression of commercialized vice, the inspection and supervision of police equipment and the management of police automobile shops.

It is understood that the major will be charged before the merit board with using the authority of his office in the shadowing of prominent citizens and city officials. He also will be asked to explain why the expenses incurred in such cases were paid out of the second deputy's vice investigation fund. Aldermen were followed and reports of their actions made and filed. Other reports showed that telephone wires of members of Mayor Thompson's cabinet were tapped and that large sums of money had been spent by vice investigators in buying wine in disorderly places.

Acting Chief Alcock has declared that the major was suspended for disobedience of orders and inefficiency, but has refused to make known any details until the investigation takes place before the merit board. The charges will be filed in about two or three weeks, and the investigation is expected to last several months.

Spirited support is being given Major Funkhouser at this time by women's civic organizations and church associations in his capacity as moving picture censor, while Alderman A. A. McCormick is putting up a stiff battle for him in the city council in the matter of the Maypole ordinance. Acting Chief Alcock has informed the council that he would like to have action deferred on the ordinance until he has the leisure to examine it.

On Wednesday, May 29, the thirty investigators in vice matters employed in the office of Major Funkhouser up to the time of his suspension were dropped from the service, and the forty policemen assigned to the major for raiding purposes were distributed among the various police stations throughout the city. This action was taken by Acting Chief Alcock on that date.

The acting chief had the following to say about film censorship: "I want to impress on the civic organizations of Chicago that the suspension of Major Funkhouser was absolutely divorced from the question of censorship of the movies. The movie censorship will not be jeopardized by the suspension of the major. Men, women and civic organizations interested in movie censorship need not worry. The censorship will be regularly handled and no laxity will be permitted in the censorship of films."

In the issue of May 30 the Chicago Tribune referred editorially to the Funkhouser case as follows:

"The acting chief of police says he suspended Major Funkhouser for disobedience of orders and inefficiency.

"If this is an accurate and complete statement it will, of course, be promptly supported by charges explicit and concrete. The odor that thus far arises from the case is suspicious, not to say offensive. The discovery of disobedience and inefficiency is rather sudden. The attendant circumstances were peculiar. The grounds of complaint will have to be sustantial and established clearly if attention is to be distracted from the very interesting moving picture possibilities of the situation.

"At any rate the public will ask for plenty of light, and is likely to get it, if not from official, from non-official sources."

Members of Local 110 Cited for Bravery.

Members of Local 110, I. A. T. S. E., have been contributing their quota steadily to the first three drafts made to secure men for the front. In the third, or recent draft, 28 moving picture operators have been called from Chicago, making in all 118 up to date.

Alex Mitchell, formerly operator at the Kedzie Annex, enlisted with the Canadian Forty-eighth Highlanders early in the war, and was recently severely wounded in action at Cambrai, and Richard Cohen, formerly operator at the Vitagraph theater, but now a machine gun man in the aviation division, was shot in the shoulder recently at Cambria while bringing down his third man. James Cahill, formerly operator at the Winchester theater, on Chicago avenue, went over on a torpedo boat when Admiral Simms crossed with his flotilla.

Others who have gone are Harry Trilling, formerly operator at the Chicago theater, State and Eighth streets; Jack Lucas, Castle theater, State and Madison streets; "Whitey" Lewis, Orpheus, on Twelfth street, and Stanley Smith, White Palace theater, Kedzie and Alton, all of the Nineteenth Engineers, now in France, who have been cited for valor and bravery.

A Septet of Unspeakable Criminals.

Monday evening, May 27, a man with six blond girls dressed as Red Cross workers drove up to and entered the Avon theater, 3325 Fullerton avenue. The man demanded that the show be stopped while the young women solicited cash gifts from the audience. Meantime he made a speech lasting about seven minutes, the six blondes being busy during that time collecting money. After they left Max Hyman, owner of the Avon, who had not been in the theater at the time of the collection, became suspicious and called up Red Cross headquarters. He was informed that no workers had been sent out in that district. The strangers collected about $100.

M. H. Hoffman, manager of the Bell theater, 1539 Milwaukee avenue, and John Bobeng, of the Armitage theater, 3553 Armitage avenue, report that as far as they can make out the same set of workers did the same thing at their theaters—at the Bell on Monday and at the Armitage on Tuesday night.

The police are searching for the septet, whose crime is worse than sacrilege.

Douglas Bergh Off to Pacific Coast.

Douglas Bergh, personal traveling representative of George Kleine, returned from a tour of Canada last week and left for the Pacific Coast by way of Omaha on Wednesday, May 29. On the trip he will visit in order Salt Lake City, Portland, Seattle, San Francisco, Los Angeles and Denver. Moving picture conditions in Canada at the present time are rather backward, Mr. Bergh informed me.

"Prunella" at Orchestra Hall.

"Pershing's Crusaders" closes Sunday night, June 2, at Orchestra Hall and thereafter throughout the summer Paramount-Artcraft pictures will be presented, the first being Marguerite Clark in "Prunella," or Love in a Dutch Garden.

Funkhouser Cut-Outs Restored.

The eight cut-outs ordered by Major Funkhouser in "My Four Years in Germany" have been restored by Acting Chief Alcock after viewing the film as it originally appeared, and the feature is now being shown in its entirety.

Lubliner & Trinz Liberal to Red Cross.

Lubliner & Trinz celebrated Red Cross Day on Wednesday, May 29, at their big Convent Garden theater, 2653 North Clark street. The entire net proceeds for the afternoon and evening presentations, amounting to about $1,500, were donated to the Red Cross. On the program were "Social Briars," with Mary Miles Minter; "The Spirit of the Red Cross" and a current events reel. Messrs. Lubliner & Trinz are to be heartily commended for their patriotism.

"Over the Top" Draws Well at Auditorium.

"Over the Top," Vitagraph's war feature, began its run of two weeks at the Auditorium Sunday, May 26. It was

expected that Arthur Guy Empey, who wrote the book and who is starred in the photoplay, would be present for the Chicago opening, but he was held over in Detroit, where the picture is now running, to assist in the Red Cross drive. Mr. Empey telegraphed Manager T. W. Chatburn, of Vitagraph's Chicago office, to admit all British-Canadian recruits at any presentation free of charge. Wednesday, May 29, the public generally was admitted free of charge at the reception given the Blue Devils of France, who were being entertained and feted in the city on that date. Manager Chatburn reports excellent business thus far at the Auditorium, and states that every succeeding day shows a steady increase.

Metro Wins Injunction Suit on "Revelation."

An injunction granted the Homan Photoplay Company to restrain the Metro Pictures Corporation from leasing, and the Central Park theater, this city, from showing, Nazimova in "Revelation" was dissolved Monday, May 27, in the court of Judge Windes. The Homan Photoplay Company operates the Twentieth Century theater here, and claimed a previous verbal contract for "Revelation."

Big Demand for "Tarzan of the Apes."

Bookings for thirty-three of Chicago's leading theaters—in most cases for a run of two days—have been made for "Tarzan of the Apes" following its successful run at the Colonial and Jones, Linick & Schaefer's Orpheum. This bespeaks big business for the First National Exhibitors' Circuit exchange with this feature.

Changes in George Kleine Branch Offices.

Harry Graham, who has been branch manager of the George Kleine System in Minneapolis for the past two years, has been transferred to the management of the branch office at Dallas. C. R. Mitchell, who has been chief salesman out of the Minneapolis office for the past two years, has succeeded Mr. Graham.

Pathe's General Sales Manager Touring Country.

F. C. Quimby, general sales manager for Pathe Exchange, Inc., came in from New York Monday, May 27, and left the same day for Minneapolis, accompanied by Ralph O. Proctor, district manager for the Middle West. Mr. Quimby is at present making a tour of Pathe offices.

George A. Blair Visits Chicago.

George A. Blair, of the cinema department of the Eastman Kodak Company, Rochester, N. Y., arrived in the city Tuesday, May 28, and remained until the closing day of the month. Mr. Blair was kept busy during his stay making the rounds of the trade.

"Cleopatra" Showing to Good Business at Colonial.

James Grainger, Fox representative in charge of "Cleopatra's" run at the Colonial, is much enthused over the fine attendance at the presentations of the big film thus far. Manager Field of the Colonial believes that the picture will easily make a run of four successful weeks.

Funkhouser Removal Pleases First National

Circuit Officials Believe Police Chief's Action Was Due to Rumpus Over Gerard Film Eliminations.

THE removal of "Major" Funkhouser from the office of second deputy superintendent of police of Chicago is a culmination of legal proceedings that were brought against him by attorneys for the First National Exhibitors' Circuit following the elimination of seven scenes and subtitles from Ambassador Gerard's "My Four Years in Germany," is the belief of circuit officials in New York.

As soon as Funkhouser's ukase was given out demanding the elimination of "objectionable" material before a license would be issued for the exhibition of the Gerard film in Chicago, Jones, Linick & Schaefer, the local franchise holders in the circuit, acting in co-operation with Warner Brothers, producers of the film, and J. D. Williams, manager of First National, retained the law firm of Adolph Marks to file a petition for the removal of Funkhouser.

Mr. Williams also wired protests against Funkhouser's action to George Creel, chairman of the Committee on Public Information; Governor Lowden of Illinois, the governors of various states and the mayors of several cities in which the picture had already been successfully shown. Federal political pressure was also brought to bear upon the city officials of Chicago through the personal representations of Ambassador Gerard, so that the men who have up to date stood sponsor for the activities of Funkhouser found themselves in the uncomfortable position of either countenancing the censor or throwing the doughty major overboard.

Three of Funkhouser's aides were also included in the suspension order of Acting Chief of Police Alcock. These were Hugh Borland, manager of properties; Joseph A. Mahoney, inspector of moral conditions, and Frank Schoeffel, acting department inspector.

William H. Luthardt has been appointed acting second deputy in Funkhouser's place. The day following the major's suspension Mr. Luthardt and Acting Chief Alcock spent several hours in Funkhouser's office examining his papers. Uniformed policemen were stationed at the door of the second deputy's office with orders to bar Funkhouser and his aides and to permit no one to remove records.

All of the eliminated material from "My Four Years in Germany" has been reconsidered by Mr. Luthardt and the entire board of censors and ordered back in the production. The film is now being shown in Chicago in its ungarbled form.

Major and Fox Many Times at Odds

In Past Eight Months There Have Been Serious Differences of Opinion Between Censor and Company.

FOR eight months the William Fox branch office in the Mallers Buidling, Chicago, has been the center of the bitterest fight Major Funkhouser has ever had on his hands, and the Fox officials in Chicago may be pardoned if they looked upon the action of Chief Alcock as justification of their determined stand against what they and in most cases the courts considered injustice.

Since last fall no less than eight of the more important of the Fox pictures have been the subject of controversy between the major and the film company. Those which aroused the most comment were the cases of "The Spy," "The Rose of Blood," "For Liberty," "The Tiger Woman," and "Cleopatra." Others were "The Conqueror," "Camille," "When a Man Sees Red," and "Du Barry." Before that period there were numerous other differences of opinion between the major and the Fox officials, but it was upon "The Spy" the producer made his most determined fight, and that picture may be said to have marked the beginning of the real warfare between the major and the company. In his contest and in the whole fight against one-man censorship, Winfield R. Sheehan, general manager of the Fox Film Corporation, has been a conspicuous and forceful factor.

The fact that, with the exception of "The Rose of Blood," which is still in the courts, all of the pictures are now being or have been shown indicates how infrequently Major Funkhouser has been upheld in his attitude.

Famous Players' Managers Conclude Sessio

Announcement Is Made That Company Will Release Three Features a Week as Well as Reissues.

THE Famous Players-Lasky Corporation district managers adjourned their New York meeting, called by Walter E. Greene, managing director of distribution, after six days of discussion, at which the plans for the season of 1918-9 were discussed and decided upon. The details of the new year's releases of Paramount and Artcraft pictures will be announced shortly.

The new season's star series will commence on September 1. In addition to a thorough discussion of film conditions in this country, an outline of the world distribution of Paramount and Artcraft pictures was made.

Al Lichtman, general manager of distribution, announced that a series of territorial meetings of the branch managers and salesmen will be held about June 15.

It is said there will be regularly released three features each week, in addition to which a number of the most famous features of the past will be reissued under a novel arrangement, which should prove highly profitable to exhibitors.

HAL ROACH RETURNS TO WEST COAST.

Hal Roach, managing director of the Rolin studios, returned to Los Angeles the latter part of last week after a ten days' visit at the Pathe headquarters in New York.

"Our two big bets ready for current release are Harold Lloyd in 'Somewhere in Turkey' and Toto in 'Cleopatsy,'" said Mr. Roach. "Coming along in the Lloyd program are 'Sic 'Em Towser,' 'Are Crooks Dishonest?' 'An Ozark Romance,' and 'That's Him.' Other Toto releases impending are 'The Furniture Movers' and 'Fire the Cook.'"

"Cleopatsy" is announced for an engagement over the entire Loew Circuit. It is a burlesque of the story of Antony and Cleopatra.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

LASKY STUDIOS TO GIVE BENEFIT DANCE.

Will Raise Fund for the Benefit of Families of Former Employes Who Are Now At Front.

A STUDIO dance will be given by the Famous Players-Lasky Corporation at its Hollywood studios for the benefit of the "Folks at Home Fund" on June 8. Director-General Cecil B. De Mille is the chairman and the fund is for the benefit of families of men who were employed by the Famous Players-Lasky Corporation and who have gone to the front. From all indications the dance will be a huge success. Not only will a splendid sum be raised for the relief of dependents in the studio soldiers' families, but also the large crowds that turn out on the night of the festivities will be treated to an excellent entertainment.

The exact nature of the many attractive features of the big show has not as yet been announced by Mrs. W. D. de Mille, who is the head of the entertainment committee; but it is assured that all the stars will be present, and hundreds of film fans who have seen their favorites on the screen will have a chance to see them, talk to them and dance with them.

Huge Liberty Theater for Camp Kearny.

At San Diego work has been started on Camp Kearny's Liberty theater, which is to seat at least three thousand soldiers. The theater entrance will be at the end of Center street, in the civic center, and the natural slope down the canyon of the camp will save the Government time, labor and lumber, as the tiering of seats thus will be made simple.

The contractors estimate that the building will take about 200,000 feet of lumber and that the theater will cost about $30,000 when completed. Girders seventy-five feet long, hung about thirty-five feet high, will span the monster pit of the show-house and thus eliminate obstructive supports.

"Smileage Books" will be in demand when the Liberty theater opens, with the best stage talent obtainable covering this end of their thirty-six house circuit.

Theda Bara Entertained by Her Godsons.

The 158th Infantry Regiment, stationed at Camp Kearny, wanted to show their godmother, Theda Bara, just what kind of a bunch of husky lads she had adopted, and so they invited her down to witness their field games. "The Vampire" Regiment, as the 158th is now known, outdid themselves in displaying their athletic prowess.

After the morning's games, which ended with an exhibition of wild west riding, Miss Bara had mess with the officers, after which she presented to all members of the regiment an autographed photograph of herself and a bronze "good-luck" pin in the shape of the signs of the Zodiac.

Clifford Company Enlarges Activities.

W. H. Clifford, vice-president and general manager of the W. H. Clifford Photoplay Company, has appointed W. G. Gilmour as business manager for his organization. Mr. Gilmour was formerly business manager for the Signal Film Company, and prior to that was associated with the Ince-Triangle company.

Shorty Hamilton is being supported in his present five-reel comedy-drama, "The Pen Vulture," by Ruth King, a recent addition to the Clifford organization.

Despite the many shutdowns of larger producing companies the Clifford company is finding an unusually active market for its products. In fact, so great has been the demand for the Clifford features that Mr. Clifford is considering putting on another company, headed by a well-known male comedian. In addition to this Mr. Clifford is personally directing his multiple-reel state right feature, "The Black Boomerang."

Hayakawa Gets Letter of Appreciation.

Sessue Hayakawa's campaigning for the Liberty Loan has brought the following letter of appreciation from James K. Lynch, Governor of the Federal Reserve Bank of San Francisco:

"As fiscal agent of the United States Government for the twelfth district the Federal Reserve Bank of San Francisco

Start of the Grand March at the "Two-Gun Men" Ball Given by Bill Hart, May 11, at the Hotel Coronado in Honor of the Officers of the 159th California Infantry, of Which Regiment Hart is Godfather.

Left to Right are—Mrs. Farrel, wife of Colonel Farrel; Bill Hart; Katherine MacDonald; Col. Leonard M. Farrel, Commander of the 159th, and other officers of the regiment with their wives and swethearts.

extends sincere thanks for the valuable service rendered by you in the third Liberty Loan campaign. Your co-operation is particularly appreciated by reason of the additional assurance it affords our National Government of the loyalty and support of its citizens in the present emergency."

American Players Give Benefit Performance.

Edward Sloman and fellow workers at the American studios realized $1,400 on the benefit performance of "The Wolf," which they gave recently at the Potter theater in Santa Barbara. The entire receipts were turned over to the fund for Belgian soldiers in German prison camps. Sloman, who played the chief role in the original New York production, directed the play and played the role he originated. Margarita Fisher, Lloyd Ingraham and Jack Mower all distinguished themselves in their parts.

"The Spawn" Is Completed by Director De Grasse.

What promises to be one of the most sensational Bluebird productions of the year has been finished under the title of "The Spawn" by Director Joseph De Grasse for a Bluebird release at the West Coast studios of the Universal.

The play anticipates the close of the war and the conditions that will arise from the chaos produced by the human trail left by the Germans as they passed through the belligerent countries.

The big climax of the production comes when a brilliant opera singer, the mother of one of these unwelcomed Boche babies, engaged to be married, meets socially the retired German army officer, the babe's father, who is visiting her country with his Teuton wife.

Grace Cunard plays the leading role, and in her support are Edward Cecil, Herbert Prior and Dora Rogers.

Billie Younger Gets Married.

A. P. (Billy) Younger, assistant to Scenario Editor O. L. Sellers, of the Triangle, put one over on his friends at the studios while supposedly enjoying a vacation. Younger slipped quietly away to Santa Ana and married Miss Mary V. Dearing, a Kansas City society girl, without telling a soul of his intended matrimonial leap, news of which just leaked out at the Culver City studio. Younger, who is a member of the Hollywood Officers' Training School, is in Class A in the draft and expects to be called into service at any moment now. Mrs. Younger will accompany her husband, living near him as long as he remains in the United States.

Mae Murray Celebrates a Birthday.

Finishing touches are being taken at Universal City on "The Big Little Person," a Mae Murray production, based on Rebecca Hooper Eastman's novel of the same name.

During the week production lagged for a few minutes while Miss Murray celebrated a birthday, cutting an enormous cake presented to her by members of the company and drinking a toast to the success of the Mae Murray Universal features.

Seaman Resigns from Superba.

Frank V. Seaman has resigned his position as manager of the Superba theater to leave soon for the northern part of the state, where he will give his personal attention to operating his mining property.

Mr. Seaman assumed the management of the Superba several months ago when Al Nathan went north to take the management of the Alhambra theater in San Francisco.

Seaman has many friends up and down the Angeleno rialto who will be sorry to see him forsake the bright lights.

Los Angeles Film Brevities.

Walter Perkins, well-known character actor at the Triangle studios, has returned to work after an illness which confined him to his home for two weeks. He contracted a severe cold while working along the seashore in scenes for "The Last Rebel," and his condition for several days was regarded as serious.

* * *

V. R. Day has been appointed manager for the Boy City film studio at Culver City, which concern produces the Judge Willis Brown pictures. Mr. Day still retains his position as western representative for the Essanay Film Corporation.

* * *

Jean Hersholt, Triangle actor, who played the role of Manson in the H. O. Davis production of "The Servant in the House," has been removed to his home from the California Hospital, where for several weeks he hovered near death following an operation for appendicitis. When he reached the hospital the surgeons declared he had only one chance in a hundred for recovery. Despite the odds against him Hersholt won, and his case is regarded as one of the most remarkable of its kind ever treated at the California Hospital.

* * *

At the Ince studios Dorothy Dalton's latest story, "Green Eyes," by Ella Stuart Carson, is nearing completion, and Miss Dalton is busy consulting time tables preparatory to leaving for the East. Miss Dalton's ultimate destination is New York, but she has several invitations to stop over in many of the large cities en route.

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Mrs. Margaret Raub, who is in charge of the hospital at the Triangle Culver City studios, has offered her services to the Hollywood Officers' Training School, and twice a week will instruct classes in first-aid work and other phases of Red Cross activities.

* * *

Gus Peterson, veteran cameraman of the Triangle Culver City studio, has made application to enlist in the photographic department of the United States Army, and hopes soon to be "shooting" Germans in France.

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Al Santell has joined the National Film Corporation, and is now directing "Smiling Bill" Parsons. Santell is alternating with Director Louis Chaudet in directing these comedies.

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Wyndham Standing left May 22 for New York to join the eastern studios of Goldwyn.

* * *

James K. Lynch, Governor of the Federal Reserve Bank of San Francisco, has written a letter to Ann Kroman, Triangle player, thanking her for her efforts in behalf of the third Liberty Loan campaign. She was a nightly attendant at the Los Angeles tank meetings, and by her individual work gained many big subscriptions to the loan. The grand total raised by film players at the tank meetings was $582,000.

* * *

Carmel Myers and her Bluebird company of Universal players are at Seven Oaks taking mountain scenes for her next picture, based on Margaret Widdemer's well-known novel, "Why Not?" It is the story of a "dreamer of dreams." Supporting the Bluebird star are Thomas Holding, Kathleen Emerson, Harry V. Meter, Philo McCullough and Elizabeth Janes. Elsie Jane Wilson is directing the production from a working script by Fred Myton.

* * *

Stuart Paton has returned from a location trip to the mountains east of Fresno, where he took a company of Diando players to film scenes of a logging camp. The deep snow foiled his plans, however, and the trip will have to be repeated soon.

CHIEF CASEY TALKS OF BOSTON SITUATION.

John M. Casey, chief of the licensing department of the mayor's office, Boston, who has charge of the regulation of motion pictures in that city, passed through New York on May 28 on his return from a trip south. Mr. Casey, when interviewed as to the motion picture situation in Boston, stated that the regulation of motion pictures was progressing smoothly; that with the assistance of the National Board of Review many perplexing questions which might be involved in connection with films bearing upon the war were skilfully adjusted, with the result that the public in Boston appears satisfied with the type of films presented.

METRO EXCHANGE BIDS GODSPEED TO ASSOCIATES.

The New York Metro exchange tendered a dinner on May 25 to three of its men who have been called to the colors. Herbert Kaufman of the sales force left for Spartanburg, S. C. Jack Bowen, booker, and Robert Elsworth, manager of the film room, leave for Pelham Bay June 5. All of these young men have been with the Metro for a considerable period. The dinner was a great surprise to the boys. They were each presented with a silver wrist watch.

CLAIRE WILLE JOINS WORLD ART DEPARTMENT.

Miss Claire Wille, a recent graduate from the art department of Cooper Union, has accepted a position in the art section of the advertising department of World Pictures. Miss Wille takes the place left vacant by the drafting into the army last week of James MacDonald, who for two years was the World Pictures advertising department's artist.

The End of the Trail

By Sam Spedon

Special Representative of the World Reports from Several Cities on Great Lakes

MILWAUKEE was the first large city we stopped at on our way from St. Paul. We found conditions very much as they are in all places of its size, 450,000 population. There are ten motion picture theaters located in what might be termed a loop; centered on Grand avenue and Third street, not over a radius of two blocks. Those on Grand avenue are the Majestic, Butterfly, Palace, Alhambra, Strand, Merrill and Theatorium. The Merrill, located directly opposite the Butterfly, charges 10 cents admission, plus war tax, while all the others charge fifteen or more, excepting the Theatorium, which charges 5 cents.

On Third street, within the loop, there are the Princess, the White House, the American and the Magnet. The last two are five-cent houses, the others charge 15 or more. Most of the downtown houses, as you can see, are holding to the fifteen-cent admission price, plus the war tax. We asked E. C. Bostick, manager of the Merrill, why he was the exception to the rule. He said: "I raised the price to 15 cents and my patronage fell off. I returned to 10 cents and at once it increased. I am doing a very good business and see no reason why I should not continue it. I may be wrong, but I think it is best to leave well enough alone."

The Merrill, Alhambra, Butterfly and the Strand are the more pretentious houses, well managed and equipped. George Fischer, manager of the Alhambra; Leo Landau, of the Butterfly; Frank Cook, of the Princess, one of the oldest and best managers in the business, and Charles C. Perry, of the Strand, an apt protege of Theodore Hayes of St. Paul, extended to us every courtesy and gave us some valuable information. They are all readers of the Moving Picture World and we needed no introduction. At the Alhambra we were much impressed with the chidren's play and reception rooms, of which we shall speak more fully at another time.

Neighborhood Houses.

In order to get a general and varied idea of conditions in Milwaukee we rode out to the Downer Theater, managed by R. C. Wheeler, and located in the finest residential section of the city. It is a beautiful house seating nine hundred, at an admission price of 15 cents, including war tax. It is well attended at matinee and evening performances. We were unable to visit the Modjeska, one of the Saxe circuit, on the outskirts of the city, which we understand is one of the finest in the country.

To get another angle, we visited the more thickly settled part of the city, what might be likened to tenement or store centers. We took in the Arcade, Atlas, Aurora and Fern theaters. These are smaller houses and are about as they are in all such neighborhoods where the theaters are more numerous, each one getting a fair quota of patronage.

Taken all in all Milwaukee theaters are doing a good business, although most of it is done in the "Loop." Of course, they feel war conditions and the inroads of warm weather.

We regretted that we could not spend more time in Milwaukee. One could make a profitable stay of ten days, with no time to lose and then not see all the people and places he would like to see. There are between seventy and seventy-five theaters in the city.

We were told that there are ninety thousand persons of German extraction in Milwaukee, and for that reason a certain character of war pictures were not as popular with this class as some others.

Plenty of Business Here.

We spend Sunday in Racine, Wis., a flourishing city of 60,000. There are five theaters there and all doing a very good business. There are large manufacturing interests at this place and everybody is prosperous. The names of the theaters are the Rex, Bijou, Palace, Majestic and Orpheum. The last one is a vaudeville house, which is not as well patronized as the motion picture theaters. The Bijou is run by Owen McKivett, seats about 1,200 and packs them in. The Rex, managed by Tom Norman, does a thriving business and seats 600. The Majestic is a neighborhood house, some distance out, wihch we were unable to visit on account of a terrific rain and hail storm. The Palace seats six or eight hundred and is well patronized by a good class of people. Arthur Friedman, the proprietor, is in other business, but a staunch believer in motion pictures. He has a theater under construction a few doors from the Palace, which he hopes to open in July. It will seat fifteen hundred and is built on modern lines of architecture, with every advanced idea of comfort and equipment.

Hurried Visit at Chicago.

Our purpose in stopping at Chicago was to pay our respects to Messrs. James S. McQuade and Paul Hinz, who have charge of the Chicago branch of the Moving Picture World, and to say "hello" to a few of our exhibitor friends there. Our time was limited, but fortunately the Exhibitors' Booking Corporation of Illinois held a meeting on Wednesday, May 22, and we had a chance of meeting twenty or thirty exhibitor friends in a bunch, among them Joe Hopp, Phil Heaney, Morris Choynski, Louis Frank and W. D. Burford of Aurora. We had intended paying a visit to Aurora, as Mr. Burford is president of the Aurora Theater Company and controls five of the six houses at that place, but his presence at the meeting saved us the trip. We called at the office of the M. P. E. L. of A. to meet our old friend Bill Sweeney, the national secretary.

At the office of the Chicago Theater Managers' Organization we met Frank Rembusch, of Indianapolis, who was in town to attend a meeting of the A. E. A. to set a date for the business convention of that body to be held in Chicago the latter part of August. In the corridor of the Sherman House we met Harry Reichenbach, who was in Chicago in the interest of the Red Cross drive. We understood him to say he was a member of one of its committees. We also ran into Bob Levy, an old-time exhibitor.

On Tuesday afternoon we took a ride out to the Woodlawn, Sixty-third street and Cottage Grove avenue, one of Chicago's neighborhood houses of 2,300 capacity. It is a remarkably beautiful theater, substantially built and up to date in all its appointments. It was packed at both afternoon and evening performances. It is well worth visiting.

On Wednesday evening we took a trolley ride to the Central Park theater, owned by Bellaban & Katz, one of the show houses of Chicago, seating 2,600. This is the theater that is equipped with dictaphones all over the house connected with the manager's office, transmitting criticisms and remarks by the audience to his ears, in order to get a consensus of opinion on the pictures, etc. The Central Park is located on Twelfth street at Central Park avenue. The neighborhood is principally Jewish and draws from the residential section further out. The house plays to capacity at almost every performance. Through the courtesy of Leopold Kohls, the assistant manager, we were shown through every part of it. We were particularly interested in the projection room, which is under the direction of J. H. Goldberg, a capable and ingenious young man. Just as we were about taking our leave we met Sam Katz, who wanted to show us the house all over again.

Directly opposite the Central Park is the Twentieth Century theater, an 800-seat house, where we met our old friend Joe Cooper, who is doing a good business, the Central Park notwithstanding.

There are so many beautiful houses in Chicago we wended our way eastward but could not give them the "O. O." and have a little chat with their managers, as we had intended.

Business in Chicago, from all accounts, is about normal for this season of the year, with some apprehension for the summer months.

The City Beautiful.

Leaving Chicago by way of the Michigan Central we wended our way eastward to Detroit, where we started out to visit some of the nearby theaters. We sauntered into the Washington, on Washington boulevard and Clifford street. Here we met Will M. Elliott, the manager, who took us through the house, seating 1,800. Mr. Elliott took us over to the Adams, 2,000 capacity, and there we met the genial Russell G. Pearce, the manager.

After a hurried inspection of the Adams we went to visit the Madison, 2,300 seats, across the way, where we met Manager Tom Moule, who gave us a hearty welcome and pointed out its main features of interest. These theaters are a few of the many beautiful houses of the John H. Kunsky Amusement Enterprises of Detroit, all of them high class in every particular and located at and surrounding Grand Circus Park in the center of the city.

Our next call was on W. M. McGee, who presides over the destiny of the Majestic, which has a seating capacity of 2,100. The Majestic is at Willis and Woodward avenues,

about one mile out. It is one of the most elaborate theaters in the city of elegant and modern picture theaters. The Regent, a few blocks beyond, is another beautiful theater, seating 2,800. Rod Waggoner, the resident manager in charge, gave us the glad hand and the freedom of the place.

We stopped in the Princess, 1,500 capacity, on Woodward avenue, near Grand Circus Park, owned by A. J. Gilligham. We asked Mr. Gilligham how the United Theaters Booking Corporation was doing in Detroit and he informed us he was not representing them, as it had not yet filed the necessary certificate in the state of Michigan.

Detroit is one of the busiest and most wide-awake cities we visited, and business is on the boom, owing to the large manufacturing interests there and their increased war output. Theaters are doing good business, although the opening of the summer parks, the starting of the steamer excursions on the lake, hot weather and general war conditions are noticeable in comparison to the attendance which might be expected if so many men had not volunteered or been drafted for the army. Within the past week or two 1,400 young men had left for the cantonments and many more have been called. There are 135 houses in Detroit.

Not wishing to overlook any of the interests of the industry we thought we would call on the Detroit exchanges. We were directed to the Mack Building, which houses every known distributing concern but two, the Metro and the Triangle, who are located some distance away. Our time being limited, we called on all we could, although we found some of the managers out. We did meet T. C. McConnell of the World, Field Carmichael of the Fox, J. M. Duncan of the Vitagraph and Dave Weinstock of Strand Features. We left our card at the Universal and Paramount. Outside the building we met Sydney M. Golden of the Nelson Motion Picture Company, a local manufacturing concern, and Lloyd Hammond, who said he was making pictures in Detroit. On Michigan avenue we met King Perry of the Enterprise Amusement Company, with whom we spent a pleasant half hour.

Last, but Not Least.

At Toledo we found a nest of theaters in the loop, or business part of the city. H. C. Horater, of the Alhambra, was there to greet us and we certainly enjoyed the privileges he accorded us. The Alhambra seats 750, well ventilated and nicely equipped with all the modern improvements that go to make its patrons comfortable. The same can be said of the Hippodrome. It is managed by Ernest H. Klink, who is treasurer of the Toledo Amusement Association, recently organized by both motion picture and legitimate managers, including every form of amusement. Mr. Klink informed us that it was formed for mutual protection and interchange of ideas and discussion of local problems.

From the Hippodrome we stopped at the Priscilla, Empress and Regent, all of which are five-cent houses of smaller capacity. Knowing that A. Horwitz is one of the directors of the T. A. A. we stopped in at the Colonial, of which he is the manager. Mr. Horwitz told us that he had always presented burlesque, but dating from Sunday, May 26, he would run feature pictures, starting with "The Unbeliever." As a burlesque house the Colonial has not been very successful of late and will now transform it into a first-class moving picture theater, with a capacity of 750. All of these theaters are on Summit street, in the heart of the city.

Over on St. Claire street we found the Princess, 900 seats. We had quite a chat with Manager R. W. Lebold. He took us through the house and pointed out the many features he had installed. Loew's Valentine, recently taken over by the Marcus Loew circuit, is the largest theater in Toledo, seating 1,500. E. H. Gersele, the manager, who is also on the board of directors of the T. A. A., is justly proud of this handsome theater, which is one of the most attractive in this section.

In the evening a ten-minute trolley ride landed us at the Lyric, 700 seats, on the east side, owned by the Broadway Amusement Company and managed by A. J. Beck, who is secretary of the T. A. A. Mr. Beck has another theater on the south side of the town, the Liberty, seating 1,000, in the Polish section.

At night we attended the performance at the Temple, 1,200 seats. The temple was originally the First Congregational Church. It has been transformed into a beautiful and modern theater, managed by E. A. Zorn. Everything about it is well arranged. The music, by a twelve-piece orchestra, is a feature of this novel theater, which is very impressive when associated with its ecclesiastical origin. Our attendance at the Temple brought us very close to home. The title of his local weekly was a reproduction of the cover of the Moving Picture World, and it certainly did look good. The manager in charge told us it had been selected on account of the appropriateness of its design.

The Keith Vaudeville theater is now showing pictures for the summer.

From what we gathered Toledo is doing a fair amount of business, taking into consideration war conditions and the natural effects of warm weather. Mr. Beck told us that 500 young men had been drafted in the neighborhood of the Lyric and 1,200 had volunteered in the Polish district, where the Liberty is located. There is some talk among the managers about shutting down for about six weeks this summer. There are thirty-seven theaters in Toledo.

If "Perchers" Butt In on You, Get After Them

Treasury Department Decides Clandestine Spectators Must Contribute Their War Tax.

THE Treasury Department has just announced, through the Bureau of Internal Revenue, a unique decision, of interest to exhibitors who operate open air theaters, involving those who witness motion picture shows and baseball games from nearby houseroofs. These persons are named "perchers" and their action "perching," the application of the terms coming from their likeness to birds. The similarity was drawn by the bureau's press agent, who had learned that a colored woman, whose yard adjoins a baseball park, had a tree in the yard which enabled people for five or ten cents to view the game, the charge being based on whether or not the patron had to climb high into the tree branches or not.

The bureau announces that these "perchers" are subject to tax just as any other person rightfully paying for a seat within the park, and when the negress was informed of that fact by a Treasury agent her prices immediately jumped to six and eleven cents, the extra cent being destined to go to Uncle Sam's pockets to help run the war.

The announcement of the bureau states that admission to outdoor amusement parks is not taxable, but the tax does apply, however, to amusements within the grounds, such as motion picture exhibitions, side shows, etc., admission to which is more than ten cents.

Registration of all places of amusement required to collect the war tax is provided for under the regulations. Proprietors must file with the collector of internal revenue a statement setting forth the name of the theater or other place of amusement, its location, capacity, the number of performances given during the year, and the names of persons interested in the business. LINZ.

Goldwyn to Temper the Summer's Heat

Installing Specially Constructed Air Cooling Device to Reduce Temperature Under Glass Roof of Studio.

A LIFE-SAVING innovation is being inaugurated at the Goldwyn studios in Fort Lee to lower the summer temperature beneath the great glass roof when the sun begins to blaze. It takes the form of a specially constructed air-cooling device originated by Hugo Ballin, the Goldwyn art director, and involving thousands of gallons of iced water and no end of air. Through a network of pipes the water will flood the roof every hour in the hottest July and August days.

The intense heat of last summer is not yet forgotten at the big studio on the hill. It is the determination of Goldwyn that insofar as possible the conditions of last summer shall not be repeated during the months to come. Not only the stars, but every worker in the big studio, will be protected from any chance of collapse. This will be brought about by means of a plan to be put into effect within a few weeks.

At each end of the building is being built a duct about six feet in diameter. Through these openings ouside air will be pumped into the studio, without, however, there being any trace of draught. A series of openings in the roof will admit more air and do away with the lack of circulation complained of in the past.

Iced water will flood the roof at hour intervals through a network of perforated pipes. In conjunction with the constant inflow of fresh air this will keep the atmosphere of the studio at a temperature considerably lower than outside. Preparations are well under way, and within the week the fifty horsepower engine necessary for the improvement will be installed.

Every Goldwyn worker is enthusiastic and the increased efficiency will, it is expected, more than justify the outlay.

Famous Players to Make Cheerful Pictures

In Company's Production, Vice-President Says, Recognition Will Be Given to Change in Public Sentiment.

By Jesse L. Lasky.

THE present world conditions have, it is scarcely necessary to observe, resulted in a pronounced revulsion of feeling and a decided alteration of the public thought, which in turn have had a marked influence upon the character of the amusements provided for public entertainment and edification today. America is finally involved to virtually the fullest extent in the world war, and each day brings closer to the people of this country the actual meaning of the struggle for democracy.

Jesse Lasky.

At such a time it is obvious that the duty of those engaged in manufacturing motion pictures or producing stage plays is to inculcate the spirit of cheerfulness, striving invariably to lift the thought of the people above their troubles, or, by the tone of the entertainment offered, to relieve their minds, if only temporarily, from the tragedy now at our very doors.

At all times the Famous Players-Lasky Corporation has been actuated by a desire to give the public and the exhibitors the kind of pictures they demanded, and has welcomed advice, suggestions and even censure, if merited, from film showmen or the patrons of the photoplay; and in this connection I wish personally to say that such comment and suggestion that has come to me has been a source of real satisfaction and has been thoroughly appreciated.

From the exhibitors and the public, then, we have received assurance over and over again that cheerful pictures are what are needed and must be produced. The morbid, tragic or depressing element in screen entertainment must be eliminated. This is more than a mere matter of good business sense; it is a national duty. Wars are as much the concern of the people at home as of the men in the trenches, and without the spirit of optimism, cheerfulness and confidence at home no battle is likely to be won. It is psychology simply.

Fairy Tales and Costume Pictures Unpopular Now.

In addition we have become convinced that photoplays dealing with religious subjects, fairy tales, allegories, costume plays and the like are neither desired nor accepted today by exhibitors or public. This condition is a result of a thorough canvass of the situation, a campaign of extensive character, in which showmen in all parts of the country have been interrogated as to their experience with motion pictures. The consensus of opinion has been decidedly against pictures of the character named.

Therefore, in pursuance of the foregoing, I desire to say emphatically that the Famous Players-Lasky Corporation will hereafter eliminate from its productions all photodramatic offerings of a morbid, depressing or tragic character, as well as those concerned with religious problems, fairy tales, costume plays, allegories, etc.

Wholesome dramas, uplifting in character; clean comedies, comedy-dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production.

Finally, I wish again personally to thank the public and the exhibitors, who have time and again indicated their loyalty to our pictures and evinced an interest that has prompted them to offer sincere suggestions for improvement or change which have proved invaluable in our efforts to give them what they want.

Anna Held Sees "Joan of Plattsburg"

Actress Bravely Awaiting Death Is Entertained for an Hour by Goldwyn Subject.

ANNA HELD, the celebrated French actress, whose physicians have told her she has but a short time to live, saw Goldwyn's "Joan of Plattsburg," starring Mabel Normand, in her own apartments at the Hotel Savoy last week. Lying flat on a wheel chair the invalid, said to be slowly dying of a rare disease of the bones, paid unflagging attention for an hour as the inspiring story of the fortunes of America's little orphan Joan unfolded before her on a two-foot square of linen pinned against the wall of her bedroom.

The showing was arranged for Miss Held by her personal physician, Dr. Donald McCaskey, as a surprise and a diversion from the stressful routine of the sick room. Though six noted specialists have agreed in consultation that the actress cannot survive more than a few days, Dr. McCaskey declines to let her die. He believes an active mind does much to keep even a ravaged body in condition to make the last great fight.

Miss Held was much pleased with the picture and with the spirit which prompted Mabel Normand to ask that it be shown to her unfortunate sister artist of the stage and screen. She enjoyed every minute of it, and afterward asked Dr. McCaskey to write Miss Normand a note expressing her thanks.

The picture was screened with two De Vry portable projection machines so that the end of one reel blended into the beginning of the next and permitted the running of the entire picture without a moment's delay. Miss Held had never before seen a motion picture projected in so small a compass, and expressed her delight over an invention that bids fair to be popular in homes everywhere.

Though the actress is never without agonizing pain she seemed to forget this for an hour as the picture was shown. Dr. McCaskey said afterward he believed it had done her a great deal of good.

THE KATZENJAMMERS BREAK INTO ELECTRICS.

The Katzenjammer Kids and Happy Hooligan cartoon comedies of the International are drawing cards, particularly since Educational enlarged their distribution to include many theaters that had never previously handled cartoons.

Manager Rothapfel availed himself of the drawing power of the famous Kids by putting "Katzenjammer Kids" on the

"Katzenjammer Kids" in Electrics at Rialto.

electric light sign of his Rialto theater at Broadway and Forty-second street, the week ending May 25. The cartoon, "Up in the Air," evenly divided interest with the feature play starring Norma Talmadge. The houses were capacity from the beginning to the end of the week. Continuous applause, laughter and comments heard in the audience proved that a large percentage of the spectators had come especially to see the grotesque Captain and the lively Kids as drawn by Gregory Le Cava.

ROTHACKER TO PUSH NATIONAL MEMBERSHIP.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, Chicago, has been appointed by President William A. Brady of the National Association of the Motion Picture Industry as chairman of a membership committee, which will have under its jurisdiction all of the Middle West territory. Mr. Rothacker was one the founders of the National Association when it was organized at Chicago in July, 1916, and he has been one of the most active of the film company executives in promoting and extending the work and activities of the national body since its inception. Mr. Rothacker has a wide acquaintance throughout the country and enjoys an international reputation as one of the most likeable and popular men in the industry.

Goldfish Praises Review Board's Work

Declares Voluntary Body Has Elevated Tone of Pictures 100 Per Cent. and Denounces Efforts to Deride Its Value.

By Samuel Goldfish, President of Goldwyn Pictures.

ALMOST harmful proposal with relation to motion pictures and to the cause of nation-wide amusement has just been under discussion by the General Federation of Women's Clubs at its biennial meeting in Hot Springs, Ark.

The proposal took the form of seeking to extend motion picture censorship across the country through the medium of individual censor boards for each state, and during the debate occasion was taken by several speakers to deride or deprecate the value of the long-established National Board of Review.

Against this effort to minimize the value of the National Board I make vigorous personal protest. In behalf of the sincere and earnest men and women who give their efforts to the work of viewing and passing upon pictures, as a producer of pictures, I desire to indorse the benefits this body has brought and is bringing to the cause of film cleanliness and healthfulness.

I had thought that the old political question of states rights, a source of frequent bitter quarrels between the states and the nation since the Civil War, had been eliminated in the turmoil of world war. The recurrent efforts to foist individual state censorship upon the film industry prove, however, that the states rights agitation hangs on tenaciously in this one direction.

Always it is the custom of reformers who seek to introduce a new mechanism to attack the existing one they wish to supplant, and this accounts for the slurs directed at the National Board of Review in the Arkansas conference. It was notable that the women members of this big and powerful organization did not personally engage in or encourage these attacks, which came from imported censors from other states, who hold positions created for them by state political machines.

Board of Review Has Elevated Picture Tone 100 Per Cent.

The National Board of Review has elevated the tone of motion pictures 100 per cent. It has been the mainstay and backbone of those producers whose inclination is to make clean, wholesome pictures. It has been the deterring mechanism that blocked the way of evil-minded speculators who would have brought ruin to the industry by rushing in and making one or two foul pictures for the quick profits that such productions occasionally earn. I know of no body of men and women more sincere in their purposes or more self-sacrificing in their work than the National Board of Review.

There is today in America, for the first time in the history of our nation, a centralized authority. State lines have been wiped out or forgotten; no state is today questioning the national viewpoint or the national authority in any manner. A President who is the most remarkable figure in our country's history has, with the backing of the public, become the most powerful authority and master any country has ever had. His Food Administrator is a final authority. His Railroad Administrator is a national instrument who cannot be halted by petty individual claims. His Munitions Administrator is unhampered in authority. His purchasing department centralizes the buying of supplies, and no one other than petty politicians and evicted managements stands to question the wisdom and authority of these men.

I mean by these examples to show our complete nationalization in every respect and to urge the nationalization of motion picture inspection and reviewing through the existing National Board of Review. No one can be more in harmony with the aims of the Women's Clubs and with all women in the desire for and insistence upon upholding cleanliness. I have always stood firmly for wholesomeness and cleanliness in pictures. But I wish to point out that the efforts that are being made to induce women's organizations to support individual state censorships all tend to the creation of thirty or forty individual and varying standards of judgment with regard to pictures and that this lack of harmony would do more to undermine picture cleanliness and wholesomeness than anything that has come up in the industry in the last five years.

WARREN JOINS WORLD SCENARIO FORCE.

Giles R. Warren has signed with World Pictures as staff writer. Mr. Warren became connected with motion pictures in 1910, when he was scenario editor for the Imp Company, and it was at that time he inaugurated the policy of replying to contributors with personal letters.

Stay Away From Capital Urges Crandal

Washington Exhibitor Declares Visit of Any Protesting Committee Will Result Only in Increased Tax.

THE rumor has reached Washington that the film industry is about to send a committee there to work for the relief of the business from the motion picture taxes placed upon it in the recent revenue laws. The House Ways and Means Committee has announced that it would give an opportunity to all interested trades to have representatives appear before it prior to the drafting of the proposed new revenue measure, the hearings to commence on June 6.

That the motion picture industry take no such action is strongly urged by Harry M. Crandall, who is keeping in close touch with the legislative situation here. To do so, he declares, may have the effect of inducing new legislation for the industry with accompanying new taxes.

"The House Ways and Means Committee and the Senate Finance Committee are going to hold hearings, but to my mind they are not opening the tax controversy to take anything off. That is a foregone conclusion, for the President, the Secretary of the Treasury and everybody else is declaring a need for more and more money to be obtained by such taxation. Congress is going to put more taxes on everything that it thinks will be able to stand additional levies.

"This is not the time for any individual or any committee to come to Washington to try and get Congress to take the present taxes off. The chances are 99 to 1 that such action will only result in either more taxes being put on or the present taxes being revised so that the exhibitors and manufacturers will have to stand a heavier burden. There are plenty of new ways that could be devised to put taxes on the moving picture industry, and Congress will not be slow in finding them if it thinks anybody is dodging his share.

"Speaker Champ Clark, of the House of Representatives, in a speech recently, said that the decision to hold hearings would result in the coming here of hundreds of buccaneers seeking to have taxes removed or industries exempted from proposed taxation. He declared he had no sympathy with the men who seek to get out from under their duty of helping to support the Government and join in paying for the war. His ideas are similar to those of many other members of Congress.

"Official Washington looks upon the men who try to dodge their share of any of the burdens placed upon the whole country as unpatriotic. The film business is not unpatriotic, and furthermore, it is not particularly suffering because of the present taxes placed upon the amusement business alone. We feel the excess profits taxes immensely, but that is aside from the admission and footage taxes against which the committee rumored as coming here from New York would work. Let sleeping dogs lie, is my advice, and cease agitation that is going to rebound against the industry."

The understanding here is that the Ways and Means Committee plan no new taxes for the industry, other than those that will come in a general way through levies on incomes and excess profits, but Congress is in other than a happy frame of mind because of being kept in session during extreme hot weather, and this bodes ill for those persons or those industries that are deemed "slackers."

LOUISE HUFF TO STAR IN WORLD PICTURE.

World Pictures announces that on June 3 Louise Huff will start work in the World Studio, in a picture bearing the title of "T'other Dear Charmer." The story was written by Charles Sarver. Miss Huff's most recent work has been with J. Stuart Blackton and Paramount. In Mr. Blackton's picturization of Sir Gilbert Parker novel, "Wild Youth," she played the leading role. She also appeared with Jack Pickford in "His Majesty Bunker Bean," "Jack and Jill," "Great Expectations," and the picturization of some of Charles Dickens' stories. She also played the lead in a number of other Paramount productions.

ONTARIO AGAIN JACKS UP FILM TAX.

The Ontario Provincial Government has decided to charge a tax of 25 cents a month on each reel of film as long as the film is in use. This tax will be collected from the exchanges and is designed to clear all old pictures off the market. The annual fee for moving picture exchanges has been raised from $150 to $200 a year, but the privileges under an exchange license have been extended to permit an exchange to operate a special or traveling show. Formerly an exchange was required to take out a special show license costing $150. The fee for traveling film shows has also been raised from $150 to $200.

A Section of the Great Wall, China. The Rainbow Bridge, Compared with the Flatiron Building. Molten Lava, Kilauea.

Scenes from E. M. Newman Travel Pictures, Released by Educational Films Corporation of America.

Newman Hunts Out the Remote Spots

Many Picturesque Nooks Brought to the Screen by Educational Films Corporation.

THE war is making the Allied countries (and the neutrals, too) America's next door neighbors in a very real sense. The Newman Travels, which the Educational Films Corporation are bringing out with pre-releases at the Rothapfel theaters and regular releases monthly or fortnightly throughout the country, present the remotest nooks of the earth, but in an up-to-date way that ties them up to present events.

Among the lands picturalized by E. M. Newman in this series are Japan and China, our oriental Allies; Brazil, our chief South American ally; Peru, the land of the Incas; our new possessions, the Virgin Islands, and the life and scenery of American dependencies such as Porto Rico and Hawaii, as well as the great American Southwest.

Here are three remarkable snapshots from the E. M. Newman motion picture series. The first shows him photographed in front of the Great Wall of China, which the medieval Chinese Emperors fondly imagined would guard them against barbaric incursion from the West and North. Another striking view is of the solidified lava on the mountainside of a Hawaiian volcano. Nature literally sculptured the flowing fluid just as the human sculptor casts into stone the grace of moving foliage, wind-swept drapery or waving locks. The stupendous natural achievement of "The Rainbow Bridge" is represented by 1,000 feet, picturing the journey to and from the desert wilderness and the vast structure itself, as "shot" from many angles. It stands 309 feet in height, is 277 feet wide and 30 feet thick. The Brooklyn Bridge is small beside it, and the Flatiron Building could easily go under it. Next to the Grand Canyon itself, the Rainbow Bridge is the greatest monument of the American Southwest. Newman is one of less than one hundred white men who have visited it, and the only one who has pictured it. The film, which is presently to be shown, should attract an unusual amount of attention.

James Calnay Caught in Galveston

Gorge Roy Clough, Freelance Cameraman, Recognizes Him from Picture in This Paper.

THANKS to the Moving Picture World the industry is minus another 'producer' whose wildcat schemes and companies can easily be spared in these times of war and economy," writes Louis D. Lewyn, a Houston subscriber to the Moving Picture World.

"Through the columns of the World it was made known several weeks ago that a certain James Calnay, alias Kalany, was badly wantd by the Louisville, Ky., police for embezzlement, and other charges preferred in Louisville, in which city this man operated a studio, school of acting, and other pet fakir schemes, and that anyone who knew the whereabouts of this 'producer' would not only confer a favor on the chief of police, at Louisville, by communicating with him immediately, but would also be doing the trade a service by helping to eliminate crooks from the moving picture industry.

"The desired Mr. Calnay is at this writing in the Galveston, Tex., 'kooler," awaiting the arrival of a deputy to accompany him back to Louisville, and all credit for bringing about the arrest of this party is due George Roy Clough, freelance camera man, of Galveston, an ardent reader of the Moving Picture World, who lost no time in bringing this man to justice, and so doing the profession a service which all should recognize, through his alertness and sense of justice."

A few days ago Calnay called on Cameraman Clough at 2419 Q street, Galveston, to photograph some motion pictures for him. Recognizing him from a cut printed in our March 30 issue, he got in touch with some friends in Houston, where Calnay had been more recently operating, and made sure of his man. He thereupon had an officer go with him to the Panama hotel and make the arrest.

Congress Providing for Soldiers' Rehabilitation

Among Occupations Listed for Injured Men Are Operating, Photography and Theatrical Mechanics.

THE Senate has passed a bill providing for the vocational rehabilitation of disabled persons discharged from the military or naval forces. The bill is modeled generally along the line of the law now in operation in Canada, and there was introduced into the Senate, as a part of the debate, a list of the occupations being trained for in the Dominion by soldiers who return from France after suffering the loss of one or more limbs.

The list introduced by Senator Smith, of Georgia, gives 196 occupations, among them motion picture machine operating, photography and theatrical mechanics. This bill, which now goes before the House of Representatives, has been declared to be a most important measure, as it will directly affect the thousands of men who will return maimed before the expiration of the war.

The occupations provided, however, do not include only indoor pursuits, by any means, but list a large number of outdoor occupations which can be followed without difficulty by men who have suffered the loss of a leg or foot.

It will be noted the men in the motion picture industry who return thus disabled will be able to continued in their former occupations or a modification thereof, in Canada, by the inclusion of the three industries listed above.

CINCINNATI EXHIBITORS BACKING UP GOVERNMENT

The fine services which Cincinnati theaters, without exception, are rendering in the matter of cooperation in the various lines of publicity and educational work desired by the Government have been commented on in these columns before, but the exhibitors themselves are not yet satisfied with their work. A special meeting of the Motion Picture Exhibitors' League of the Chamber of Commerce was held recently for the purpose of discussing means for giving even more efficient service, in order to forward Government activities of all sorts in and around Cincinnati. The Federal and local authorities in charge of war work have recognized fully the value of the screen as an advertising medium for them, and are highly appreciative of the patriotic attitude of the exhibitors.

EVANS GOES WITH UNIVERSAL AT MINNEAPOLIS.

C. R. Evans, who has been with the General Film Company for some time, has been engaged by the Universal Minneapolis Exchange to take charge of the features of Jewel Productions.

Select to Release Marion Davies Films

Contract Calling for Six Productions Starts Off with "Cecilia of the Pink Roses."

CONFIRMING earlier reports on an important recent picture transaction, Select Pictures Corporation announces the acquisition to its ranks of Marion Davies, whose defection from the stage, upon which she has been one of the noted beauties, has been accompanied by a notable publicity campaign.

Miss Davies has signed a contract with Select, calling for the production of six pictures in which she is to be starred during the first year. The first of these pictures is "Cecilia of the Pink Roses," a screen presentation of Katharine Haviland Taylor's popular novel of the same name. This picture was produced under the direction of Julius Steger, who has taken full charge of the work of bringing Miss Davies' personality and features to the screen in the first of her Select Series. Adroit director as he is, and thoroughly versed in all the lore of both speaking and shadow stage, Mr. Steger has accomplished much in the screening of "Cecilia of the Pink Roses," and has created in the screen presentation of Miss Davies a new idol for picturegoers to admire.

Marion Davies.

The avalanche of advertising and publicity of every form, coupled with the reception given the picture at its first private showing to an invtied audience, resulted in the immediate booking of "Cecilia of the Pink Roses" for the week of June 2 by the Rivoli theater and its booking for simultaneous showing during the same week, starting June 3, in all of the Loew theaters in Greater New York.

This presentation of the picture over the Loew circuit at the same time that it is playing at the Rivoli is said to be the first instance of such duplicate presentation in one of New York's great first-run houses, and in a chain of theaters blanketing all sections of the greater city during the same period.

Company Publicity Supreme, Says Cochrane

Universal's Vice-President Tells Publicity Department It May Ignore at Its Discretion Names of Officers and Employees.

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has taken official recognition of the controversy waged in the columns of the Moving Picture World on the deficiencies of the publicity director.

In his capacity as being directly responsible for all advertising and publicity of the Universal company Mr. Cochrane has transmitted to the employees of the publicity department the information that in the future they are at liberty to use their own discretion in the mention of the name of any official or employee of the company.

If the mention of the name of an official or an employee will add to the strength of a story Mr. Cochrane's instructions are that the name shall be used. On the other hand, he declares that names must not be mentioned when they fail to add to the strength of the story. This rule applies from the highest executive to the newest office boy.

"We are not running a personal publicity bureau," Mr. Cochrane explains. "We are in the business of making and marketing pictures. It is publicity that will assist in the sale of those pictures that we desire. Any other kind of publicity doesn't count. It means nothing to the exhibitor or to the public to say that a certain individual produced a certain picture when that individual had failed to make a reputation by past performances."

Mr. Cochrane declared that he doesn't care if the name of an individual ever appears again in a story originating in the Universal publicity department so long as the effort of the department shows in increased publicity and increased business.

NEW YORK MANAGER ENLISTS.

Dave Weinstock of the City Hall Theater Has Been Called to Camp Merritt.

ON Park Row, New York City, opposite the Post Office, in 1914, David Weinstock associated himself with the Little Bijou Theater as its manager. It was looked upon at the time as a daring enterprise to launch in the midst of an exclusively commercial and financial district, the busiest section of the city. From the start it met with success and grew steadily in favor as a haven where tired business men could while away an hour or so, seeking rest from the trials and problems of commerce. At night when the marts of trade were closed for the day janitors of the big office buildings and their families filled the little theater until it was found necessary to enlarge and embellish it. On October 19, 1916, the Little Bijou was transformed into the City Hall theater and David Weinstock continued as its manager. For four years he has been a figure and benefactor in the lower part of the great metropolis.

David Weinstock.

On June 3 Mr. Weinstock left for Camp Merritt, Tenafly, N. J. He has enlisted and been assigned to the Quartermaster's Department. Regardless of his call to service he held to his post at the City Hall theater until the last. During the Red Cross drive, as a fitting climax to his labors, he collected $57.21 at his theater, and a few weeks previous raised a handsome purse for the Catholic War Fund, as well as disposing of a large amount of Liberty Loan Bonds. His theater was at all times open to the four minute men and at the disposal of the government in its propaganda work.

Dave Weinstock has always taken an active part in exhibitors' affairs and was this year made secretary of the New York Exhibitors' League, Manhattan Local No. 1. In assuming his duties in the service of Uncle Sam he has the well wishes of the motion picture industry and the many friends he has made in every branch of it. Jack Devick will succeed Mr. Weinstock in the management of the City Hall theater.

METRO PICTURES FOR SANDY HOOK MEN.

Due to the action of Richard A. Rowland, president of Metro Pictures Corporation, Metro pictures are being shown free every Saturday night to the soldiers at Fort Hancock, which is one of the most important heavy artillery posts in the country. As the fort is somewhat off the beaten track it has not been regularly visited by the entertainers who are so often seen at other camps. This need of entertainment came to the notice of Miss Elaine Sterne, a first lieutenant of the National Honor Guard. Miss Sterne consulted June Mathis, of Metro's scenario department, who in turn consulted Mr. Rowland, with the result that the boys are assured of motion pictures every Saturday night. The first night that the sign "Free Movies" went up outside the Y. M. C. A. tent the place was literally mobbed, every one of the 6,000 men apparently wanting to get in at once.

Metro pictures are now the only regular feature of entertainment at the naval hospital in Brooklyn.

Film Studio Projected in San Francisco

Among the Promoters Are Such Prominent Names As Anderson, Hodkinson, Malone, Farnsworth and Dixon.

FRED WARD, advance agent of the Society Players Film Company, arrived in San Francisco recently and launched plans for the establishment of a large studio in the immediate vicinity of that city. He states that the San Francisco possibilities have been canvassed and found highly satisfactory from every standpoint. The fact that the peninsula district is credited by the Smithsonian Institute as possessing a perfect climate, with more hours of sunshine per year than any other community in California, is an added factor in the selection of this city as a producing site.

Carl Anderson, who recently disposed of his interests in Paralta Plays, Inc., and who will become executive manager of the new corporation, has also been here to help with the preliminary plans. Others interested in the new $6,000,000 corporation are Dudley Field Malone, former collector of the port of New York; F. Eugene Farnsworth, president; Dr. Thomas Dixon and H. Grattan Donnelly, authors; E. R. Sherburne, vice-president and treasurer; Miss A. Blackburn and W. W. Hodkinson. Those interested in the concern declare that the climatic and scenic attractions of the San Francisco Bay region so far excel those of any other part of America and that it is but a matter of time until this section takes its place as a great producing as well as distributing and export center. T. A. C.

Madlaine Traverse Forming Company

AS previously announced, the Madlaine Traverse Pictures Corporation is in process of formation and soon will be in position to announce its officers and the personnel of the company. Madlaine Traverse, the star of the organization, in addition to her popularity on the speaking stage, is no stranger to the lovers of the film drama, having been seen to advantage in "Three Weeks," "The Money Master," "Fruits of Desire," "The Shielding Shadow," "The Closing Net," "The Poor Little Rich Girl," "Sins of Ambition," and other successes.

Her last work for the screen was as Madame Caillaux in "The Caillaux Case," which will be disclosed to a waiting public as soon as the final touches can be put to it. It may be remarked that Miss Traverse is only just recovering from the exceedingly strenuous work incidental to the taking of the picture. She is now playing in "Yes or No" at the Longacre theater.

Madlaine Traverse.

Madlaine Traverse was inoculated with the stage fever when she was twelve years of age. Her initial appearance was in her father's stock company, and at fifteen years of age she was playing leads. She was afterward sent to Europe to study for the voice and diction. Her first engagement on her return was in support of Rose Stahl in "The Chorus Lady" in New York, on tour, and also in London. She again studied for the voice, resuming her career in "Joseph and His Brethren." She was afterward seen in "Seven Keys to Baldpate" in New York and Chicago.

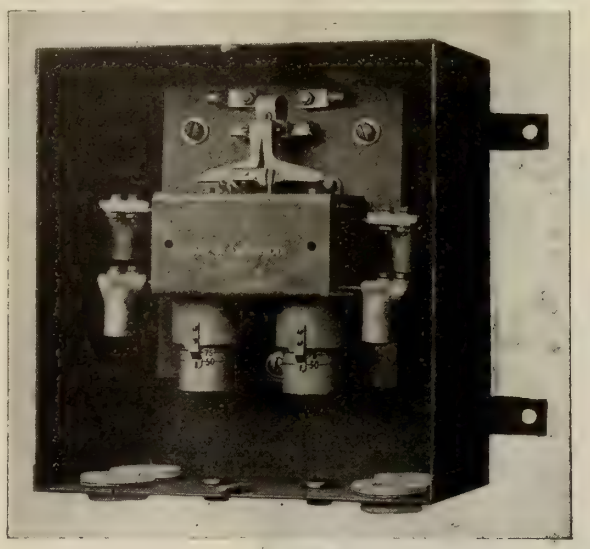
At this juncture Miss Traverse took up motion picture work, and her unqualified success as a screen subject has led to the ultimate formation of the corporation bearing her name. Feature productions only will be the output of the company, and each will be noted for its careful preparation and attention to the minutest detail. Miss Traverse has already accepted one scenario and is preparing an unusual and a costly wardrobe. The first releases of the Madlaine Traverse Pictures Corporation may be looked for in the early autumn.

A Safety First Relay

An Efficient Method of Providing Overload Protection for Alternating Current Appliances.

THE Safety First relay manufactured by the Westinghouse Electric and Manufacturing Company, provides a neat, safe, and efficient method of supplying overload protection for alternating-current applications equipped with starters or switches having low-voltage protection.

The relay is enclosed in a sheet steel case which excludes dust and foreign particles of all kinds. The cover of this case is secured by two thumb screws and is provided with a safety device which automatically trips the relay when the cover is removed, thus rendering all parts of the relay "dead" as long as the cover remains off, so that inspection or repairs can be made without danger.



Westinghouse Safety First Relay.

This case is arranged for wall-mounting in any convenient place near the switching equipment.

The relay operates by means of magnet coils, which are inactive at loads less than that for which they are set. When the current value reaches or exceeds this setting, the coils lift plungers, which break the control circuit and operate the low-voltage relay to open the line circuit. With no current flowing in the line, the coils are de-energized and the relay is automatically reset, the bridge being pressed against the contacts by means of a compression spring.

The plungers operate in oil dash-pots, providing a time element which allows the relay to carry a momentary overload without tripping.

This time limit is adjustable by means of a small perforated disc in the dash-pot, which is readily accessible by unscrewing the dash-pot from the casting which holds it. Turning the disc so that more perforations are uncovered lessens the time of the momentary overload; with fewer perforations, the time element is increased.

These relays will operate over a wide range of current values, for which adjustments can readily be made by lowering or raising the dash-pot. This is marked with a scale, and an indicator clearly shows the tripping value.

To prevent accidental change of adjustment from vibration or jar, a spring lock is provided which holds the dash-pot firmly.

The relay is mounted on a base which completely insulates it from the case, within which all connections are made. This case can be arranged for either open or conduit wiring.

The safety device by which the relay is tripped on removal of the cover is a flat looped spring, which when free to act, holds the contact bridge away from the contacts. When the cover is fastened in place, this spring is depressed by a pin on the cover, thus allowing the contact to be made between contacts and bridge.

These relays are made in all commercial frequencies and voltages, and in capacities of 5 to 300 amperes.

Further details and information regarding prices may be obtained from the Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa.

Famous Players-Lasky Reaching Out

John C. Graham Sails to Complete in Association with Syndicate Headed by Eduardo Suarez Formation of South Pacific Paramount Company.

A FEW days ago John Cecil Graham, general foreign representative of Famous Players-Lasky Corporation, sailed from an American port bound for Chile, to complete the organization of a corporation which will be known as the South Pacific Paramount Company, which will handle the distribution of Paramount and Artcraft films in Chile, Peru and Bolivia.

The headquarters of the corporation will be located at Santiago, Chile, and associated with Famous Players-Lasky Corporation in the enterprise will be a coterie of prominent local capitalists and business men, headed by Eduardo Suarez, formerly Chilean Ambassador to the United States. The completion of this corporation will be the result of negotiations started months ago between Mr. Suarez and E. E. Shauer, assistant treasurer of Famous Players - Lasky Corporation.

John C. Graham.

"The business will be launched by about 125 productions featuring the most prominent stars," said Mr. Graham, in an interview before he sailed, "and these subjects have been most carefully selected under expert advice as suitable for the theatrical requirements of the countries in which they will be exhibited. The business will be inaugurated along advanced progressive lines, similar to those now in vogue in the United States which have made Paramount and Artcraft household words from the Atlantic to the Pacific coasts. This will include publicity drives and exceptional service to exhibitors, which will no doubt command wide attention as such methods are entirely unheard of in South America at this time. Following the 125 subjects already selected we will continue to supply the market on the basis of at least two new features each week.

Big Demand Anticipated for American Scenics.

"The world war has aroused the interest of South American countries in other parts of the globe, and we are sending a considerable quantity of scenics. The welding of closer business relations with the United States will no doubt make pictures of this country particularly desirable, and we anticipate a big demand for such subjects. For other short subjects, including comedy films, arrangements will be made after my arrival in Chile. I am convinced that a ready market can be established for the extraordinary comedy productions being produced by Mack Sennett and Roscoe "Fatty" Arbuckle.

"This project is inaugurated under most favorable conditions, as our pictures have been so thoroughly protected at home that but an infinitesimal amount has fallen into the hands of improper parties, and these pictures will be absolutely first run in those countries. Furthermore, we are soliciting the business at a time when a healthy demand exists for our goods, for in my various interviews, from time to time, with theatrical men from both Peru and Chile, they have expressed gratification that a high grade product, such as ours, will be available to them on a legitimate marketing basis.

"With this additional distribution point established, we will be represented throughout South America, and it will add one more link in the chain of world-wide distribution which is now practically complete, excepting, of course, enemy countries."

Eduardo Suarez is well known in diplomatic and financial circles, and has been impressed with the magnitude of the film industry in the United States. He is a man of integrity and high standing, as evidenced by the important position he occupied, and he has associated with him a group of men of the same calibre, who will be jointly interested with the Famous Players-Lasky Corporation in the new venture.

Mr. Graham sailed on a ship of the United States and Pacific Line, a company authorized by the Government to promote business relations between the United States and the west coast of South America. The trip requires about nineteen days, via the Panama Canal.

Tallis of Australia in New York

Half Owner of J. C. Williamson, Ltd., Here to Purchase Stage Plays and Arrange Goldwyn Distribution.

BOOKING thus far received on Goldwyn Pictures in Australia have never been equaled in the history of the industry, according to George Tallis, who, in partnership with Hugh Ward, owns J. C. Williamson, Ltd., the theatrical trust of the Antipodes, who arrived in New York last week to purchase some of the current stage successes and to attend to details of the distribution of the Goldwyn productions in his country.

In January last Williamsons entered into a contract with Goldwyn for the distribution of its productions. The first of these, "Polly of the Circus," opened the last week in March at the Theater Royal, in Sydney, with the largest symphony orchestra in Australia. A week later it was given its first showing in Melbourne at the Paramount theater.

F. W. Thring, who manages the Williamson enterprises, has obtained record bookings for the Goldwyn productions, Mr. Tallis declares. He considers Mr. Thring the ablest motion picture man in Australia and says that the record achieved by Goldwyn Pictures through his efforts is no more than he expected.

Among the Williamson theaters of Australia are Her Majesty's theater, the Theater Royal and the Majestic in Sydney, and Her Majesty's theater and the Theater Royal in Melbourne. In addition to these houses the Williamsons also have beautiful theaters in Perth, Adelaide and Brisbane. In Melbourne they own the Paramount theater, a most pretentious motion picture house, and the Star and Victoria theaters.

Mr. Tallis was accompanied to New York by George Smith, manager of the Theater Royal of Melbourne. He is going to buy an American car and motor to San Francisco, from which port he will sail for Sydney. He will be here until about July 1.

Call for Screen Players for "Over There"

Harry Raver to Organize a Company of Two Men and Two Women to Entertain Soldiers.

WORKING in conjunction with America's Over-There Theater League, in an effort to supply our soldiers behind the lines with entertainment, Harry Raver is organizing a company of four to appear in a novel picture, the story of which will be written by a famous author, the production made on this side, before sailing, and reproduced in the Y. M. C. A. huts, after being enacted and "taken" by the company in the presence of the audience.

The aim of Mr. Raver in working on the project is to produce a novelty in the hope of presenting to "our boys" a new angle of the motion picture as well to assist the Over-There Theater League in the splendid work it has undertaken. The most prominent men and women of the legitimate and vaudeville branches have volunteered their services and Mr. Raver hopes to enlist four prominent names, distinguished in pictures, for the plan under way. The requirements are for one leading man, one heavy man, one ingenue and one "vampire."

These must be over twenty-five years of age, American born, descendants of American born parents and grandparents, able to give character references of six American citizens, birth certificates, or if not available proof of birth by affidavit of member of family, and must have no immediate relatives serving under the American colors. Only reasonable physical fitness necessary. Applicants must be in sympathy with and loyal to the war aims of the United States.

Mr. Raver wants to hear from those who feel the call of duty and who are willing to spend three months on the other side. The Y. M. C. A. will supply ocean transportation and actual living and traveling expenses. America's Over-There Theater League offers, in addition, "a soldier's wage" of $2 a day for extras and incidentals while in France. Harry Raver can be reached at Suite 825, Knickerbocker Theater Building, 1402 Broadway.

Business Prospects Not Bad

Over Forty Theater Managers Interviewed Around Pittsburgh—Tendency in Direction of Outright Ownership.

THE warm weather, together with the abnormal war conditions, is beginning to make an impression on business in the towns surrounding Pittsburgh. I have interviewed about forty exhibitors from various towns in Western Pennsylvania and all of them complained of the falling off of business. Many of them were not disheartened, however, as they attributed the situation to the usual yearly dropping off in May. There are those, however, who feel that the draft is making a marked decrease in business, one town in particular showing a departure of 700 men through induction or enlistment. This exhibitor explains that the younger men were the backbone of his patronage, together with their girl friends or relatives. Since their departure the girls and relatives have pursued other avocations in their spare time. Yet there are not many theaters for sale in the district considering the general decline of business. Perhaps better business for the theaters is looked forward to by the majority of exhibitors.

There is more building of theaters and remodeling and enlarging of old ones than has ever occurred in the history of the industry in this section. Week after week I have reported new theaters under construction, and these are fairly well scattered over the territory. A small group of exhibitors and exchangemen have formed a company to purchase outright property in three towns of an industrial nature near Pittsburgh, and erect theaters in the near future to seat between 600 and 700 each. It is understood that the first theater will be built in Milvale, the second in or near Sharpsburg, while the location of the third has not been exactly determined. The locations for the first two have been purchased and the deals closed. The idea of this group seems to be to avoid large propositions and avoid where possible rental or lease arrangements, outright purchase being deemed almost a necessity to make the theaters paying propositions.

There have been any number of instances where the exhibitors have made a real show-house out of a "lemon" through untiring effort and good judgment only to have the landlord step in and ask for an exorbitant rental on renewal of short-term leases. A short time ago a census was taken by an exhibitor in the Beaver Valley section, which is a prosperous picture section, and it was found that only three exhibitors out of about fifty owned the property on which their theaters were built. The general end of operations in the future will unquestionably be to buy outright and get away from high rentals and uncertain tenancy.

Votes Approve Sunday Film Shows

Nashville Favors Sunday Moving Pictures Ten to One—Mayor Still Stands Against Them.

WITH a vote that surpassed by several hundred the total vote cast in the last election in both the city and county Sunday moving pictures in Nashville were approved in a newspaper voting contest by an unprecedented majority. Over 9,000 voters took part, and of this number 8,237 voted "yes" and 844 voted "no."

After this overwhelming display of favor for Sunday pictures committees from various churches got into action, and on Monday morning, May 27, visited the city hall with protests. Mayor Gupton announced that Sunday pictures would not be permitted in Nashville under any circumstances. He contended that there are both city and state laws against Sunday amusements, and if the city commission failed to stand by him on the question he would invoke the aid of the state law. Just how he considered the question of Sunday baseball within the city limits on Sunday was not entered into at the meeting.

About seventy-five men comprised the committee from the churches which called on the mayor, headed by Dr. James I. Vance, pastor of the First Presbyterian Church. After talks and appeals by various ministers and churchgoers against Sunday pictures the Rev. A. S. Allen, of the Second Presbyterian Church, North Nashville, took the floor and said he resented the specious plea to unload the move for the Sunday shows on the laboring man, declaring that the seventh day was the only time the laboring man had for recreation and that Sunday shows meant more work. This point had previously been argued in various quarters, and clearly showed that the few employees who would be forced to work on Sunday to entertain thousands would do so cheerfully, and would be well repaid for their efforts. The Rev. Mr. Allen seems to have gained little through taking this stand.

Ballots in the newspaper contest were passed around in various churches, and the various congregations voted on the question. The pastor of McKendree Church, in presenting his side of the case, declared that the mayor and two other city commissioners voted against Sunday pictures at a recent service.

Many men when casting their votes remarked that they had little time for moving pictures, but favored seven-day pictures for the betterment of their employees.

At the Leading Picture Theaters

Programs for the Week of June 2 at New York's Principal Motion Picture Houses.

The RIVOLI.—Marion Davies in "Cecilia of the Pink Roses" was the screen feature at the Rivoli the week of June 2. The photoplay was taken from Katherine Haviland Taylor's novel, and was directed by Julius Steger. The story deals with a girl of the tenement house district, whose father becomes wealthy and sends her to a finishing school. The Animated Pictorial, a scenic and a comedy were included on the program.

The RIALTO.—"Believe Me, Xantippe," with Wallace Reid and Ann Little in the leads, was shown at the Rialto. The picture is one of the most entertaining comedies ever made from a stage success, and is excellently played. The Animated Magazine, a scenic and a comedy completed the screen numbers. Greek Evans and Miss Greta Torpadie were the soloists.

The STRAND.—Marguerite Clark, in a screen version of "Prunella," a stage play in which she has already scored a success, was the principal attraction at the Strand. The work is a delightful fantasy, and has been charmingly produced by Maurice Tourneur. Jules Raucourt heads the supporting company. The sixth of the Chester-Outing scenics, a Bob Bakker animal picture, James Montgomery Flagg's "The Spoiled Girl," another chapter of Raymond L. Ditmar's "Living Book of Nature" and the Topical Review completed the picture program. Mery Zentay was the soloist.

EIGHTY-FIRST STREET THEATER.—Bessie Barriscale in "Rose o' Paradise" and a chapter of "The Eagle's Nest," first half. Louise Glaum in "Shackled," last half.

FORTY-FOURTH STREET.—Ninth week of "Hearts of the World."

LYRIC.—Second week "Pershing's Crusaders."

BROADWAY.—"The Model's Confession."

A CORRECTION AS TO BUFFALO.

Upon my return to New York from my recent trip west I was confronted by a telegram from the Palace theater, Buffalo, setting forth the fact that my criticism of the Palace theater, as published in the May 11 issue, did not fit the Palace theater of that city at all. The Palace cited several excellent reasons why this was so. I was considerably puzzled until reference to my Buffalo notes and some thinking proved that I was in error. An apology is due the Palace theater. It is hereby tendered, with the note that in fully 25,000 miles of travel, during which I have visited theaters literally by the hundreds, this is the first time I have been called upon to admit error in theater description or criticism. But I am sorry than even one error has occurred.

The United Film Service also wrote, directing my attention to the very evident error.

F. H. RICHARDSON.

FLAHERTY OF DE LUXE GOES TO UPTON.

De Luxe Pictures, Inc., has its first star in its service flag. John Flaherty, who has been assistant cameraman of the organization since its inception, was summoned before his local draft board in Brooklyn last week, passed the examination, and left the following day for Camp Upton. On the day of his departure Doris Kenyon, star of De Luxe, presented Mr. Flaherty with a purse from herself and associates in the organization, with all of whom Mr. Flaherty was extremely popular.

MISS COURTOT MAKES APPEARANCE IN RIDGEWOOD

At the Play House, Ridgewood, N. J., on Tuesday, May 28, Marguerite Courtot made a personal appearance in Connection with "The Unbeliever," in which she is featured. She was introduced to the audience at both the evening performances by W. W. Young, the manager. The Play House seats 800 and is one of the most up-to-date theaters in New Jersey.

shers Must Be Girls, Decrees Crowder

If Men Are Employed They Must Be Outside of Draft Age —Clause Regarding Clerks May Hit Exchanges.

EXHIBITORS will be compelled to resort to the use of girl ushers and attendants or employ men not subject to draft, under the terms of the new regulations, aimed at idlers but affecting workers in many lines, just announced by the office of the Provost Marshal General. The intention is "of compelling men not engaged in a useful occupation immediately to apply themselves to some form of labor contributing to the general good. The idler, too, will find himself confronted with the alternative of finding suitable employment or entering the Army."

This regulation provides that after July 1 any registrant who is found by a local board to be a habitual idler or not engaged in some useful occupation shall be summoned before the board, given a chance to explain, and, in the absence of a satisfactory explanation, to be inducted into the military service of the United States.

Motion picture and other actors are specifically exempted from the working of this regulation, but it will affect among others:

"Persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports and amusements, excepting actual performers in legitimate concerts, operas or theatrical performances.

"Sales clerks and other clerks employed in stores and other mercantile establishments."

While the theaters stand to lose ushers, ticket takers, doormen, etc., etc., the exchanges face a similar problem—it may be that they will be included and therefore lose the services of bookers, bookkeepers, shipping clerks, and others. And the regulations further state that "Men who are engaged as above will not be permitted to seek relief because of the fact that they have drawn a late order number or because they have been placed in Class 2, 3 or 4 on the grounds of dependency. The fact that he is not usefully employed will outweigh both of the above conditions."

There is a proviso, however, that local boards may give consideration to special circumstances governing the employment of men in the classes referred to, where there are compelling domestic circumstances that would not permit a change of employment by the registrant without disproportionate hardship to his dependents, or where a change from non-useful to useful employment would necessitate a removal of the registrant or his family.

Stanley Company Under Charges

Federal Trade Commission Alleges Philadelphia Organization's Methods Have Been Unfair.

A NUMBER of charges involving unfair methods of competition have been made by the Federal Trade Commission against the Stanley Booking Corporation, of Philadelphia. It is alleged that "with the purpose and effect of stifling and suppressing competition in the sale and leasing of moving picture films, the Stanley Booking Corporation" resorted to the methods complained of. The defendants will be given an opportunity to meet the following allegations that it has

(a) By divers means and methods caused contracts for the exhibition of films entered into by its competitors to be broken and canceled, which was designed to and did embarrass, harass, and hinder these competitors in the conduct of their business.

(b) Procured films advertised for exhibition by competitors, and displayed them in advance of the dates advertised by these competitors, the displays occurring in theaters near those of such competitors, and the price of admission being less than was advertised by the competitors.

(c) Leased, sold, and made contracts for the leasing and sale of films on the condition that the purchaser or lessee shall not use or exhibit the films dealt in by competitors of the Stanley Booking Corporation.

(d) By threats and various methods of intimidations compelled owners and operators of numerous moving picture theaters to pay the Stanley Booking Corporation 10 per cent. of the cost of films booked directly from producers.

(e) Compelled owners and operators of numerous moving picture theaters in New Jersey, Pennsylvania, and Delaware to book films through the Stanley Booking Corporation through threats to cut off their supply of films.

(f) By threats of withdrawal of its patronage and divers methods of intimidation compelled producers of films and exchanges handling films to cease supplying certain of its competitors.

Brooklyn to Have Novel Screen Theater

Ice Palace to Be Transferred for Pictures and to Have Seating Capacity of 2,500.

TO bridge over the summer months, when the ice skating craze is at its lowest ebb, the management of the Brooklyn Ice Skating Palace, Bedford and Atlantic avenues, announces that the policy of the big amphitheater will be changed to that of high-class picture presentation for the period of the summer months. Whether this policy will continue next season or not has as yet been undecided, but it was said that very likely pictures would be the future policy of the house.

In refitting the house for picture offerings plans have been drawn for the rebuilding of the entire interior. Architecturely the management is ambitious to make the Ice Palace one of the finest theater properties in Brooklyn and particular attention will be directed to the seating, lighting and to the general convenience and comfort of the patrons. Work on the remodeling has been underway for some weeks, with the contractors pledged to deliver the house complete in the early days of June.

The plans call for a seating capacity of 2,500, every seat having a perfect view of the stage and screen and being roomy.

A feature of the house will be a symphony orchestra of twenty-five members, with a huge pipe organ as a background. At every performance it is the intention of the management to devote a half to three-quarters of an hour to operatic concerts before the regular show.

The monster ice plant that was used to make the ice for skating will now be used to refrigerate the theater. For the ladies the management will fit up a large room with wicker furniture of the cottage type, including the most comfortable chairs, divans and rockers of this particular ware. The hanging and coverings will be of a delicate chintz. For the men a room will be fitted up along club lines, giving the "tired business man" all the comforts common in the first class clubs.

Although the opening program has not been selected, it will be the policy of the house to offer the biggest pictures in the market, at the box office price of 10 cents in the afternoon and 15 cents at night.

May Export Film to Denmark

War Trade Board Announces Method to Follow in Applying for License to Ship on Vessels Flying Danish Flag.

THE War Trade Board at Washington, D. C., announces that hereafter applications for licenses to export moving picture films now being considered for exportation to Sweden and European Holland will be considered also for exportation to Denmark proper.

In the case of proposed shipment to Denmark the prospective importer abroad must first obtain an import certificate from the Danish Merchants' Guild. When this certificate is received, the prospective importer will advise the exporter in the United States of the serial number. Applications for export licenses must be made on application form X, and the applicant must attach thereto the appropriate supplemental information sheets, and also supplemental information sheet X-105, upon which must be noted the Danish Merchants' Guild import certificate serial number. Such shipments need not be consigned to the Danish Merchants' Guild, but may be consigned to an individual. Licenses will be valid for shipment only on vessels flying the Danish flag.

"Revelation" Is Issued in Book Form

Funk & Wagnalls Issue "The Rose Bush of a Thousand Years," with Illustrations from the Film.

FUNK & WAGNALLS have just issued in an attractive volume "The Rose Bush of a Thousand Years," by Mabel Wagnalls, which originally appeared in Snappy Stories and which forms the basis of the Metro production of "Revelation," with Mme. Nazimova as the star. The book is illustrated with eight well-chosen half-tone full pages from the film production and the cover reproduces in colors the rose bush in the monastery garden of Hildensheim, on which the legend, woven into the story by Miss Wagnalls, is founded. The book is published at 75 cents, net. Postage 8 cents additional.

Exhibitors who have not yet played this film can work with their local booksellers to advertise both book and film, and where the play has already been seen the volume might be used to advantage as the prize in some contest or offered for sale. The story is a gripping one and the changes in its transfer to the screen do not materially alter the tale.

Western Photoplays Open Offices

Company Is Now Producing a Serial Under Direction of Joseph A. Golden and Featuring Leah Baird.

THE Western Photoplays, Inc., offices are situated with the Triumph Film Corporation and the Crystal Film Corporation, in a new suite of offices overlooking Times Square, on the eighth floor of the Longacre Building. Included among the executives of all three corporations are the names of Joseph A. Golden and A. Alperstein. It is therefore to be presumed that the incorporating of the company means new activities by the same men responsible for such big successes as "The Libertine," with John Mason and Alma Hanlon, "Redemption," with Evelyn Nesbit Thaw and son; "Law of Compensation," with Norma Talmadge; "Would You Forgive?" with Holbrook Blinn, etc.

Joseph A. Golden.

Inquiry for Mr. Golden developed the fact that he will not be prominent around the executive offices for at least four or five months. The reason is that he is personally directing the first of the motion picture enterprises included among the plans of Western Photoplays, Inc. It is characteristic of the above mentioned officials of this company to first do things and talk about them afterward. Mr. Alperstein, however, briefly outlined some of the facts connected with the new corporation, as follows:

"First, we have firm belief in the motion picture industry not only of the past, but the present and future. The only change in our producing plans as conducted in the past twelve years is that we are going to become more active than ever before—that our productions will be more lavish and that each photoplay will be turned out directly from the hand of our president, Jospeh A. Golden. By that we mean, that he will personally take over the direction and every detail of actual production on all future releases. Only the best known artists of the cinema world will be featured in our productions, and they will each be surrounded by a cast capable of not only finished support, but of capable box-office attraction and worth." He added enthusiastically: "We submarined several big producing companies when we obtained the signature to a long-time contract of our first screen star, Miss Leah Baird. Under the direction of Mr. Golden she has been busily at work for some time in the Crystal studios on the opening episodes of a serial in which she is to be starred."

A. Alperstein.

Regarding this particular serial production it is stated important announcements of interest to the trade will shortly be made.

Miss Baird is to be starred in productions especially obtained for her. The particular talents of the artist are to be exploited in a lavish manner. The first important production in which she will be starred will be released as a serial consisting of sixteen episodes.

William N. Bailey

Actor of Marked Ability Has Seen Many Changes in the Film Business.

IF eight years in the film business following as many of experience on the legitimate stage makes a veteran film player, then William N. Bailey, though still a young man, has already attained the desired landmark stage that makes him one of the outstanding figures of the profession. When he started in the film-making part of his career with the Essanay company at Chicago the average picture was a one-reel film, and the actor was called on to take on a new part so often that it must have been a perplexing factor in his dreams if he happened to be temperamental. Mr. Bailey is not one of the unbalanced kind, and a thousand roles have no effect at all on his even way. An engineer might design a thousand bridges and each would make him the more fresh for a new one as an intellectual enterprise in his profession—so it is with Mr. Bailey taking on a new character.

William N. Bailey.

With Essanay he played in pictures with Ruth Stonehouse and with Beverly Bayne for two years. Then he had a role in a Fox picture, "The Valley of the Missing." His most recent part with the Fox company was in "The Pride of New York," a masterpiece, in which he played the villain role. Another noted picture in which he played, supporting Alla Nazimova, was "War Brides." He has had parts with Mrs. Vernon Castle, with Edna Goodrich and with Anna Q. Neilson, and has been in several pictures for World, Vitagraph and Famous Players. He has just finished work on the big serial, "The Eagle's Eye," for the Whartons. In this he had the part Heinrich von Lertz, the German spy. This gave him a splendid chance, and it introduced to the public a different kind of heavy role.

He is an all-around athlete, a swimmer, a horse rider, a lover of tennis, of polo and other outdoor sports. Meeting him on the street you get the impression of bigness physically and strength, the more pleasing, as it is backed up with a smiling expression.

DORIS KENYON TREASURER OF DE LUXE.

Doris Kenyon's name, which is so familiar to motion picture patrons, will soon be equally well known in the financial world. At a special meeting of the board of directors of De Luxe Pictures, Inc., held last week, Miss Kenyon was elected treasurer of the organization, and hereafter all checks of the company signed by Theodore C. Deitrich, its president and general manager, will be countersigned by Miss Kenyon.

Miss Kenyon succeeds E. V. Goerz, who left last week for South America, where he will look after the financial interests of a large American packing concern.

FALLET AGAIN RESPONDS TO WAR'S CALL.

Maurice Fallet, a French war hero, who upon being honorably discharged from the French army came to this country and was signed by World Pictures, has felt the lure of the war again and has enlisted with the Canadian army. Mr. Fallet is now with the Second Battery, Light Artillery, stationed at Ontario, Canada. Mr. Fallet appeared with success with Kitty Gordon in World Pictures. Not only was he gassed at Verdun, but he was wounded in other battles and was given the Croix du Guerre for bravery under fire. He is but seventeen years old.

Buhler Is Managing Director of Stanley

Well-Known Showman Will Have Supervision of All Theaters Controlled by Company in Various Cities.

JULES E. MASTBAUM, president of the Stanley Company of Philadelphia, has announced that Frank W. Buhler, one of the most widely known theatrical men in the east, has been appointed managing director of all the theaters under the control and direction of the Stanley company and its affiliated enterprises.

Mr. Buhler was born in Savannah, Mo., thirty-seven years ago. In early manhood he was at the head of a dramatic stock company. Later he became engaged in the motion picture business with Harry Davis, of Pittsburgh, and in 1908 was transferred by Mr. Davis to Buffalo as manager of the Davis' house in that city. In December of the same year Mr. Buhler came to Philadelphia and was associated with Alexander R. Boyd in the Bijou Dream and later the Regent theater. From here he became managing director of the Central Market Street Company, operating a chain of houses on Market street. Under his supervision every one of these became successful motion picture enterprises.

Frank W. Buhler.

In his new position as managing director of the Stanley Company Mr. Buhler's ability as an executive and organizer will have a wider scope. And there are but few men besides himself possessed of the very necessary requisites to handle the work of this corporation, which includes in its lists many theaters in Philadelphia, New York, Atlantic City, and other cities and towns in Pennsylvania, New Jersey and other states. That he is equipped mentally to undertake the task is conceded by all who know him. In popular parlance Mr. Buhler is "on the job" early and late, working and planning. He is one of the best judges of pictures the industry knows.

The case of the Victoria theater is but one illustration of his discernment in the matter of pictures, and it also shows his remarkable knowledge of just what the public wants. It was predicted that when he put on big feature films at the Victoria he had not sized up the public right. Mr. Buhler, however, had the conviction that the public wanted to see these big pictures, that they were willing to see them at popular prices and he, believing in a liberal use of printer's ink, after advertising these various films, put them on. The result was that every week at the Victoria it is almost impossible at any hour to obtain admittance. In a less degree, the same condition now prevails at all the other Central Market street houses, every one of which Mr. Buhler books personally and sees the pictures before they are shown to the public.

The Stanley standard of music will be fully maintained by Mr. Buhler, who is himself a student of musical harmony. Another feature of theater buildings in which he is considered an expert is the ventilation. He studied this under the best men in the country in this line, and it is safe to conclude that every theater that is under his supervision will have the proper ventilating system installed if it is not already there.

WORLD PICTURES GETS "BUCHANAN'S WIFE."

World Pictures has acquired the motion picture rights to the late Justus Miles Forman's novel "Buchanan's Wife," and under the supervision of Charles Sarver, the World scenario chief, the continuity is being prepared for filming. "Buchanan's Wife" was written in 1906 and deals with the developments arising from peculiar disappearance of a famous figure in business leaving no trace behind and the manner in which his ambitious wife solves the way out of the predicament.

Sherry Service Acquiring Exchanges

Offices Will Be Opened in Fifteen Cities Before Release Date of First Subject Is Announced.

RAPID and effective steps are being taken in the organization of the William L. Sherry Service which is to distribute the pictures of the Frank A. Keeney Pictures Corporation and certain productions Mr. Sherry has acquired. The New York exchange is already open and ready for business, with John S. Clark, formerly in charge of the exchange department of the New York office of Famous Players-Lasky, as manager. Mr. Sherry announces that he will give direct personal attention to this exchange. It is on the twelfth floor of the Godfrey Building, Seventh avenue and Forty-ninth street, New York, where the headquarters of the William L. Sherry Service is also located.

Mr. Sherry intends to open exchanges in about fifteen cities in the very near future. Some of these are already manned. Aaron Corn, for many years connected with Paramount's New York exchange and for the last two months with the United Picture Theaters of America, left New York last week to become manager of the Boston offices. He carried with him the godspeed of Manhattan and Brooklyn exhibitors, with whom he has been popular for many years.

George Wright, of Albany, has been placed in charge of the Philadelphia offices. The Chicago exchange is under the management of Howard Brink, formerly salesman for the First National in the Western New York territory. B. F. Lyon, recently district manager for the General Film Company and the International Film Service at Chicago, is in charge of the exchange at Cleveland. In the next week or so exchanges will also be opened at Pittsburgh, Cincinnati, Detroit, Minneapolis, Kansas City, Atlanta, Dallas, Denver, San Francisco, Los Angeles and Seattle.

N. J. Sennott, Mr. Sherry's general manager, is touring in the eastern part of the country, opening up exchanges. Daniel J. Savage, formerly in charge of the First National's Buffalo exchange and now Mr. Sherry's general sales manager, is on a similar mission in the territory west of Chicago. Frank A. Lappan will be in charge of one of the exchanges. Miss Irene Mulcay, secretary to Mr. Sennott when he was with Paramount, is now Mr. Sherry's secretary. A. C. Novotny, formerly auditor of the New York exchange of Famous Players-Lasky, has been employed in a similar capacity in Mr. Sherry's New York exchange.

The only thing which has been delaying the release of the first Keeney picture, "A Romance of the Underworld," is the desire to perfect the distributing organization before going ahead. It is expected that a release date will be announced in the course of a week or so. This will be followed by "Marriage" and a picture tentatively titled "Out of the Night."

NICHOLAS POWER COMPANY NOTES.

The Pacific Amusement Supply Company, Los Angeles, report the installation of two Power's 6B projectors for the Kinema theater. The company also has been awarded a contract for two Power's 6B machines with motor drive for the Lasky Studios.

Arthur Lang, export manager of the Nicholas Power Company, has left New York on an extensive business trip. He will be away for several months. During his absence publicity matters will be handled by G. W. Landon.

DR. LAMBERGER TO RETIRE FROM IVAN.

Dr. O. I. Lamberger, vice-president of the Ivan Film Productions, Inc., is arranging to sever his connection with that company to take effect about June 15. His retirement from the firm is due to the fact that he is going in business for himself. Several persons who will be identified with him in his new undertaking have been engaged, and it is stated that while the scenario for the first production has been prepared no title for it has yet been selected.

BESSIE EYTON TO SUPPORT LOCKWOOD.

Bessie Eyton, who appeared prominently in support of Harold Lockwood in Metro's production of "Lend Me Your Name," has been re-engaged for the leading feminine role in support of Mr. Lockwood in Metro's film version of Henry Kitchell Webster's novel, "A King in Khaki," now in course of production under the direction of Fred J. Balshofer. Miss Eyton achieved popularity as a film actress for her fine work as a featured player in many Selig productions. Among the biggest Selig pictures in which she appeared are "The Spoilers" and "The Crisis."

Rambles 'Round Filmtown

With WALTER K. HILL.

UNLESS the E Pluribus Fillum Company (credit Terry Ramsaye) throws a shoe it will soon become a dominating factor in the Fifth and Well Known Industry. Going about matters in business fashion quarters have been leased, office furniture has been assembled and just as soon as the concrete foundation for its mimeograph is prepared the Press Department will issue "statements" AND EVERYTHING just like the Old Line Policy organizations have been about it for some considerable space of time.

*

The Rambler discovered the E Pluribus Fillum Company by accident. The delivery lorry of an auction furniture house was backed against the curb in one of the "Forties" and was disgorging its load of desks and chairs, rolls of linoleum and strips of knee-deep carpet. Following the lead of a man bearing a mammoth safe on his shoulder, The Rambler climbed three flights of stairs and, through an open door, stepped into a scene of activity that indicated a busy day in the Something Doing Department.

*

Erasmus Pluribus, President, General Manager, Chief of the Inspection Department, Art Director, Superintendent of Publicity, Sales Manager, Purchasing Agent, Efficiency Expert, Vice-President and Treasurer, Commissioner of Accounts, Notary Public, Chief of Foreign Department, and Executive Extraordinary, was on the job, bossing things with multiple authority. Nice chap, is Erasmus, and he gave us a Mecca out of his own collection.

*

"We are in the infant class just now," said the President. "I've read that this industry is in its infancy, so we will shove another infant into the perculator and make things boil for the Old Line Policy outfits. We are inaugurating the Tontine Plan—the only way to beat it being to outgame it staying awake. Understand, I'm not making a regular statement—I want to hold that to bust into print regular."

*

The Chief of the Inspection Department led the way to a dark room. Here he explained was a money saving combination—a projection room and film inspecting plant. In one corner stood a complicated pile of mechanism he called the Sprocket Hole Detective. "We will examine films by machinery," said the C of the I D. "Thus we will release a lot of good looking girls for work as conductorettes. The Old Line Policy folks have been cornering the best looking girls in town, putting them in a stuffy room and making them wear out old gloves in the foolish business of spying on sprocket holes. The result is a stoppage of street cars whenever the electricity gets one good look at the conductorettes. We will ship perfectly new and good film and shall expect exhibitors to take care of it. If they don't they will have only themselves to blame."

*

The Superintendent of Publicity then came swinging around the end of stack of swivel-action chairs the workmen had piled in the middle of the floor, and led the way to the Educational Department. In this branch of the outfit The Rambler was particularly interested. Entrance to the spacious, high-ceilinged, well lighted and perfectly ventilated room was gained through two swinging doors. Adopting the precaution of restauranters in separating the kitchen from the eating arrangements one door was marked "In" and the other "Out." As we halted, overcome by perplexity, the General Manager cut in with an explanation that appealed mightily to The Rambler's near-intelligence.

*

"This swinging door arrangement is for convenience in firing and hiring. We anticipate a goodly amount of space-stealing to result from this method. The parade of "ins" and "outs" will give this section of our Tontine System an air of great activity, and the swinging doors will prevent collisions. There have been many bad jams under the Old Line Policy as press agents struggled to get at the jobs just vacated. This we will avoid under the Tontine System of contracting and canning." Thus spoke the General Manager.

*

The Superintendent of Publicity pointed out other and numerous innovations once we had passed through the "In" door. Here was one typewriting machine that was equipped exclusively for UPPER CASE. The mineograph, as we have intimated, was unmounted; the concrete foundation was just beginning to dry. Around the wall small boards of soft lumber were hung, ready to receive the clippings that should carry the picture of Erasmus Pluribus, in his many and various capacities.

"I'm thinking that we can get a lot of publicity for the Boss by describing how he holds so many jobs and gets away with it," said the S. of P. "Of course our stars and plays and policies, all being strictly Tontine, will not require any publicity. Sticking 'em on the wall (the clippings, I mean), makes 'em handy to read, easily seen and right where they can't be missed. We shall have our own printer run off these works of art and smear every one of these bulletin boards with a complete set of 'em."

*

Note.—Rollo's Travels Through E Pluribus Fillumtown may or may not be continued in our next. There's no use ordering extra copies from your newsdealer. Nothing more may come of it—any more than already has. And that's nothing.

—w s s—

Names to Conjure With.

Houdini.
Trixie Friganza.
Charles R. F. Condon.

—w s s—

Hey, Teddy! Here's a New Member!

We all know that the ex-drunkard makes the best prohibition orator (at least so I'm told; I never heard a prohibition speech). That principle probably accounts for your earnest campaign against UPPER CASING.

For I remember in the old days, when we were young and the Motion Picture Mail was flourishing weekly, the press agent that gave me most annoyance was this same Walt Hill. I used to devote every Tuesday to fixing your copy.

I didn't have time to do anything else that day. In removing your upper cases I became bent, worn, aged and bald. It was you that caused me to take to drink. After a day with your copy I wanted to forget—forget.

But you're a good preacher. Heaven help us if you ever stop drinking.

Sure, this is for publication, damn you!

—Pat Kearney.

—w s s—

Some Nifty Nomenclature.

North Bend, Ore.—Stars & Stripes theater, formerly the Star, has been reopened by R. A. Bock.

Waynesboro, Pa.—John Karper has sold "It" theater to Watson & Daley. Vaudeville and moving pictures will be shown.

"Saving the Family Name."

Mary MacLaren to Make "Bread"—Moving Picture World Headline.

If it's as good as the cheese we hope she'll send us a loaf.

P. S.—If she cooks like she looks she can make a peach pie.

—w s s—

Screen Actress Rehearses Part in Mirror Room.—Headline.

For "The House of Glass?"

—w s s—

"The Venus Model," in which Mable Normand is starred, is being advertised by Goldwyn as "The Perfect 36 of Film Dramas."

We call that a nifty.

—w s s—

Actor Claims Credit for War.

Richard Nelson has been summoned to the colors. It was Mr. Nelson who played the part of Gabriel Prinzeps, the Serbian sure-shot, in Goldwyn's production of Irvin Cobb's story, "Fields of Honor." Prinzeps, you will recall, was the first of the famous "Zeps." He assassinated the Archduke of Austria and his consort, thus furnishing the Kaiser with an excuse for the world war.

Mr. Nelson hadn't been feeling tip-top over his achievement even though it was only for a motion picture, and it didn't cheer him up any to learn that Prinzeps recently died in prison. He confesses he felt he ought to do something by way of expiation, and it was with a feeling of joy that he received his summons to report at camp.

"Having had experience as an assassin of royalty," remarks Mr. Nelson, "I find myself hankering for a shot at one other bird who is much in the public prints these days. I don't care to mention names, but if a guy with a withered left arm and a fierce moustache ever gets in the way of anything shootable I've got handy I'll do more for him than I was able to do for his friend the Archduke."

—w s s—

This Bird Finds Comedy in War.

Charles Parrott, director of the Billy West comedies, is co-author of a new comedy war song entitled, "Sammy's Saving Souvenirs for the Girl He Left Behind." James Adams and Chris Schonberg are his coadjutors. The song is issued by a Los Angeles music publisher.

—w s s—

Danny ("Kid") Hogan, chief of "props" at Metro's West Coast studios, is rearing a family of kittens, and, with the true zeal of a property man, declares he will train all of his tiny charges to act in motion pictures. The kittens number three, and Danny has named them "Iris," "Close-up," and "Long Shot."

—w s s—

Fat and Finicky but Not Forty.

"Fat? Yes. Bald? Yes. But not forty," says "Smiling Bill" Parsons. "I'll, indeed, be durned if I'm forty," he adds by way of emphasis. No count of forty is going to stand against the star of Capitol comedies so long as he can stand at the bar—of public favor—and plead, sez he.

Just now Bill is pretty mad at Lottie Lee, who writes pieces about the movies for the Cleveland News. Lottie doesn't know him, mind you—she's only heard about him—but she comes right out in print to accuse the millionaire comedian of being forty years old—maybe more. Enough to peeve any insurance-made millionaire, not to say a temperamental screen star.

"I don't like to say cruel things about a lady," observes Bill, "but if this Lottie person thinks she's going to damn me in the eyes of the public I'm just in the midst of getting she's got another think coming. I'm a romantic feller, I am, and whoever heard of romance at forty?

"Woman will tell you that's possible, but I'll answer that it isn't. At forty the plating of life wears off, and the brass begins to show through; at forty a man can't live in peaceful enjoyment for thinking of all the things he hasn't done that he should have done or those that he should have done that he hasn't."

Will Rock Small Town Society.

For Polo it will be but a flash-back to a few years ago when the was starred performer "under the big top," and many of the thrills that will be reproduced in the various episodes of the serial will be merely pages lifted from the diary he kept while trouping under canvas.—Universal Publicity.

Granting, for the nonce, so to say, that the average circus performer keeps a diary we opine that scenarios thereof would get a whole lot of people into trouble.

—w s s—

We'll Take Ours in Thrift Stamps.

Gaumont Invites Suggestions for Name of New Serial.—Moving Picture World Headline.

"The Close of a Wheatless Day."
"John Barleycorn's Dilemma."
"In This Wheat, Buy and Buy."
"Feeling His Oats."
"Coming Through the Rye."
"Good as the Wheat."
"The Kaiser Can't Buckwheat."

Having started this atrocious competition we will finish it with reference to America's "Cross of Coal" and "Crown of Corn."

—w s s—

Petrova Out for Movie Record.

Bert Ennis vouches for this statement: "Tempered Steel," written for Olga Petrova, by George Middleton, to be directed by Ralph Ince, with J. Herbert Frank, Thomas Holding and E. J. Ratcliff, her leading support, will be the "first out-and-out movie melodrama in which she has thus far appeared."

—w s s—

Snakeville Comedies are being released as forerunners of the advancing wave of prohibition. Happily no exhibitor may hold any fear of being bitten. They are not that kind of snakes.

—w s s—

One Comedian the Movies Missed.

Urbana, O., is suffering under calamity. The Clifford opera house has burned to the ground. Billy "Single" Clifford had entrusted his life's savings to the theater, and the fire fiend has put him where he cannot replace his losses with another building. Clifford's was the best place in town to show films, and Billy was showing 'em at the time of his monument's destruction. Urbana, individually and collectively, may furnish a bank-roll by popular subscription—for Billy, during his troupings, made the town famous.

—w s s—

Warwick Back, Gets First View of Last Picture.—Moving Picture World Headline.

His last view of first picture is suggested as follow-up.

—w s s—

Bull from the Bulletin Board.

"The average of value for news stories for this newspaper is one stick. Stick to the rule unless you have a special permit."

"We want to load this newspaper with shrapnel. The paragrapher is the man who most aids the cause."

"Conserve paper. The reporter's part in War-Saving is to tell his story in the least possible words."—Fox Bulletin Board.

—w s s—

Metro Aviator Weds on the Fly.

Private Philip Jules Armand, formerly a property man at the Metro studio, was lately in town on a four days' leave of absence, which he utilized as a honeymoon. The first morning of his leave he married Maud Ravel, formerly a dancer at the Hippodrome, whose father is a clown, one of the Great Ravels with Ringling's Cicus. Private Armand has just graduated from the school of aerial photography at Kodak Park, Rochester, and expects to be transferred to the signal corps division of the motion picture photography instruction at Columbia University.

Rambles 'Round Filmtown

Aftermath of Red Cross Drive.

Over at William Brandt's Carlton theater, in Brooklyn, the Four Minute Man concluded his appeal for funds with a request that "all those who will contribute a dollar for this patriotic cause—please stand up." One at a time, some few arose from their seats and stood up to be counted. Manager Harry Brandt inspired with an idea hurried down to the orchestra pit.

"Play the 'Star Spangled Banner,'" was the manager's whispered instructions.

The audience caught the joke instanter and amid roars of laughter—$405 was collected in a house that seats 450.

G. Warren Landon, publicist for Nicholas Power, devoted all of his spare time to addressing audiences in Greater New York theaters. His best "selling argument" was this poem:

"Can the Kaiser do what none,
Neither Attila nor Hun,
Alexander, Genghis Khan,
Bonaparte or any man
Finished, however well begun?

Can he corner every one
Of the places 'in the sun'
As established in his plan,
Can the Kaiser?

Can he hold what he has won,
Retribution can he shun?
All the world has placed its ban
On the Hohenzollern plan.
Brothers, what is to be done?
CAN the Kaiser."

At the New York Colonial, he supplemented the recitation with a brief speech. Suddenly he stopped, and addressing nobody in particular, said:

"If anybody will give me a dollar I'll stop talking."

He collected $60 before the police interfered and quieted the rush.

—w s s—

Slip Him a Few Rambles.

Walter K. Hill, former manager of the Doan theater, Cleveland, is now connected with Orchestra Hall, Chicago.—Cleveland Correspondence Moving Picture World.

—w s s—

Boxing the Empy Compass.

Tom South has retired from the management of the Stockton (Cal.) T-D theater, leaving Tom North still with Pathe. And Billy West is coming East.

—w s s—

Agnes Ayers Plays "Enchanted Profile."—Moving Picture World Headline.

Is Petrova going to have opposition in the "one cheek" line?

—w s s—

Lew Cody, via Metro mimeographing, declares that shaving off his moustache was comparable to rheumatism in that "when it was gone he never missed it." And, very possibly, when it grows out again he will not know it is there—unless it is rheumatic.

—w s s—

Sam Spedon, in his cross-country run from Minneapolis to Flatbush stopped for breath at Chippewa Falls, Wis., where he interviewed Manager C. M. Waterbury, who has a monopoly on the picture business in that town. Speaking as controller of four theaters Mr. Waterbury, following the example of film magnates, made a statement.

"The daylight saving," said Mr. Waterbury, "is a drawback to us. The cows won't change their habits. Daylight saving means nothing in their young lives, and they won't come in to get milked until 6 o'clock (7 now) and the farmers can't get through their milking until it is too late to get in town."

Udderwise Cows Are Patriotic.

Our Film Millionaires at Home.

(Third and Last Gripping Episode.)

What You Don't See.—In Los Angeles, where he is esteemed as the popular owner of a splendid mansion in Wellington Road, "Smiling Bill" Parsons is known to everybody and the police—especially the motor cops. Becoming tired of the insurance business he retired, a millionaire, to pictures, and built the hereinbefore and hereafter described house. If you missed the basement, parlor floor, and bedrooms you can make up for your loss by going through the rest of the bungalow as follows:

The Chinese breakfast room is the goal of every sojourner in Los Angeles, and few notables leave the city without an invitation from the master to ride out for one of the Parsons' breakfasts. Beautified with wonderful fruits and flowers, all California contributes to the table when guests are expected. This happens to be all the time, for "Smiling Bill" has but one idiosyncrasy—he must be constantly companioned.

It is his fixed rule never to take his place at the head of his table with fewer than ten guests looking at him across the prodigal board. It nearly breaks Parsons' heart to order his cook to conserve, but, as he is the most patriotic of men, Mr. Hoover would find him no lagger in adopting suggestions made by the Government.

No matter at what hour, no matter in what number his friends descend on him, Parsons stands on the threshold of "Laughter Hall" radiating the honest goodfellowship for which he is famous, and which is as apparent in his shadow self when he appears on the screen as his lucky friends know it in real life.

It is the presence of this quality of mind and heart which is responsible in a large measure for his signal success on the screens of the world. His friends discovered that the lovable personality of "Smiling Bill" had not suffered in the transmission from real to mimic life. The note in his laughter is silent, yes, but enjoyment of his by-play, the variety of his facial expressions, and his comical walk is enhanced when seen in made-to-order situations, they all agree.

For the god of laughter perches on the shoulder of the hospitable comedian both in his home and on the shadow stage. He is Puck's elder brother, and the pal of Peter Pan.

(Regretfully We Fade Out.)

—w s s—

The statement that H. L. Newhouse is architect of a theater under construction in Des Moines will fill this space without doing and special service or harm.

—w s s—

Syracuse, Kan.—Fire did a small amount of damage at the Imp theater recently.—News Item.

Naturally.

—w s s—

We Announce with Regret—

That what seems to be a clever story about a meandering canary bird cannot appear here for the following reasons, viz., to wit:

Stencil so worn that the ends of the lines fade out into indefiniteness; paper so creased in applying to mimeograph that blank streaks run athwart the face of the returns obliteratingly; ink on mimeograph so sparingly used that the linotype operator would require a reading glass to decipher copy; stencil so carelessly cut that the wrong word is popping up exasperatingly at the right time—otherwise it's a good example of what press agents take their bosses' money for.

We are having rather good luck with our weather this Spring, me thinks.

—w s s—

Fox Reviews Nine Months' Issue of Standard Pictures.—Moving Picture World Headline.

Film critics for the trade press who boast of long sessions in a projection room will go wild with envy.

Displays Lines for Advertising.

Viola Dana likes the idea of wearing boy's clothes and attending a prize fight, as she is sometimes called upon to do in pictures. She also has to display her unusual skill with the boxing gloves and punching bag—to say nothing of Indian clubs and foils.

—w s s—

Louis Hugo Garlitz Sherwin is the entire moniker of the agricultural forecaster who picks "success" in advance for Aage Toxin Worm's Winter-gardening.

Frederick von Hein Tidden, who works for Lyman Otis Fiske, told us this in the presence of Laurence Main Reid who (intern) is distantly related to Jake and Lee Shubert through being the reviewer of the Review.

Of Course, We're Naming No Names.

—w s s—

Physical Culture in New Office.—Moving Picture World Headline.

Moving the old furniture around until it fits.

—w s s—

Director of Railroads McAdoo has ordered an increase to three cents per mile for railroad travel, effective July 1. This, we consider, is a direct discrimination against the publicists who issue "statements" every time the boss departs upon or returns from a railroad journey. The increased cost is sure to diminish the number of declarations.

Shall We Then Have Interurban Views?

—w s s—

Good Publicity in Pathe's "For Sale."—Moving Picture World Headline.

Forecasting another merger?

—w s s—

Tipton, Ind.—Thomas W. Davis will open Purity theater in building where Habit theater was formerly conducted. Improvements are planned—News Item.

The "Tip-off" on Tipton's Morals.

—w s s—

March to Patriotic Film.—Moving Picture World Headline.

The reel-bands were playing.

—w s s—

Pathe publicity imparts the information that in the current issue of "Britain's Bulwarks," picturing destroyers, mine sweeper and drifters, "two of these famous destroyers, 'Swift' and 'Broke,' are shown."

In Their Customary Sequence.

—w s s—

Recently one of Mabel Normand's correspondents asked her for an eyelash to keep as a charm between glass. She has extraordinarily long ones, you know, which hardly show in motion pictures. He thought that she might have outgrown one—or it might have grown out, he said. But Mabel couldn't spare a particle of her optical fringe because she is using her full equipment in "The Venus Model," her new Goldwyn production.—Goldwyn Publicity.

Funkhouser Funked Just in Time.

—w s s—

Somebod-oddy's Kid-diding.

We find these questions gravely submitted to the "Leaders' Service Bureau" in a recent issue of the Justly Celebrated Moving Picture World:

Q. I am desirous of obtaining a novel and freak effect. Do you think an orchestra made up entirely of red-headed musicians would produce a soft amber light in the orchestra pit if direct light rays were projected upon their heads?

Q. Are there such things as glass "wind" instruments? I should think glass would produce much sweeter tones than brass. And, too, the player would always be able to see the notes he was making, provided the instrument was of transparent glass. Cut glass should produce clean-cut tones.

Rambles 'Round Filmtown

Killing Time at the Movies.

I went last night
To see Mabel Normand
In her newest play,
"The Floor Below,"
And while I didn't
See where it gets
It's name I saw why
It is that Mabel is
A howling success.
She is a little imp
That climbs walls
And steals watches
And fries eggs
And shoots craps
And steals hearts
With the same ease.
Just as she was
Kissing Tom Moore
The lights went out.
The minutes passed—
Ten, twenty, thirty.
The lights came back.
There on the screen
Was Tom still kissing
Mabel—he had been
Doing it all that time.
—Albany Evening Journal.

—w s s—

The Acid Test of Honesty.

The men who sell the faked titles don't care a Tinker's dam what your patrons think of you. The fact that they have virtually made a swindler of you doesn't hurt them any because you went into the dishonest deal with your eyes open.—First National Exhibitors' Circuit.

—w s s—

"Smiling Bill" Parsons resembles "Fatty" Arbuckle, in a weigh. Only not so much so. Arbuckle is several pounds more so. Then, too, they were both "in trade"—Parsons as an insurance agent and Arbuckle in the coffee business.

—w s s—

"The Devil's in the Cards."

Many complaints have been received by the Mayor about the presentation of "Ten of Diamonds" and a special order has been sent to the theater where this picture had been shown demanding that it be discontinued and a repetition would cause revocation of license. The proprietor was also reprimanded.—Trenton Times.

—w s s—

"To Hell with the Kaiser" is to be Made on Big Scale.—Moving Picture World Headline.

We hope it loses nothing in intensity through expansion.

—w s s—

Sam Spedon as special representative of the Moving Picture World will, during June, visit state conventions of exhibitors at Philadelphia and Richmond. Slip him some Rambles.

—w s s—

With Beauty at the Wheel.

Anna Q. Nilsson is telling her friends in Hollywood a tale of woe. She is the proud possessor of a nifty roadster, which she has owned for three weeks. And in the period of time made famous by Elinor Glyn, Miss Nilsson's auto has sustained the following casualties:

Front fender ripped off.
Two rear fenders badly bent.
Self-starter turned into a self-stopper.
Carburetor fractured.
Steering post afflicted with the rattles.

These are in addition to the loss of many square inches of enamel. And the reason is that Miss Nilsson, against all warnings, has three times essayed to drive her new benzine buggy through traffic in the downtown streets of Los Angeles.

Minimizing Metro Mineographing.

"Edith Storey is fond of wearing sweaters and has one of these garments in every color of the rainbow."

Also a white one.

"For every cigarette he smokes, Harold Lockwood puts aside a nickle for 'smokes' for soldiers and sailors."

That must be a pipe.

"Baby Ivy Ward, in 'The Winning of Beatrice,' plays the part of a little girl whose father works in a candy factory. At the noon hour she carries him a dinner pail which is almost as large as herself."

And at night the mean man brings it home empty.

"The Dolly Sisters are so much alike that they constantly find themselves ordering the same things to eat at the same time."

Then they argue as to which one shall pay the check.

"In some of the scenes taken on board the old frigate Constitution for 'My Own United States,' Arnold Daly uses some pewter mugs that belonged to the officers of the veteran when she was a commissioned ship of war."

We have been led to believe that "mugging" was beneath Daly's artistic dignity.

"Rita Jolivet wore short skirts and rubber boots, and walked many miles in rain-soaked mines to sell Liberty Bonds to the miners in Pennsylvania coal fields."

She was not the only one who went in soak for Liberty Bonds.

"May Allison still retains as her personal maid the same old nurse of her early childhood in Georgia, when she lived on her father's plantation."

We thought Abe Lincoln stopped that stuff.

"Nazimova says the screen demands more emotional hard work than the stage. Thoughts instead of spoken words have to be conveyed to the audience with the action, she says, and consequently the demands on an actress are much greater."

If thinking thoughts makes good pictures the Fifth Industry is turning out a lot of absent-minded photography.

"Katherine Harris Barrymore, who plays the leading role is 'The House of Mirth,' wears a pair of earrings that has been in the Barrymore family for generations."

Thus substantiating the old saying that "if you keep a thing around the house for seven years you'll find use for it."

"Anna Q. Nilsson has one of the cutest little bungalows in Hollywood. So proud is she of this little home, having 'fixed it up' all herself, that she won't accept the freely offered help of her admirers—not even to the driving of tacks in hanging pictures."

Her middle initial very likely stands for the quandary in which she finds herself when, upon hitting her thumb, she must select the most expressive words to fit the occasion.

—w s s—

Man of Letters Has Bank Roll.

Among the charters recently filed at Dover, Del., we find:

Realkraft Pictures Organization, to produce and exhibit motion pictures, $5,000,000; W. I. N. Loftland, Frank Jackson, Geo. W. Morgan, incorporators.

—w s s—

Kitty Gets 'Em Going and Coming.

For an advertising phrase use, "You have heard of Kitty Gordon's back, but you should see the good front she puts up in 'The Interloper' at (house and date)."—Moving Picture World.

—w s s—

Other and more vital issues, concerning the Fifth Industry, demand attention. Turn, now, front or back, and read pages of essentials. But hurry back next week. Greetings from

THE RAMBLER.

Manufacturers' Advance Notes

Griffith's First Artcraft Will Be Released in July

THE first D. W. Griffith-Artcraft picture has been given the title of "The Great Love," and will be released in the middle of July. This is the subject on which the producer has been engaged since his return from Europe, where some of the scenes were taken, and it will be the first time in several years that a D. W. Griffith picture will be available to motion picture theaters immediately on release instead of being presented at high prices.

The underlying theme of "The Great Love" is the awakening of the social butterflies of England after the declaration of war, the loss of the young manhood in the early days of the struggle, and the consequent marshalling of the nation's forces in the gigantic struggle in which all ranks were leveled and the aroused country worked with a unity of purpose.

In his undertaking, Mr. Griffith had the support of the British Government and the personal assistance of Queen Alexandria, Sir Frederick Treeves, head of the British Red Cross; the Baroness Rothschild, Sir Henry Stanley, especially assigned by the British War Office to assist the producer.

In addition to these and other celebrities the subject offers a most notable cast, including practically all of the important players who appeared in "The Birth of a Nation" and "Hearts of the World," prominent parts being portrayed by Henry Walthall, Lillian Gish, George Fawcett, Robert Harron, George Siegmann, Mansfield Stanley, Rosemary Theby.

The story should prove of absorbing interest to Americans who find themselves in the same conditions and frame of mind as the characters in the drama Griffith has produced. The Famous Players-Lasky Corporation is putting into effect a tremendous publicity and advertising campaign.

Mix Is Lone Male in Fox's July Quartette of Releases

PLAYS to be released by William Fox during July are four in number, and are as follows: Peggy Hyland in Other Men's Daughters," a drama in which the golden rule strikes back home.

Virginia Pearson in "Her Price," the story of an opera singer's ambitions and sacrifice.

June Caprice in "Miss Innocence," in which the daughter of gay Parisians struggles against the desires that she has within her as her only inheritance.

Tom Mix in "Fame and Fortune," a swift melodrama of a man who was robbed of his birthright, but who won it back after a tremendous struggle.

"Other Men's Daughters," which is said to be particularly suited to Peggy Hyland's beauty and personality, was written by E. Lloyd Sheldon and staged by Carl Harbaugh. It is the story of a girl who seeks to save her father from social parasites, and who in turn is endangered by the father of a girl who has gone the easiest way.

Virginia Pearson's play, "Her Price," was written by George Scarborough, author of "Under the Yoke," and other screen successes, as well as stage triumphs.

The urge to pleasure is the basis for "Miss Innocence," which is declared to be a vehicle which affords June Caprice unusual opportunities for vivid acting.

Opportunities for hard riding and quick shooting are given in plenty in "Fame and Fortune," in which Tox Mix will be the star. The scenes are in the West, and the play is said to be crowded with action.

Strong Role for Salisbury in Bluebird.

Monroe Salisbury, whose following in photoplay circles is becoming larger with each successive release, will be seen next in "The Eagle," the Bluebird release scheduled for June 17, a picture that gives him every opportunity for the sort of work he prefers. Salisbury portrays the role of a man who is a law unto himself. His mother, who had died in poverty, had invested her last cent in a corporation formed to swindle the stockholders rather than for the purpose of creating a solid business.

Salisbury determined not only to revenge the death of his mother, but also to obtain the return of the money out of which she was swindled. In order to accomplish his purpose he assumes the role of "The Eagle," under the guise of which he terrorizes the entire country. The corporation which had robbed his mother was his especial prey. He had made up his mind to continue robbing it until he had obtained the amount of which his mother had been swindled.

Universal Revives "One Round" Laugh.

"The Knockout," a one-reel comedy featuring Eddie Lyons and Lee Moran, is said by Universal to be among the best work done by the comedians. It is released during the week of June 17. Eddie Lyons appears in the role of the heavyweight champion meeting all comers. He is successful through the fact that he manages to back his opponents against the scenery at the back of the stage ring. From a vantage point behind the scenes Lee Moran whacks the opponent on the head with a club invariably causing the "knockout." The end comes when the "heavyweight" is pushed against the scenery by one of his opponents. Moran knocks out the wrong man.

Other comedy releases for the week include the L-Ko entitled "A Blind Pig," two reels of the L-Ko beauties, who perform under the direction of Eva Novak and Eddie Barry.

The Nestor release features Eileen Sedgwick, and is entitled "Passing the Bomb."

Pathe's Double-Header Makes a Broadway Hit

THE success of two Pathe features making twin premieres at the Rialto and Rivoli theaters last week was no half-hearted affair. Both plays went over with a bang, and reviewers of all important New York newspapers gave them lavish praise.

"The Yellow Ticket" and "More Trouble," starring Fannie Ward and Frank Keenan, were staged and presented with the usual perfection of detail that Managing Director Rothapfel gives all his features.

At the Rialto there were capacity audiences, and warm applause and other indications of high favor were bestowed upon the Fannie Ward play from start to finish. One novelty was the musical prelude in which the Rialto orchestra participated.

Frank Keenan in "More Trouble" registered the hit of his screen career at the Rivoli. In this unique comedy there is not a single comedy character; all are dead serious, yet there was a gale of laughter in every reel, and the audience "just ate it up" right down to the last scene.

Morning and Evening newspapers of New York gave both productions enthusiastic reviews on the day following the double premiere.

Scene from "All Woman" (Goldwyn).

"Hands Up" Designed to Pack 'Em In in Summer

HANDS UP," announced last week as the next Pathe serial to follow "The House of Hate," is looked upon as something new in Western adventure and romance picture.

"Hands Up," the nickname of a dashing cowboy who is the hero of the serial, is a picture specially designed for summer business. It is a continued photoplay of fifteen two-reel weekly installments, a dramatic story of the West—cowboys, cowgirls, Inca Indians, hidden treasure, adventures of a girl reporter, and a phantom rider whose identity remains a mystery till the last chapter.

Great stress is laid upon the strong element of suspense and mystery that is incorporated in "Hands Up" without stretching the plausibilities.

Ruth Roland appears to better advantage than ever before. George Chesebro, the hero, indulges in horsemanship of high order in the very start.

The story has novelty to commend it. There is a mystery character in the form of the Phantom Rider, but he is a mystery character of a new sort. His identity remains a mystery by the employment of lighting effects very cleverly handled by Director James Horne and his cameraman.

O. Henry's Name a Real Asset.

A new popularity mark for the O. Henry stories is being established by "The Purple Dress," a recent release featuring Agnes Ayres and Evart Overton. Several prints of this subject have been booked solidly for a period of six weeks by the New York exchange of General Film. Many sections of the country are reporting that the name of O. Henry itself is a big drawing card, and is an asset which is being generally appreciated by showmen.

The name of O. Henry, they say, lends distinction to any program, and is widely accepted by the public as the guarantee of a good show backed up as it has been with meritorious productions. It is declared the drawing power of O. Henry stories has been increased cumulatively.

Ebony Is Piling Up Comedies.

Although but two weeks old, the new Ebony comedies have scored an even greater hit than the preceding block of these fast-stepping comedies, according to General Film. Exhibitors are said to be making arrangements to show the entire series on the strength of the popularity record established by the first six Ebony comedies.

Subjects in the second series which have been completed are "The Bully," "The Janitor," "Mercy, the Mummy Mumbled" and "The Reckless Rover." Additional comedies are being finished at Chicago.

Scene from "Under the Yoke" (Fox).

Bolo Knives in Fox-Bara Play Have Topical Interest

WHEN "Under the Yoke," the Theda Bara super-production to be released in June by William Fox, was being filmed in California, considerable difficulty was experienced in procuring bolo knives for the players who were to represent Filipino troops in the battle scenes. Army officers at Camp Kearney, however, went to the assistance of J. Gordon Edwards, the director, and supplied a sufficient number.

It was with the same kind of bolo knives, adapted from the Filipinos, that Privates Roberts and Johnson, the two colored American soldiers, repelled an attack of twenty-four German soldiers, who surprised them during the night recently. The bolos were found to be of murderous efficiency, as they had been when used in the Philippines by the natives during the early days of the American occupation, as shown in scenes of "Under the Yoke."

Japanese Babies in Hayakawa Support.

A notable cast supports Sessue Hayakawa, the Japanese star, in his Paramount picture, "The Bravest Way." Tsuru Aoki, wife of Hayakawa, and Florence Vidor have the leading feminine roles—the latter as a Japanese-American girl, and the former as a real Oriental. Winter Hall, a talented character actor, has a heavy role, as does Tom Kurahara. Jane Wolff, Clarence Geldart, Guy Oliver, Goro Kino, U. Aoyama, Josephine Crowell, and others appear in the supporting cast, and some half a dozen tiny Nipponese babies contribute to the charm of the picture.

Universal's "The Yellow Dog" Aims to Rout Half-Huns

SCREEN rights to "The Yellow Dog" have been purchased by Jewel Productions to be used as a companion picture to "The Kaiser, the Beast of Berlin." It also will be a sequel to "The Kaiser" picture for the purpose of shutting the mouths of the war calamity howlers in the Allied countries. The rights to the story were purchased by President Carl Laemmle, of Universal, against strong competition.

The story first appeared in the issue of the Saturday Evening Post of May 4. It is the work of Henry Irving Dodge, and is to appear shortly in book form.

Harnessing the boy power of the United States so that the millions of youngsters in forty-eight states will be a compelling force in the stamping out of the German propaganda is one of the chief reasons for the screening of "The Yellow Dog." It is to be done in such a manner that every boy in the country will be a semi-official member of Uncle Sam's detective force. All the force of the Federal government will be placed behind the picture to insure the accomplishment of its purpose.

The first object of the picture will be to cause the establishment in every municipality of "Yellow Dog Clubs," which also may be known as the "Government Boy Detective Clubs." It will be the duty of the members of these clubs to ferret out the men and women who disparage the war efforts of the United States or unjustly criticize the Government or show a sympathy for Germany or spread false rumors regarding war losses and label them as "Yellow Dogs."

Another object is the production of a photoplay that every person will want to see not for its propaganda value alone, but for pleasing entertainment.

Henry Irving Dodge has written not only propaganda, but he has interwoven a tale of tragedy and comedy that travels from an eager fighting tenseness to a gay hilarity. And he has given to it that touch of nature that "makes the whole world kin" by making it a story of the kids, one that takes every man back to his boyhood days and makes the boys see themselves in the very best light.

President Laemmle, of Universal, has ordered that a large and comprehensive advertising campaign be started immediately, so that millions of persons, especially the boys and the leaders of the boys, will know when and where the picture is to be presented.

Emily Stevens to Star in "Kildare of Storm"

METRO has acquired the motion picture rights to "Kildare of Storm," by Eleanor Mercein Kelly, for the use of Emily Stevens. A screen version of "Kildare of Storm" is now being made by Jere Looney, and work on the production will be begun by Miss Stevens as soon as she completes "A Man's World," which June Mathis has adapted from the Rachel Crothers play. "Kildare of Storm" is a recent novel. It contains a superb role, Kate Kildare. The scenes are laid in the South on an ancestral estate where pride of family is the strongest asset, the tendency being to let the place run to seed. Its great possibilities are undeveloped until Kate, a young girl with a wide-awake mind, marries the "master" and comes to Storm to live. Then she sets about making it pay, using up-to-date scientific and businesslike methods. Against this background is acted a drama of power.

General Releases "Sophie Gets Strong."

"Sophie Gets Stung," is the second series of Snakeville comedy reissues, is released this week by General Film Company. The laughmaking features of this story are said to be greatly increased by the process of re-editing and retitling the film on new positive stock from the original negatives, and is expected to be one of the most popular of the series. Slippery Slim, Sophie Clutts and Mustang Pete are the leading characters in these comedies played by Victor Potel, Margaret Joslin and Harry Todd, old favorites with the fans.

Scene from "A Square Deal" (Mutual).

Miss Fisher in "A Square Deal" Leads Mutual June 10

MARGARITA FISHER is announced by Mutual in "A Square Deal," set for release June 10. The production was made by the American Film Company, Inc. The director was Lloyd Ingraham, who has produced many of Miss Fisher's successes. The play is from a magazine story by Albert Payson Terhune and was scenariozed by Elizabeth Mahoney. The role assigned to Miss Fisher is different from anything she has done in pictures, and calls on the star's emotional ability as an actress, while utilizing her talents as a comedienne which have made her so popular.

Supporting Miss Fisher in the leading male role is Jack Mower, who plays the young husband. The cast is an excellent one, including Louis M. Wells, a noted character actor, while the photography and settings are said to be superb.

The Strand Comedy, released June 11, stars Billie Rhodes in a hilarious comedy in which a young wife is suddenly called on to prove her culinary ability by roasting a turkey for admiring husband's friends. She solves the difficulty by borrowing her neighbor's turkey, already cooked, without the neighbor's consent, and a heated scene occurs when the neighbor appears and demands her bird.

Demand Reported for Baby Marie Play.

A heavy advance demand for Baby Marie Osborne's new picture, "The Voice of Destiny," which is the most ambitious effort made by Diando with its little girl star, is revealed in letters and telegrams to the offices of the company. The general release date is June 23.

It is in "The Voice of Destiny" that the dictaphone plays so important a part, and many exhibitors are planning a novel advertising campaign to tie up to this business efficiency device.

Six Pictures Under Way At William Fox Studios

WITH the announcement that work has begun on the super-productin, "The Message f the Lilies," at the William Fox Hollywood studios, the Fox offices can now say that six pictures are under way. "The Message of the Lilies," the story for which was written by Beta Breuil and the scenario by E. Lloyd Sheldon, is being directed by J. Gordon Edwards.

Jewel Carmen, also in the west, is working on the adaptation of Gouverneur Morris's famous story, "You Can't Get Away With It," under the direction of Robert Thornby. Gladys Brockwell has just completed "The Bird of Prey." Tom Mix has begun "Fame and Fortune," a picture said to give plenty of opportunity for hard riding, in which the Fox star excels. The other Fox star now in the West is William Farnum, who has just completed "Riders of the Purple Sage," the film version of Zane Grey's famous novel, which will be released in June.

In the East the Fox stars are Jane and Katherine Lee, June Caprice, Virginia Pearson, Peggy Hyland and George Walsh. Jane and Katherine, at the Biograph studios, have just finished "Doing Their Bit"; June Caprice has "Miss Innocence" in work at the Victor; Virginia Pearson, at the Blackton studio in Brooklyn, is finishing "Her Price," and George Walsh is busy at the Kalem studio under the direction of Burton George on a play which has for its tentative title, "The Sleep-Walker," Peggy Hyland has just completed "Other Men's Daughters."

Universal Interviews "The Peach."

Chauncey Depew, formerly president of the New York Central Railroad Company, and for many years noted for his after-dinner speaking, is the subject of another of the Animated Interviews which the Universal Company is releasing. This is the seventh of the series, and described as one of the most interesting. Mr. Depew is shown in a jovial mood as he sits at a desk in his office regaling the Universal's interviewer with some of his witty stories interspersed with pungent advice on how to become successful in business life. The "Interviews" are released on the Universal Screen Magazine.

Antipodes Showmen Like Goldwyn Productions

GOLDWYN pictures daily grow more popular in Australia and New Zealand. Though given their premiere in the antipodes only three months ago, four of the Goldwyn productions have met with large success in Melbourne, Auckland, Sydney, and other cities in New South Wales, and several centers in other sections. One of the reasons for Goldwyn's popularity is ascribed to the fact that its output is being exploited by the most enterprising and most widely known showmen the antipodes can boast.

Especially successful with Goldwyn pictures is the Strand theater, Auckland. Harry Hayward, manager of the Strand, who is mainly responsible for the present-day popularity of motion pictures in New Zealand, has, by his splendid methods of exploitation, scored great successes with "The Auction Block," "Polly of the Circus" and "Baby Mine."

One of the first to realize that newspaper advertising is vital to the success of productions, Manager Hayward set the population agog for "The Auction Block," his opening Goldwyn production, by some unique advertising and intelligent copy heralding the coming of the Rex Beach picture. As a result of this "The Auction Block" played to crowded houses at every performance of the four-day engagement.

Jack Barrymore is at Work Under Paramount Banner

Jack Barrymore again occupies a star dressing room at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, and is at work on his first Paramount picture, "On the Quiet," adapted by Charles E. Whittaker from the starring vehicle for William Collier, written by Augustus Thomas. Chester Withey is directing. The story is a roaring farce.

Emile Chautard is developing some particularly artistic scenes in "A Daughter of the Old South," a Paramount picture starring Pauline Frederick, the interiors of which are being made at the same studio. In the supporting cast are Pedro De Cordoba, Rex McDougall, Vera Beresford, Myra Brooks, Thelma Randolph, and Joseph Smiley.

Lina Cavalieri is working on "The Woman of Impulse" at Fort Lee under the direction of Edward Jose, and again appears in gorgeous gowns and dazzling jewels as the prima donna heroine of the play, which is to be released as a Paramount. Corene Uzzell plays the part of the octoroon.

"Heart of the Wilds," the thrilling Western picture starring Elsie Ferguson, has been completed at the Fort Lee studios by Marshall Neilan for Artcraft release. It has been a strenuous picture for Miss Ferguson, being a combination of comedy, emotional drama, and sensationalism, and she has been in the saddle a good part of the time.

In preparation at the Lasky studio in Hollywood is "The Source," by Clarence Buddington Kelland, Wallace Reid's starring vehicle, following "Less Than Kin." George Melford will direct the picture, which will be largely filmed in the mountains—a lumber camp being the locale for the most impressive scenes. Ann Little will again appear in support of Mr. Reid. Monte Katterjohn has been specially engaged to do the scenario.

Donald Crisp, who has been directing Wallace Reid in his recent productions for Paramount, will handle Fred Stone on the latter's arrival next month.

Vivian Martin's new Paramount picture has been named "Her Country First."

"We Can't Have Everything," which is from Rupert Hughes' novel, with the scenario by William C. DeMille, and directed by Cecil De Mille, will be an Artcraft special, and is nearing completion. In many ways it will be exceptional, combining numerous sensational incidents such as a studio fire and aeroplane views with hilarious comedy moments depicting the making of a "movie."

Fred Niblo, Broadway player and husband of Enid Bennett, the Ince star, is now an actor for the screen supporting his wife in a picture being produced under direction of Victor Schertzinger.

The picture in which Miss Dalton stars following "The Kaiser's Shadow" is titled "Green Eyes," and, as the name implies, has to do with jealousy. It is a story of the South.

Monkey Does Chaplin Stunt in "The House of Gold"

AN educated monkey doing a Charlie Chaplin "stunt" will be a feature of an elaborate banquet scene in "The House of Gold," a forthcoming Metro feature production starring Emmy Wehlen. The story is from the pen of Katharine Kavanaugh, and is being directed by Edwin Carewe. The "monk" in question is a famous Simian, none other than Charles the Great, and his Chaplin act is one of the best things he has done.

Egyptian dances also enliven the banquet scene. A dance of striking beauty and unusual interest is presented by two girls, Dorothy Day and Sari Arnold, experts in rhythmic posing and other developments of the art. It is an incident at the banquet which precipitates the climax of the play.

Joseph Kilgour is Douglas Martin, the rich man who indulges in Bacchanalian revels in his own home. Emmy Whelen is Pamela, his wife.

Trouble Aplenty in the Lees' "We Should Worry"

JANE and Katherine Lee's "We Should Worry" is announced from the William Fox offices as the next Special Feature —a June release. The picture is of the comedy-drama type of the famous "Baby Grands," and is said to have an appeal for every one from six to sixty. The subject was written and staged by Kenean Buel, and enlisted the aid of a large supporting company for the diminutive players. The cast includes as principals Ruby De Remer, William Pike, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston.

No film the children have appeared in thus far has kept them more on the screen than has "We Should Worry," according to the Fox offices. The number of plots and escapades in which Jane and Katherine are involved is responsible for this fact. This is, of course, a feature of the play that should win great favor from exhibitors. The picture is pre-eminently a Jane and Katherine Lee subject—one that is said to be brimful of laughs and excitement.

The Lees are kept busy from start to finish, putting to rout cops, snobs, burglars, kidnappers and fortune hunters, and they dispose of them all with equal ease and despatch. Some of the most amusing incidents in the feature, it is said, are those that take place in the rendezvous to which kidnappers bring the children.

Scene from "We Should Worry" (Fox).

Scene from "The Last Rebel" (Triangle).

Story of South and a Mystery on Triangle June 9 Card

A MYSTERY play, "Madam Sphinx," is the first release on the Triangle June 9 program, featuring Alma Rubens and Wallace MacDonald. Belle Bennett is the featured player in "The Last Rebel," a tale of three generations which is scheduled for release the latter part of the week.

"Madam Sphinx" is the story of an amateur detective who profits by her mistakes. After causing the arrest of an innocent suspect she falls in love with her victim, and through a woman's natural intuition, intensified by her love, she is finally successful in fixing the crime on the guilty one. Alma Rubens appears as Celeste-Madam Sphinx, while Wallace MacDonald has the part of Andre Du Bois, the misjudged and disinherited son of a wealthy Frenchman. The story was written by Raymond L. Shrock and scenarioized by Lanier Bartlett. Thomas N. Heffron directed and C. H. Wales photographed.

The happiness that has been denied their grandparents shall be enjoyed by the children of the second generation is the pleasant theme of the second release for the week of June 9—"The Last Rebel."

Belle Bennett is featured in this production, which opens in the South on the eve of the Civil War, appearing as Cora Batesford, and later as Cora's granddaughter, Floribel. Joe King is her leading man, portraying first Harry Apperson, a graduate of West Point who joins the North to fight for the Union, and afterwards appearing as "Lucky" Jim Apperson, who returns to the South from the West, where he was born, to restore the old Apperson mansion for his grandfather. Walt Whitman has the part of Colonel Batesford.

"The Last Rebel" was written by Hapsburg Liebe and scenarioized by G. E. Jenks. Gilbert P. Hamilton directed and Jack Mackenzie photographed.

Airdomes Like Serials, Says Universal.

Proprietors of airdomes throughout the country are running largely to serial bookings, according to Universal, the sales force of which reports heavy advance rentals of numerous Universal serials, some of which are several months old. Many of the airdome proprietors seems to be running to straight melodrama, giving their audience three and four episodes of the same serial on one night, and following with a continuation of the same serial on the second night.

The twelfth episode of "The Lion's Claws," with Marie Walcamp, is scheduled for release during the week of June 17. The episode title is "The Spy's Cave." In this episode practically every animal in the big Universal Zoo is used, making it not only a melodramatic picture, but a nature study as well.

Universal will not release its latest serial, "The Brass Bullet," until following the release of the final episode of "The Lion's Claws."

"Fatty" Lets In Simian on Real Monkey Tricks

ROSCOE ARBUCKLE'S next appearance in a Paramount-Arbuckle comedy will be a picture entitled "Good Night, Nurse," which is now being produced at Arrowhead, Hot Springs, Cal., in which the obese comedian plays the part of a man who is still celebrating the morning after the night before, and while in this ecstatic frame of mind visits various places where his welcome is more or less warm, and brings home a strange collection of people and animals to the indignation of his wife.

In addition to the fact that "Good Night, Nurse," promises to be a gloom dispeller of great effectiveness it will present scenic backgrounds of great beauty, for the country around Arrowhead Springs abounds in wild and picturesque views. Supporting "Fatty" in this latest comedy are the elastic marvels, "Buster" Keaton and Al St. John. Winsome Alice Lake supplies the beauty and feminine joy.

A scene which attracted a great deal of attention on the streets of Arrowhead Springs was that in which the comedian did some amusing stunts with a monkey. The little simian plays an important part in the picture, and "Fatty" has spent many hours in teaching it tricks.

"Yellow Ticket" Gets Wide Booking.

Pathe's version of A. H. Wood's sensational stage success, "The Yellow Ticket," is being booked by leading first run exhibitors. Like Managing Director Rothapfel, of the Rialto theater, who featured the production during the past week, they are playing up the full possibilities of this attraction.

All of the exhibitors who have been heard from to date are preparing to follow up with concerted drives in their individual districts the advance advertising campaign conducted by Pathe.

Veterans Waiting Their Call for "As the Sun Went Down."

Grizzled Veterans of '49 Days Support Edith Storey

EIGHT grizzled veterans of the California mining camps of the 'fifties who migrated toward the setting sun on the heels of the gold rush in 1849 are in the cast supporting Edith Storey in "As the Sun Went Down," the athletic star's latest picture.

The story, adapted for the screen by George D. Baker from his own drama of the same name, is a romance of early California, and these relics of the days when only the strong survived in the mad quest for the precious yellow metal are living again some of the stirring incidents of their early lives.

E. Mason Hopper, who is directing Miss Storey in this picture, rounded up the eight ancient miners. The aggregate of their years is 580, and the daddy of them all is "Pop" Taylor, one-time prospector, plainsman, and scout, who at 90 boasts that he can outride, outshoot, and outwalk any man twenty years younger.

"Pop" has been in the "movies" for several years, but most of the others were lured from civil life to lend atmosphere to the Metro production. But none of them is camera-shy. The Metro lot looks like a corner of the lawn of an old soldiers' home. The veterans, each one wearing a huge crop of whiskers, sit around the studio all day when they are not being used in the picture and swap yarns.

As a rule everything is peaceful and lovely among them. The only jarring note is when "Cal" Dugan, who is only 76, butts in while "Pop" Taylor is holding the floor. Then "Pop" gets sore, and tells Director Hopper that "these young fellers are too fresh."

"Smashing Through" Is Expose of Fake Mining

AN extra strong Western is "Smashing Through," according to the producers. It is a Universal special attraction for the week of June 17. The subject had a pre-release showing in the West, where it was received with enthusiasm by hundreds of miners who are acquainted with mining tactics. The story not only is full of Western action, but is an expose of the extent to which dishonest mine promoters will go to unload worthless stock upon an unsuspecting public.

Herbert Rawlinson is the star of the story, the scenes of which are situated in a mining town at the collapse of the boom. It opens with a wild scene on the last day of the collapse, with the bankrupt miners keeping up their spirits by consuming spirits of the liquid order.

"Smashing Through" has a happy ending. Rawlinson, in the making of "Smashing Through," has the assistance of a cast consisting of Neal Hart, Sam De Grasse, M. K. Wilson, Sally Starr, Clarissa Selwyn, and Paul Hurst.

Elmer Clifton directed it from a scenario by Walter Woods.

Alice Brady Strong for Playing Her Own Role

ALICE BRADY'S reputation for utter sincerity and dogged perseverence in her work has been put to another test in the picture upon which this star is now at work for Select Pictures.

In a production which will not be ready for some weeks following the release of "The Ordeal of Rosetta," her current production, there is a scene in which an important bit of dramatic acting takes place during the performance of a difficult character dance. This dance is performed by the star, and the ordinary procedure in pictures would be to employ an expert dancer resembling the star as much as possible in type, and have her costumed in such a manner that when the dance is given the audience could scarcely tell that the star herself was not performing the steps. This illusion would be heightened by dim lighting and clever cutting of scenes.

Alice Brady, however, would not consent to such an arrangement for her Select picture. The scene being an important one, the star insisted upon playing it herself, and when her director objected that nothing but a skilled performance of the chanacter dance called for could be accepted, Miss Brady promptly decided to acquire the technical skill which she lacked for such a performance.

A suitable teacher was procured and under her skillful direction Miss Brady is taking daily lessons in the particular character dance which she is to perform.

In her current release, too, Miss Brady did a somewhat similar stunt. In one of the several roles which she plays in "The Ordeal of Rosetta" she portrays the character of a typist who is unusually expert and who succeeds where others fail in taking on her machine dictation from a high-speed temperamental novelist. Again Miss Brady refused to stoop to subterfuge. She practiced at home on the typewriter used by her secretary until she was able to give a favorable performance of high-speed typewriting.

Pathe's Comedy "Kidder & Co." Leads Week of June 16

PATHE'S program for release the week of June 16 is headed by what is understood to be the best comedy of a series in which Bryant Washburn is starring, "Kidder & Ko." Washburn plays the part of a college lad whose father, an old-fashioned codfish packer of Kiddersport, Me., believes that his son is just one degree less than altogether worthless. He bitterly regrets the ill-omened day he ever sent him to college, and never "callates" he'll ever amount to anything.

Episode No. 15 of "The House of Hate," with Pearl White and Antonio Moreno, is called "The False Signal." It was staged on the palisades of the Jersey shore of the Hudson, and there are more thrills than usual. "The House of Hate," by the way, has proved to be Pathe's greatest continued picture yet. It goes to twenty chapters.

Harold Lloyd's present comedy release is well up to the new standard set for this amiable young star's comedies. "Somewhere in Turkey" called for a pretty stiff investment if one may judge by the elaborate sets employed. There is an army of extra people, camels, pretty girls, and a harem scene that will go strong with audiences anywhere. Bebe Daniels is the favored houri of the seraglio, and looks the part right down to the ground.

An important item in Pathe's releases for June 16 is the first of the Post Film Company's travel pictures. The first number is "St. Thomas, Virgin Islands, of the U. S. A."

Part 6 of "Britain's Bulwarks," the official British war series, is "The Destroyer Raid on Zeebrugge," and includes an attack on the German naval base by English destroyers, while German seaplanes try to ward off the attack.

Hearst-Pathe News No. 50 is released Wednesday, June 19, and No. 51 on Saturday, June 22.

Bessie Love Play Released June 30.

Pathe's feature for June 30 will be Bessie Love's "A Little Sister of Everybody," in which the Pathe star has a part singularly congenial to her ingenuous talents. Charles Sarver wrote the scenario from a story by William Addison Lathrop.

In "A Little Sister of Everybody," Miss Love is a product of one of New York's Bohemian quarters. About eighteen, she is bubbling with spirits and good nature, and can't help loving and helping everybody. Her clothes and hair are never in order (till she falls in love in a really-and-truly way). Despite her youth and buoyancy she is a pretty shrewd little girl, and how she handles a great big problem that enters into her life makes the story of the play.

There is a fine flavor of patriotism in "A Little Sister of Everybody," and, aside from its romance, the interest is timely and should make a strong popular appeal.

Shea Takes on "Mutt and Jeff."

Shea's Hippodrome, of Buffalo, one of the foremost motion picture theaters of the state, is announced by the William Fox offices as one of the recent big theaters that has contracted for all of Bud Fisher's "Mutt and Jeff" animated cartoons that William Fox is releasing. The booking for Shea's was made by Manager Harold B. Franklin.

Universal Suggests Use For Two-Reel Dramas

BOOKINGS on the two-reel drama, "Play Straight or Fight," released by Universal for the week of June 10 would indicate that numerous exhibitors feel the time for a largely diversified program has arrived, according to the sales manager of the Laemmle company. Several exhibitors who will stick to the five-reel feature as the foundation of their program have booked the two-reel drama to offset their five-reel comedy-drama by this procedure, giving their audience a comedy-drama, a straight comedy, an out-and-out drama, and a news reel.

Other exhibitors are trying the experiment of running seven reels of one and two-reel dramas and comedies and the split news reels.

The second of the two-reel dramas will be released by Universal for the week of June 17. It is essentially a Western entitled "Quick Trigger," and is built around a straight shooting cowgirl, the daughter of the sheriff, and who possesses all the nerve and resourcefulness lacking in her father.

The cast is made up of hard-riding Westerners. It consists of Neal Hart, Eileen Sedgwick, Dick La Reno, Gypsy Hart, Joe Rickson, and Buck Connors.

"The Bravest Way" Has Strong Theme.

Love, loyalty, self-immolation, and true friendship are the motivating influences in the Paramount picture starring Sessue Hayakawa entitled "The Bravest Way." In this story by Edith Kennedy, directed by George H. Melford, the Oriental star is seen as a poor and humble worker and student in a Western city. The picture is said to abound in touching and also humorous moments, and affords good acting opportunities for all.

Norma Talmadge Working on "The Safety Curtain"

THE production upon which Norma Talmadge has been so hard at work ever since the completion of her recently released Select Picture, "De Luxe Annie," is a screen version of the novel by Ethel M. Dell, entitled "The Safety Curtain."

Published simultaneously in London and in this country, "The Safety Curtain" ran into large editions in a short time. It has scored one of the real commercial successes among "best sellers" of recent years. The central character of "The Safety Curtain" is a clever specialty dancer who, when the story opens, is one of the star performers in a London music hall. She proves her mettle by quelling a panic in the audience when the theater catches fire, but is herself overcome by the smoke.

S. A. Franklin, who is directing Miss Talmadge in the new production, prepared its scenario with the assistance of Paul West, who put in on this photoplay the last work he did before he left for France.

Eugene O'Brien is again seen as leading man.

Norma Talmadge as Puck in scene from "The Safety Curtain" (Select).

Scene from "A Doll's House" (Artcraft).

Cohan Hits Screen Trail Hard in Billy Sunday Role

APPEARING for the first time in motion pictures in many months, George M. Cohan will be seen in a picturization of his own Broadway success, "Hit the Trail Holliday," released as an Artcraft picture on June 16.

To all who have seen Billy Sunday, the famous evangelist, in action it will be quite apparent, and no secret is made of the fact, that this is a "take-off" of the famous baseball revivalist, and it is an excellent reintroduction to picturedom for the energetic comedian.

As Billy Holliday, Cohan plays the part of a bartender whose characteristics have won him enviable celebrity. He plays the bartending game on the square, and, refusing to supply liquor to some minors at the behest of his employer, finds himself separated from his job, and is offered work in a small town. He becomes converted through his love for the daughter of the prohibition leader, and, after a desperate battle with the German brewery interests, his eloquence and magnetism succeed in making the town go dry.

Elsie Ferguson Dances in "A Doll's House"

REMINISCENT of her musical comedy days is the remarkable dance performed by Elsie Ferguson in "A Doll's House," her Artcraft picture leased June 2, for the star started her career as a chorus girl. Possessed of an exceptional voice, blessed by nature with beauty of face and symmetry of figure, and displaying unusual grace as a dancer, Miss Ferguson might today be known as a queen of musical comedy if the call of her ambition had not led her into emotional dramatic channels.

Thus equipped by her experiences of the past, Miss Ferguson gives a most distinctive and individual interpretation of the character of Nora Helmar.

The quick transition from the assumed character of the light-footed, smiling doll-wife without a care in the world to the woman enduring the strain of terrible fear makes heavy demands upon the dramitic ability of Miss Ferguson.

"A Doll's House" is an adaptation from the famous Ibsen drama, and was directed by Maurice Tourneur.

Ed. Piel Is Introduced to Triangle's Patrons

A FASHIONABLE summer colony forms the background of "You Can't Believe Everything," a Triangle drama to be released June 23. The production is a picturization of Norman Sherbrook's magazine story, "Smoke," featuring Gloria Swanson, and will serve to introduce Triangle's new leading man, Edward Piel.

Gloria Swanson, who appears as Patria Reynolds, a young girl who is initiated into the ultra-smart set, will appear in attractive bathing costume and a number of smart frocks. In fact, it is said that many of the summer costumes and evening gowns worn by the actress in this picture are a revelation of up-to-date fashions.

Much of the action takes place on the veranda of a luxurious yacht club, an elaborate set constructed on one end of the big open stage by Director Jack Conway at the Culver City studios.

Judge Brown Stories Holding Up.

Judge Brown Stories continue to prove entertaining features. "Bud's Recruit," the initial release, shows no signs of losing its early popularity as a patriotic story, while 'I'm a Man," another more recent patriotic subject in the series, has more than duplicated the record established by "Bud's Recruit." The other stories are boy adventures. The Judge Brown Stories have seized audiences composed largely of the older classes of patrons.

Scene from "A Woman of Redemption" (World).

"A Woman of Redemption" (World).

Beautiful scenes filmed at Bat Cave, N. C., are a feature in the new World picture, "A Woman of Redemption," in which June Elvidge is starred. This production will be published by World Pictures on June 24.

"A Woman of Redemption" is a striking story of the redemptive power of a good woman's love. The story is laid in the Southern mountains. The main character is an unsophisticated mountain girl who lives with her father in a tiny cabin in the hills. The picture ends with an unexpected punch that is said to be grippingly interesting.

Strong Cast for Fox's Morris Story.

What the William Fox offices term "one of the finest companies that has been seen in any Special Feature this organization has made" is that which will interpret for the screen the Gouverneur Morris story of the hurly-burly of metropolitan life, "You Can't Get Away With It."

Robert Thornby, the most recent addition to the staff of Fox directors in Hollywood, Cal., is filming the drama with Jewel Carmen as the star. The other principals in the picture include Charles Clary, L. C. Shumway, Herbert Heyes, Lavina Monsch and Daisy Robinson. Bennett Cohen wrote the scenario.

"Caillaux Case" Coming Soon.

Cable dispatches from France to the effect that former Premier Joseph Caillaux will probably be placed on trial for treason either in June or early July is taken as an indication that William Fox will release his film, "The Caillaux Case," at about the time that the "evil genius of France" begins his fight for life.

The picture, which was made by an all-star cast, is declared to show in amazing detail the spread and aims of the "defeatist" propaganda, which resulted in the execution of Bolo Pasha, the arrest and conviction of men connected with the newspaper Bonnet Rouge, and the arrest and incarceration on a charge of treason of Caillaux, the ex-premier. America's part in uncovering the vast plot for a German peace is also portrayed, it is said.

Thrills Promised in Finley Drama.

Thrills are promised by General Film in "The Man from Nowhere," the current Blue Ridge drama with Ned Finley and Marion Henry. Numerous tense dramatic situations are found throughout this L. Case Russell story, the big climax coming in the fight in which Ned Finley, as Jud Lindsey, narrowly escapes death in a sawmill. There are a number of other scenes in which the action of the story is said to strike a high dramatic pitch, making this, the fifth of the Blue Ridge dramas, the most interesting of the series.

Edward Jose in Cast of Fox's "A Fool There Was"

THE Theda Bara super-production that heads the list of the new versions of big William Fox successes that are soon to be reissued, "A Fool There Was." has been the occasion of such wide comment, says a Fox official, because of the story and Miss Bara's remarkable portrayal of the vampire woman, that exhibitors perhaps have not noted the supporting company.

Edward Jose, who is seen as the fool, is a distinguished director and actor with a brilliant record on both screen and stage. Mr. Jose was for twenty years a figure before the footlights in France, Belgium, South America and England. He was stage director for Antoine and Sarah Bernhardt, and, in fact, began his career with the "Divine Sarah." He appeared in practically every classical part in her repertoire.

Clifford Bruce, leading man for Charles Frohman companies and equally well known on the screen; May Allison, a favorite of picturegoers, and Victor Benoit, who has achieved a reputation for his characterizations in musical comedy with Lillian Russell and Eddie Foy, are others who have important roles in "A Fool There Was."

Pathe to Release "The Woman Eternal."

Pathe announces the impending release of "The Woman Eternal," featuring Elaine Hammerstein. The subject will have the advantage of Pathe publicity, and is expected to have a Broadway premiere. The title insures a box office draw, and the picture is one that will stand up, it is said by those who have seen the advance showing.

Ralph W. Ince directed the picture, which was adapted by John E. Ince from the novel, "The Battle Cry," by Charles Neville Buck.

Madge Kennedy Has Luck When Out on Location

MADGE KENNEDY'S work in her recently completed Goldwyn production, "The Service Star," soon to be released, not only afforded her unusual dramatic opportunities, but enabled her to do what is a commonplace to most stars —act on location. Unusual as it seems, Madge Kennedy in her short year as a star in motion pictures has hardly ever left the Goldwyn studios for scenes in "Baby Mine," "Our Little Wife," "The Danger Game," and other productions.

In "The Service Star," however, she spent most of her time away from Fort Lee, returning only when it became necessary to play in some needed interiors.

Meanwhile she and her company journeyed throughout northern New Jersey, far out into Long Island and down to Washington for scenes around the Capitol and Treasury buildings.

As Marilyn March, the part she plays in "The Service Star," Madge Kennedy is supposed to be a downtrodden librarian in a small town, thrilled by the part everyone around her is playing in war work and burning with envy of those girls who have soldier or sailor sweethearts. She sees a trainload of drafted men leaving the station and is heartbroken because she has no man among them.

Fortunately, a crowd of drafted men on their way to Camp Upton paused at a way station on Long Island, and, with the help of the extras quickly obtained, Miss Kennedy found herself in precisely the scene written in the scenario.

So it is with a parade of Grand Army veterans at Center Moriches, L. I. By a streak of luck the director got wind of the happening and rushes Miss Kennedy and the company to the spot, thereby getting fine old types in full army regalia which could not be got at the studio.

Luck attended every move Miss Kennedy made. Unexpected opportunities for convincing environment and atmosphere greeted her wherever she went. Altogether she is enthusiastic about working on location and believes that if it were possible to move around constantly in the course of a production results would warrant the expenditure of time and energy.

One Cast Presents All of the Wolfville Tales

THE Coming of Faro Nell" is a picturized Wolfville Tale which abounds in the keen and incisive humor of the Western plans that flowed from the pen of Alfred Henry Lewis. It is the current release in the Broadway Star Features series of Wolfville Tales. Patricia Palmer, Robert Burns, Hattie Buskirk, George Holt and William Lester appear again in their favorite characterizations of the famous Wolfville characters. This plan of keeping the same group of players in the series insures a growing intimate interest among audiences, as it goes along, and General Film reports great public response to these high-class Western subjects already in evidence.

"Faro Nell" was one of the favorite feminine characters evolved by Alfred Henry Lewis, and her introduction into Wolfville is accomplished in this story.

Following "The Coming of Faro Nell" General Film will present another O. Henry story, "Sisters of the Golden Circle," featuring a well known trio of players—Edward Earle, Agnes Ayres and Alice Terry. Almost the entire action of this story is laid on the top of a Fifth avenue bus, and presents one of the film novelties of the year.

Universal Animates the War Map.

A brand new idea in animated war maps is about to be released by the Universal Company through its animated department. A part of the recent great drive on the Western front by the Germans is included in the feature.

Robert Burns.

Bob Burns Has Good Lead in the Wolfville Tales

ONE of the most picturesque leads in the Wolfville Tales of Alfred Henry Lewis now being interpreted on the screen for General Film release is Robert E. Burns, who takes the Cherokee Hall role throughout the series. As the gentleman gambler type of the Western settlement, Burns has made a distinct and pleasing impression. He has been seen so far in "The Coming of Faro Nell," "Tucson Jennie's Heart," and "The Dismissal of Silver Phil" in the Cherokee Hall role.

"Bob" Burns, with his brothers, Fred and Edward, was graduated from Wild West performances into pictures about eight years ago, and has seen service with Buffalo Bill, Pawnee Bill, and "101 Ranch." He played a leading part in the first Western picture Vitagraph put on, the star being Edith Storey. His other picture work includes engagements with D. W. Griffith in "The Birth of a Nation," "The Massacre," "The Battle of Elder Bush Gulch," "Primitive Man," "Judith of Bethulia," and "The Great Leap." He was severely injured in one of his daring stunts while with Griffith, and has only been back in pictures since last January, after one year in a hospital. He was nursed during his illness by the present Mrs. Burns, whom he married after leaving the hospital.

With all his riding and roping ability, Bob Burns is an accomplished actor, and a good musician and singer as well.

Two Educational Films Commissioners at Work Abroad

WHILE "The Heart of Mexico," the first of George D. Wright's series of "Mexico Today," was being presented at the New York Rivoli the last week in May, Mr. Wright, the Educational Films Corporation's commissioner to our Aztec neighbor, had arrived in Mexico City to begin another series of pictures on the same theme. During Mr. Wright's absence his interests are being looked after by Wallace Thompson. The latter was formerly connected with Paramount Pictograph, and edited the titles of "Mexico Today." The series has attracted unusual attention on account of its novelty.

News also has been received of the safe arrival of the Educational's other foreign commissioner, E. M. Newman, in Great Britain. Mr. Newman is now hard at work filming war conditions throughout the United Kingdom. In about six weeks he will go to France, where he will spend an equal length of time studying the novel aspects of life behind the lines, picturizing many of the characteristic American activities "over there," as well as the life of the people. His next and last visit will be paid to Italy, where he will tour the peninsula and bring back in pictorial form a record of how the war has affected the Italians. Releases of these new pictures are promised for next winter. In the meantime, the E. M. Newman Travel Series will be shown frequently in prerelease at New York's Broadway theaters beginning with "Nature's Curios," a motion picture of the great natural curiosity shop of the Yellowstone Geysers and other wonders of the American National Parks. Throughout the summer and fall the Newman Travels will alternate with the Robert C. Bruce Scenics in the Educational's regular scenic releases.

Broadway pre-releases the first week in June are "Nature's Curios" at one of the Rothapfel houses and "Wild Goats and Sheep," from the Ditmars' Living Book of Nature, at the Strand. There also will be a cartoon comedy from the International Film Service, which is releasing all its Katzenjammers and Happy Hooligans through the Educational.

Camera Enters Chinese Mission.

The first views in a motion picture feature of the famous Chinatown Mission in the old Chinese theater at 10 Mott street will appear in the World picture, "Hitting the Trail," which is now in process of filming under the direction of Dell Henderson, with Carlyle Blackwell and Evelyn Greeley.

Several of the important scenes in the picture occur in this mission. The officers of the mission, when informed of the nature of the picture, gladly permitted the use of the institution for the taking of the scenes, and co-operated in every possible way.

The Chinese mission is located in the heart of Chinatown, and the purposes of the mission is to reclaim girls and secure positions for them, to give temporary shelter to the unfortunates breaking away from the drug habit, and also those who are broken in physical, moral and spiritual health.

Novelty and Punch Found in Pathe-Post Travels

NOWADAYS a newly introduced series of feature films must have novelty, as well as purely pictorial punch.

In the Post Travel series, the first issue of which is to be released by Pathe on June 16, there is a lot of novelty both in the subject matter and in the manner in which the film has been edited. There is 1,000 feet in each subject, released weekly, and presented by big newspapers. Each picture deals with some remote corner of the world where dwell people whose characteristics, customs, clothes, manners, ethnology and habits are almost entirely unknown to the average American.

In presenting these scenes, Clyde E. Elliott, of the Post Film Company, has seen to it that fitting subtitles have been made, and they lend a great deal of intelligent interest and entertainment to the series.

It is, as Mr. Elliott points out, as if you had gone along on the long trek around the world with him, for he wrote the subtitles, and they fit in smoothly and are in just the proper spirit for the picture.

The Post series is to be shown under the auspices of forty of the most important daily newspapers in the country.

Clyde E. Elliott of the Post Film Company, Taking Pictures for the Big New Travel Series Distributed by Pathe.

Big Westchester Estate Is Background for Metro Story

ONE of the handsomest old estates in Westchester County, New York, will be used as the background for May Allison's forthcoming Metro feature photodrama, "A Successful Adventure," written by June Mathis. This is the Ruland estate on the old White Plains road at Mamaroneck.

The sunken gardens of this place will figure prominently. Harry Franklin is directing, assisted by P. Thad Volkman. Arthur Martinelli is the "boss" cameraman to whom has been entrusted the task of securing the most artistic "shots" of this handsome estate.

Cross country riding is one of the sports called for in the picture, and some good horsemanship is displayed by Miss Allison, Christine Mayo, and Fred Jones on the broad acres of the Westchester property. The Ruland estate was chosen as being ideal to represent the home in the North to which Virginia Houston, a southern girl, played by Miss Allison, comes for the purpose of trying the "adventure" which finally turns out to be "successful," and the action of the play requires the photographing of all parts of this delightful home.

As a final touch of beauty a masked ball is given at the yacht club. This Miss Allison as Virginia attends in an adaptation of a Yama Yama costume. Harry Hilliard as Perry Arnold, the part opposite Miss Allison, attends in a Pierrot garb. The two hundred dancers appear in a variety of beautiful and bewildering costumes.

Miss Allison's role in "A Successful Adventure" combines dash and whimsicality, and is perhaps the most winsome in which she has appeared for Metro.

Pathe Issues Final Serial Book.

As the final episode of the big Pathe serial "The House of Hate" are now being made by Pearl White and Antonio Moreno in the Astra studio in Jersey City, Pathe is issuing the third and final campaign book for the use of exhibitors. The helpful volume is full of pep and punch.

"The Voice of Destiny" (Diando).

"The Voice of Destiny" is the title finally selected by Pathe for the Baby Marie Osborne picture, made by Diando, soon to be released. There is every element of a strong screen drama in the piece and the emotional work of the juvenile star is surprisingly clever in spite of her already bright record of past performances. The little colored boy, now an integral part of all Baby Marie Osborne's pictures, is on deck again.

State Rights Department

Conducted by C. S. SEWELL

Dispose of Rights for Many States on Griffith Film

"Hearts of the World" to Be Presented as Theatrical Attraction by Sol Lesser in Eleven Western States, Dawn Masterplays in Michigan and Doll-Van Company in Indiana and Kentucky.

DURING the past week arrangements were consummated by A. L. Gray, who has succeeded Elliott, Comstock & Gest in the handling of D. W. Griffith's great war spectacle "Hearts of the World," by which it will be handled as a theatrical attraction at advanced prices by certain prominent state right men in their respective territories. Sol. L. Lesser, president of the All Star Feature Distributors, Inc., San Francisco, secured rights for the eleven Pacific coast and mountain states, including California, at what is possibly the highest price ever paid for territorial rights on a film production, $200,000. Mr. Lesser announces that arrangements are being made for the immediate presentation of this picture in all the important coast cities.

Rights to the state of Michigan were secured by the Dawn Masterplay Company of Detroit, negotiation in behalf of this concern being conducted by Arthur S. Hyman, vice president and general manager, together with Charles E. Seaman, treasurer and general manager of the Consolidated Theaters, Inc., of Grand Rapids. Mr. Hyman announces that this picture will be put on for indefinite runs at several of the principal theaters in his territory, beginning with the Washington, in Detroit, about June 23.

Rights for Indiana and Kentucky were secured by the Doll-Van Company of Indianapolis, negotiations being conducted by H. Dollman, and record breaking prices are said to have been paid for this as well as for the Michigan territory secured by Dawn Masterplays.

Lesser Spends $250,000 for Territorial Rights

Prominent Western Buyer Makes What Is Possibly Record Breaking Investment in Several Big Productions.

IN addition to having secured rights to "Hearts of the World" for eleven Western states for $200,000 as referred to in the preceding article, Sol. L. Lesser on his recent trip to this city also purchased rights for his territory to several other productions, including "The Still Alarm," "Nine-Tenths of the Law," "The Crucible of Life," "Just a Woman," and "The Grain of Dust" at an outlay of $50,000, or a total of a quarter of a million, which is claimed to be the geatest sum ever invested at one time by a single state rights buyer.

Mr. Lesser is president of the All-Star Feature Distributors, Inc., San Francisco, operating principally in California, Arizona, and Nevada, and, as this unusual financial outlay would indicate, he is of the opinion that the state rights market is in a very wholesome condition, and is optimistic regarding its future.

Besides being one of the most prominent of the independent distributors, Mr. Lesser is also president of the State Right Distributors, Inc., an organization composed of representative buyers from practically every section of the United States,

Sol L. Lesser.

which has been marketing "Carmen of the Klondike," starring Clara Williams, having purchased this film outright.

In conversation with a representative of this paper, Mr. Lesser said regarding the state rights market: "This branch of the industry is now getting down to a firmer business basis. The sellers have a better understanding of territorial conditions than in the early days, and in the distribution of territory the percentages are being figured on a basis which enables the buyers as well as the exhibitors to make the profits to which they are entitled.

"The yell that has been raised in the past that 'the state rights business is all shot to pieces' has been from men who were marketing pictures that due to the ignorance of the producers along certain vital lines are really fifty per cent. productions; that is, the story might be strong, or founded on a well known play or book, but the direction, acting or some other feature is not up to the standard desired, consequently the producers were only able to dispose of a portion of the territory, and therefore did not make the profit on their investment that they had hoped to make.

"There are now responsible buyers in all territories, men who command the confidence of the producers, and who are experienced in their particular line and are, or at least believe that they are, good judges of picture values and what the public in their territory want and will patronize, and any picture that has real box office value can be marketed successfully on a state rights basis."

Good Business Outlook for Foursquare.

According to Sales Manager Key of Foursquare Pictures, reports received from their various exchanges indicate very satisfactory business for June and July on the productions they are handling and that exhibitors are satisfied with the class of product and service of this organization.

Jerome Abrams, who is now stopping off at the various exchanges on his way to the Pacific coast, reports that he found exhibitors to be most cordial toward Foursquare. Mr. Abrams expects to visit most of the offices between Cleveland and the west within the next two weeks.

Chester Beecroft to Exploit "Reclaimed."

Harry McRae Webster, president and director general of the Harry McRae Webster Productions, Inc., has turned over to Chester Beecroft rights to market the big seven-reel feature "Reclaimed; the Struggle for a Soul Between Love and Hate," written by Richard Field Carroll and co-starring Mabel Juliene Scott and Niles Welch, which had a private showing a few days ago.

Mr. Webster announces that the second of his features, which is as yet unnamed, will be a distinctive novelty in theme and treatment. He is now putting the finishing touches to the scenario, written by himself and by the author of "Reclaimed."

Heavy Bookings on "The Still Alarm."

Pioneer Film Corporation announces that "The Still Alarm," founded on the stage melodrama of the same title, has been booked for the Marcus Loew circuit of theaters and also for houses on the U. B. O. circuit in New York City, including the Keith and Proctor houses; also that bookings throughout New York State and northern New Jersey, where they are handling the production, have been heavy, and that arrangements have been made for showing this picture at Coney Island for the entire summer.

Quite a large section of territory has been sold on this picture, including Washington, Oregon, Idaho, Montana, and Alaska, to the First National Exchange, of Seattle, and Colorado, Utah, Wyoming, and New Mexico to the First National Exchange, of Denver, in addition to sales previously reported, and it is expected that negotiations covering additional territory will be closed within the next few days.

Recent Bee Hive Bookings.

Last week the New York Bee Hive exchange handling "King Bees" closed the following contracts on the Billy West Comedies: Regent theater, Albany, two days for each release, starting with "The Orderly"; Parkway, at Albany; Hasbrouck, at Hasbrouck, N. J.; Unique, at Whitestone, L. I.; Unique, at Patchogue, L. I.; the Unqua, at Farmingdale, L. I., and City, at Carlstadt, N. J.

The following Brooklyn theaters are now releasing the Billy West Comedies: Kenmore, Margaret, New Liberty, Strand, Saratoga, Chester and T. N. F. theater.

Many Novel Camera Effects Achieved in Petrova Picture

Photographer Henry Harris Responsible for Several Innovations Employed in "Tempered Steel."

THE fourth special vehicle in which Madame Olga Petrova will shortly be seen is said to contain several innovations in the matter of photographic effects, serving as an excellent example of the most approved methods of camera technique.

"Tempered Steel," the vehicle in question, was written especially for the Polish actress by George Middleton, author of the Broadway play, "Polly With a Past," and directed by Ralph Ince. The picture is a melodrama, dealing with theatrical life in New York. Some of the "punch" scenes required an extraordinary display of skill on the part of the cameraman, and it is claimed that Harry Harris, the photographer, has succeeded in achieving remarkable results in the carrying out of the melodramatic effects desired.

The climax of the fourth reel calls for a terrific thunder and lightning storm and the death of one of the leading characters as a result of a lightning stroke. The electrical display is vivid and impressive. Lightning is seen to play up and down the woodwork of a window, finally striking. The alternate periods of light and darkness have been very cleverly managed so as to bring out a startling clearness in every detail of the scene and its tragic episode.

Following the storm the moon is seen to rise above the clouds. The effect of having the moonlight creep inch by inch across the floor, lighting up the darkened apartment, has been vividly recorded.

In addition to the scenes mentioned, a most realistic rain storm, which plays an important part in the drama, has been cleverly photographed by Mr. Harris. The gleaming street pavement is seen in the lamplight as the various characters pass through the storm.

"Tempered Steel" will be released through the exchanges of the First National Exhibitors' Circuit and is the first Petrova production directed by Ralph Ince.

King-Bee Salesman Joins Army.

M. Schonberger, one of the Bee Hive salesmen, will be into the service in less than two weeks. After being rejected three times he has succeeded in getting into the army as a non-commissioned officer.

Francis Ford Will Produce Six Features Each Year

Has Contracted for Several Stories of Elsie Van Name—Second Picture, "Man of Today," About Completed and Will Be Released Soon.

IN VIEW of the successful marketing of Francis Ford's first independent feature, "Berlin Via America," T. E. Larson, of Oklahoma, having contracted for eighteen states, and the remaining territory being practically disposed of, the organization with which Mr. Ford is associated has decided upon a policy under which there will be six feature pictures yearly under Mr. Ford's personal direction, in addition to his appearance in the stellar role in each production. These pictures will be made on the Pacific Coast.

Mr. Ford announces that he is so satisfied with the story value of his first production that he has secured the exclusive production rights to several stories from the pen of its author, Miss Elsie Van Name, and that the title selected for the second release is "A Man of To-Day." Ernest Shipman, who is marketing the Francis Ford productions on state right basis, announces that "A Man of To-Day" is about completed and its release date will be announced shortly.

Scenes of Red Cross Drive in Gaumont News

AMONG the interesting subjects in Gaumont News, No. 10, is one showing President Wilson attending a big league ball game in Washington for the benefit of the Red Cross. The first ball put into play was autographed by the President and immediately auctioned for $3,500. Another Red Cross subject shows Governor Whitman of New York bidding godspeed to a large number of nurses ready for departure for the fighting front.

Among the other happenings depicted are a fire which destroyed several aeroplanes, the workingmen, however, saving much valuable spruce lumber used in the construction of these machines; a train load of wheat wrecked but fortunately saved; a Spanish steamer captured by a German raider and wrecked off the Jutland coast.

Portable laundries mounted on motor trucks for army use; the blind doing work for Uncle Sam; a ranch which has turned over its entire wool production to the government; a factory working night and day to furnish sporting goods for the benefit and amusement of our Boys in France; an old fashioned barbecue in honor of soldiers guarding a southern ship-yard, and the visit to the White House of Prince Arthur of Connaught on his way to Japan, complete the reel.

"Mickey" Embodies Ideas Developed at Showings

Constructive Suggestions Made by Representatives of Various Angles of Public Temperament Adopted.

THERE has been so much said about 'the star's the thing,' or 'the play's the thing,' etc., till it is becoming difficult to discover what is 'the thing' for the perfect motion picture, and this is the predicament in which many producers find themselves," says a representative of The Western Import Company.

"How can one really find the answer to just what is needed to make the perfect masterpiece, a motion picture pattern for any style of production? In making 'Mickey,' Mack Sennett went in quest of that evasive quality. He knew of hundreds of books and articles and lectures, etc., on how to make the perfect moving picture by laying emphasis on this or that particular point. And it was amazing how correct each contention was—so far as it went. The simplest and most obvious answers are oftentimes the most easily overlooked. Yet the infallible answer is from the public itself, and Sennett secured an opinion and criticism from the public without jeopardizing the finished picture.

"A carefully laid out plan was sketched. There was a private showing for some of the best laboratory men in the country, at which were present such authorities as George Dobbs, formerly superintendent of the Triangle laboratories, and now general manager of the Palisades laboratories; Herman Breuner, of the Biograph Company, and many others, who had no pecuniary interest in the picture. Their remarks were carefully collected. There was also a screening for several prominent showmen such as A. H. Woods, Alfred E. Aarons, general manager of Klaw & Erlanger's theaters, and others. Then the office force constituted another cog, and after the screening of the picture a prize was given to the one who gave the best criticism of 'Mickey.' In the end the suggestions gathered from every angle of the public temperament were analyzed and adopted where necessary, so that 'Mickey' possesses universal appeal and is a picture which will interest everyone, everywhere."

Scene from "The Servant in the House" (Triangle)

Harry Rapf Reports Several Sales.

During the past week negotiations have been closed by the Arrow Film Company for Harry Rapf productions, for the sale of the following territorial rights on "The Struggle Everlasting," starring Florence Reed, and "The Accidental Honeymoon," with Robert Warwick and Elaine Hammerstein; Pioneer Film Company, for Upper New York State, to Frank Gersten, Inc., for Northern New Jersey; to Keystone Distributing Company, for Eastern Pennsylvania and Southern New Jersey; to Supreme Photoplay Company, for Western Pennsylvania and Western Virginia; to V. H. Hodupp, for Indiana; to Big Feature Film Company, for Tennessee and Kentucky.

Mr. Rapf leaves Thursday for Chicago to meet several Western buyers in Chicago, and attributes the demand for the pictures throughout the United States to the success they have met with in New York.

Scene from "The Hand of Vengeance" (Gaumont)

Gaumont Serial Title Now "The Hand of Vengeance"

Thrilling Twenty-Reel Production in Ten Episodes With Suspense Carried Over From Each Installment To the Next

AFTER carefully considering names submitted for its new serial, the Gaumont Company has decided to call it by the descriptive title "The Hand of Vengeance."

In many ways this serial is said to differ from others. The principal character is wounded and deserted on a desert by a trusted friend who appropriates his wealth. Returning, the hero becomes "The Hand of Vengeance," and, impatient of the slowness of the law, begins, bit by bit, to take back the property of which he had been defrauded.

So far the story is not unusual. But then comes the many contests of wit between the hero and the officers of the law. The ingenious methods by which he escapes from many thrilling and sensational dangers are shown, and startling and surprising but at all times probable situations are introduced.

"The Hand of Vengeance" has been constructed with the idea of carrying the suspense from one episode to another, so that no one who sees one episode will want to miss the others. And the episodes are said to get better and better as the story progresses. Each time the hero makes a startling escape the theater-goers will wonder if it is possible for him to surpass his feat in the next episode.

Katzenjammer Kids Make Captain Forget Trouble

THE International Film Service black and white comedy release of the Educational Films Corporation of America this week is entitled "Up in the Air," and the Katzenjammer family occupy the star roles.

The story has to do with the suffering of Captain Katzenjammer from a toothache, and the means employed by the Kids to "relieve" the pain. They succeed beyond their fondest expectations, but it is through the channels of forgetfulness, events happening so thick and fast that the Captain hasn't time to think of any one thing for any length of time, not even a toothache.

"Night Animals" is the title of the Ditmars' animal picture appearing on this same reel. The long-tailed tropical opossum is shown. It is a slow creature that depends largely upon the use of its phehensile tail. Another interesting specimen of the night animals is the ant eater of South America. The sloth, a very unprepossessing animal in appearance, is shown.

Painting of Mme. Petrova for Rialto.

During one week recently Madame Olga Petrova achieved the distinction of having her portrait on the cover of four photoplay magazines. In addition the June issue of two other motion picture magazines are carrying several poses of Petrova executed by several well known "Greenwich Village" artists. She is also at present sitting for a portrait to be made by the New York artist Lou Mayer, which on completion will be given a prominent place in the lobby of the Rialto theater, New York.

Gaumont Shows Americans Brigaded with Our Allies

GAUMONT GRAPHIC NO. 9 shows American troops in accordance with General Fershing's promise to General Foch, fighting shoulder to shoulder with French and British soldiers in the same divisions. Other war scenes include reserves being moved to the front during the Flanders fighting, handling of heavy artillery in seas of mud, capture of a German aeroplane uninjured and dozens of captured Prussian aviators.

Pictures taken in the United States show recruits in a northern cantonment fighting dummy teutons and storming trenches above which German flags have been placed; Benny Leonard, light-weight champion, teaching Jackies at Mare Island the similarity of bayonet exercise and boxing. Engineers, in the presence of French, English and American officers, constructing a 380-foot pontoon bridge in 42 minutes are also shown. There are also views of the new $5,000,000 market just opened in Los Angeles, together with opening of the campaign in Washington to save the lives of 100,000 babies this year, the wives of the Vice-President, Secretary of War and Secretary of Agriculture weighing "the babies of the cabinet," who are said to be perfect specimens of "young America."

First Cinema-Symphony Tells a Romantic Story

Love Drama of Organist-Hero Combined With Musical Accompaniment Produces Thrilling Climaxes

NOT only has Hopp Hadley's announcement of a Cinema-Symphony based on "The Lost Chord" caused interest in picture circles, but it is also said to have aroused interest in musical circles, and through error in a comment in a musical magazine, Mr. Hadley was confused with the well known American composer, Henry Hadley.

Hopp Hadley has been in the theatrical and motion picture business since the summer of 1898, when he exhibited motion pictures in a tent, and does not claim any distinction as a musician. He states that "The Lost Chord," although introducing several novel effects and allowing for a closer combination of music and drama is essentially a motion picture proposition, the backbone being the story, an interesting love drama written around the organist hero of the song.

The organist, the victim of a hopeless love, seeks forgetfulness in his work and becomes famous. At a musicale he meets the girl, now unhappily married. His attempts to aid her, the stealing of her child by her husband, his death in a duel with the organist, the disappearance of the girl a second time, and her return and promise to marry him, as he sits dreaming at the organ, all lead up to the climax where he strikes "one chord of music like the sound of the great amen." A tragedy interrupts this moment, the chord is lost and found again by an act of self-sacrifice which is said to bring the picture to an unusual dramatic and musical finish.

Mr. Hadley says that the cinema-symphony idea makes possible the building up of powerful climaxes at four points in the story, the organist at the organ working up each climax, the action of the story, the playing of orchestra, piano or organ visualizing the music, and that the success of the production does not depend upon the skill of the musicians; rather that it tends to overcome the handicap of poor music by the simplicity of the musical arrangement and ease with which the action can be followed.

"I am confident that Cinema-Symphony will have a definite influence upon the relations of music and pictures, calling attention of the public to the large part that music plays in the presentation of photo dramas and causing musicians and producers to work in closer accord. Further," stated Mr. Hadley, "'The Lost Chord' has been worked out from the popular music standpoint with the showman's idea of appealing to everybody and not shooting over the heads of the masses while appealing to the classes."

As previously announced, this "cinema-symphony" is now ready for the screen and will soon be released by Foursquare Pictures.

Billy Minus Mustache in "Playmates."

In the forthcoming King Bee comedy "Playmates," which will be released July 1, Billy West will be seen without his mustache and in a different character from his previous productions. He and "Babe" Hardy portray two kids dressed in rompers.

Among the new members of the King Bee company is Fay Holderness, who recently appeared in "Hearts of the World."

King-Bee Making "Billy West" Dolls.

King-Bee Films Corporation announce that they are preparing a special advertising novelty, a doll modeled from the character now being played by Billy West, and these dolls will be furnished to exhibitors at a reasonable price so that they may give them away as an advertising feature to their patrons.

Steiner is Optimistic

Says Conditions Are Good and Exhibitors Clamoring for High Class Pictures.

WILLIAM STEINER, of the Jester Comedy Company, who has just returned from his third trip across the country, embracing territory as far west as Omaha, makes an interesting report on conditions, particularly in the independent field. "In the various centers that I visited I found conditions in top-notch shape," says Mr. Steiner. "There are a few calamity howlers who say the business has gone to the dogs and claim the picture game is on the toboggan. If these men would only look over the class of goods they offer exhibitors they would get the answer as to why they are not doing any business. I found a number of places trying to sell pictures that were made five or ten years ago and asking fancy prices for them.

"The exhibitor of to-day is after real pictures and is willing to pay a good price for them. This is proved by the class of features that he is picking. The exhibitor is putting up a good program and educating his patrons to look for pictures that mean something and are of the highest standard. If the fly by night manufacturers and exchanges think that they can get by with a lot of junk then they must want to throw their money away. Instead of being on the decline the business is on the ascent, and it is up to the manufacturers to keep up the good work of turning out pictures that are worth while. I have talked to many exhibitors on this trip. They all claim that they are willing to pay for the right kind of pictures as they know that they can get the box-office play to warrant paying right prices. That the day is here for better pictures is a surety and the man with the inferior films is doomed in the majority of theaters. Before you can sell pictures you have to show the goods. While this is a hardship on the manufacturer and exchange, it is fast bringing about a condition that will place those who turn out the worth while subjects back into the confidence of the exhibitors and if a little more intelligent salesmanship would be introduced the problems of the manufacturer would be greatly lightened."

Hold Showing of New Graphic Film.

WITH a cast including Gail Kane, Stuart Holmes, Robert Elliot, Sally Crute, Jack McLean, Reed Hamilton, Tallulah Bankhead, Gertrude Braun, Dora Mills Adams, Hazel Washburn, Juliette Moore and Lillian Berse, "When Men Betray," the latest effort of Ivan Abramson as a director and author, will soon be released by the Graphic Film Corporation. This picture is said to combine with romance and realism, tragedy and comedy, pathos and joy, and to abound in tremendous situations and smashing climaxes. The thrills, it is claimed, are not the result of spectacular effects, but are the outcome of the actions of the characters delineated in a life-like manner.

In addition to the elaborate sets, the exteriors are said to be exceptionally fine.

The initial showing of this picture took place on the New York theater roof, Broadway and Forty-fifth street, on Tuesday, May 28, at 2.30 p. m.

"Zongar" Has Timely Appeal.

"Zongar, the Dare-Devil of Romance," which is being distributed on state right basis by Physical Culture Photoplays, Inc., is said to have particular appeal just at this time, when the question of physical preparedness is so much in evidence, and its needs emphasized by the war.

This production, the work of Bernarr MacFadden, the well known exponent of physical culture, features George Larkin, an athlete known to motion picture audiences for his thrilling stunts, and, together with the series of screen magazine photoplays which are also being made by Mr. MacFadden, illustrating general athletic, medical and physical culture events, are said to have stimulated interest in the health and physical development of the nation.

The most recent sale of territory announced on "Zongar, the Dare-Devil of Romance," is to the Supreme Photoplay Company, of Denver, for Colorado, Wyoming, New Mexico, Southern Idaho and Utah.

SALES OF THE WEEK.

Activities in State Rights Market During Past Seven Days.

AS announced in first article in this department arrangements have been completed for presentation of "Heart of the World" by certain prominent state rights buyers in their respective territories.

* * *

The following sales of rights to Jester comedies are announced: To United Film Service, St. Louis, for southern Illinois and Eastern Missouri, and to Independent Film Exchange, Omaha, for Nebraska and Iowa.

* * *

Rights for California, Arizona and Nevada have been secured by Sol Lesser, of the All-Star Feature Distributors, Inc., for "Nine Tenths of the Law," "The Crucible of Life," "Just a Woman," and "A Grain of Dust."

* * *

Physical Culture Photoplays announce the sale of "Zongar, the Dare Devil of Romance," to the Supreme Photoplay Company, of Denver, for Colorado, Wyoming, New Mexico, southern Idaho and Utah.

* * *

Announcement is made of several sales by Arrow Film Corporation on the Harry Rapf productions, "The Struggle Everlasting" and "The Accidental Honeymoon." Full details published in another column of this issue.

PICTURE THEATERS PROJECTED.

BIRMINGHAM, ALA.—City Commissioner has awarded contract to James L. Carey to erect open-air theater with seating capacity for 7,000 and to cost $2,750.

HOPE, ARK.—Theater with seating capacity for 1,000 to be erected here; will be operated by John A. Collins.

SAN DIEGO, CAL.—Proposed new theater is to be erected on Third street and Broadway, with seating capacity for 3,500.

SAN FRANCISCO, CAL.—Open-air theater erected by Mrs. George H. Pope at Camp Fremont Base Hospital has been opened.

SAN JOSE, CAL.—Work is progressing rapidly on Hippodrome theater.

BURLINGAME, CAL.—Ira W. Coburn of San Francisco has contract to erect $33,000 theater.

GARDENA, CAL.—Extensive improvements are being made to Auditorium theater. House was recently leased by Walter E. Brown.

LOS ANGELES, CAL.—Col. C. E. Bray has been appointed manager of Orpheum theater.

SAN RAFAEL, CAL.—Star theater has been opened by Mr. and Mrs. M. Morfin.

VALLEJO, CAL.—John Brerton will shortly start work on an open-air theater to be erected on York street, between Martin and Sonoma streets, with seating capacity for about 1,400.

MIAMI, FLA.—Edwin Baker has leased Hippodrome building at Twelfth street and Avenue 3; will remove roof and remodel structure for airdome, with seating capacity for 650.

PENSACOLA, FLA.—Garden theater has opened.

JACKSONVILLE, FLA.—S. A. Lynch Enterprise, Inc. and J. W. Spratt have plans by R. A. Benjamin for theater building at Forsyth and Ocean streets; face brick with limestone or terra cotta trim; glass and ornamental marquise; upholstered opera chairs in main auditorium and balcony; mechanical ventilating and heating apparatus; brick and tile walls; site, 95 by 105 feet; cost, $100,000.

ATLANTA, GA.—William Oldknow will expend $5,000 to remodel Odeon theater at 57 Peachtree street.

MACON, GA.—G. N. Howard and Brown Wimberly are reported to erect twelve-story office building and theater at Third and Wall streets, to cost $500,000.

TOCCOA, GA.—Joseph Burton plans to erect moving picture theater here.

CHICAGO, ILL.—Remodeled and practically rebuilt, the old Parkway theater at corner Clark street and Diversey Parkway, has reopened under management of W. R. Riddell.

EAST ST. LOUIS, ILL.—Joseph Erber and Phil Cohn have plans by George Rapp of Chicago for new theater at Illinois and Collinsville avenues, to cost $225,000.

GLASFORD, ILL.—Clyde Cowser has disposed of his interest in Dreamland theater to F. A. Vandeventer.

MARSEILLES, ILL.—Picture theater with seating capacity for 1,000, to cost $25,000, will be erected here.

Scene from "When Men Betray (Graphic).

CHICAGO, ILL.—Ascher Bros. have leased Inter-Ocean building at 55 W. Monroe street and will convert it into moving picture theater with seating capacity for 3,300.

CHAMPAIGN, ILL.—G. R. Parker, of Urbana, has taken over Varsity theater from George Applegate and plans improvements to building.

CHICAGO, ILL.—Howard theater at 1630 Howard street will be opened by Seaver & Zahler. House has seating capacity for 2,000.

KEITHSBURG, ILL.—Gem theater has been reopened.

MARSEILLES, ILL.—Chicago Theatrical Corporative Company contemplates building theater on Galloway property on Washington street.

NEW ATHENS, ILL.—Joseph and Phil Cohn plan to erect $225,000 theater on Collinsville avenue.

ROCK ISLAND, ILL.—Moving picture theater to cost $10,000 will be erected at 624 Ninth street for M. Brotman.

ROSEVILLE, ILL.—Idle Hour theater has been opened by E. C. Smith.

ST. CHARLES, ILL.—Bryant & Cremer, who operated Idle Hour and Strand theaters, have dissolved partnership. T. W. Bryant will hereafter manage Idle Hour.

DIXON, ILL.—Princess theater has been leased by Walter J. Crawley of Chicago and reopened.

ROCK ISLAND, ILL.—Frank Perkins, 917 Twelfth street, has contract to erect one-story moving picture theater, to cost $10,000.

SEYMOUR, IND.—Majestic theater has reopened.

BOONVILLE, IND.—Star theater has been leased by A. E. Steel, proprietor of Star theater at Owensville.

KENDALLVILLE, IND.—E. W. Hoover has sold Princess theater to Miss Bertha Emmerick.

COUNCIL BLUFFS, IA.—Samuel Harding, owner of Liberty theater in Kansas City, has purchased Nicholis theater and renamed it the Liberty. Structure will be remodeled.

HOPKINSON, IA.—Root building, leased by E. L. Belknap, will be converted into moving picture theater.

ROCKWELL CITY, IA.—G. L. Meholen has sold Empress theater to Mrs. Lulu M. Suter.

SHEFFIELD, IA.—Star theater has been leased by Henry and Edwin Timmerman.

SIOUX CITY, IA.—Gayety Theater Company has been incorporated with capital of $25,000 by Jacob Schlant, president, and R. Emery, secretary.

STRAHAN, IA.—Moving picture theater is being erected here for M. H. Peterson.

TOLEDO, IA.—L. C. Hill has purchased half interest in Grand theater.

WASHINGTON, IA.—C. S. Barger has disposed of Star theater to Clyde A. Pratt.

COIN, IA.—Ray Whitney has disposed of his moving picture business to R. D. Arnold.

DES MOINES, IA.—New Rialto theater has opened.

MT. AYR, IA.—F. E. Miare has disposed of Princess theater to Homer A. Foster.

POCAHONTAS, IA.—Morris Burckhalter has taken over management of Princess theater and will devote it to moving pictures.

WICHITA, KAN.—Work is already under way on a three-story theater building, 50 by 140 feet, at 308-10 E. Douglas avenue, for Peerless Theater Company, to cost $75,000. C. C. McCollister will manage new enterprise.

DAWSON SPRINGS, KY.—Auditorium theater has reopened.

NEW HAVEN, KY.—W. O. Stiles, Ernest N. Fulton and John Kelly are behind project to erect moving picture theater here.

BALTIMORE, MD.—H. M. Hartman, 11 Mt. Royal avenue, has plans by E. H. Glidden, Harrett building, for $100,000 theater.

BOSTON, MASS.—New Codman Square theater, with seating capacity for 2,000, has opened under the management of Harry E. Jones.

HOUGHTON, MICH.—John Meinardt has taken over Lyric theater.

DETROIT, MICH.—Building is being erected on Grand River boulevard by Kenneth M. De Vos, Inc., in which theater may be located.

MT. MORRIS, MICH.—Arcadia theater has opened.

DETROIT, MICH.—Lyceum theater has been leased by Bert Whitney. Alterations are being considered.

GREENLAND, MICH.—Management of Jewel theater has been taken over by J. J. Clark.

IRONWOOD, MICH.—Rialto theater has been leased by Frank J. Petrusha and A. L. Picker.

WAKEFIELD, MICH.—Management of Rex theater at Bessemer has taken over Strand theater.

ALBERT LEA, MINN.—Bessenden theater has plans by Nels Jacobson, Jr., Owatonna, Minn., for remodeling theater building, to cost $9,000.

SAUK RAPIDS, MINN.—Kurr theater on Grant street has been opened by Thomas A. Pasch.

FERTILE, MINN.—Liberty theater has been opened by H. P. Glain.

MILAN, MINN.—George M. Ferol will establish moving picture theater in Woodman hall.

ST. PAUL, MINN.—Lilly-Hoyde Voelker Company have contract to erect moving picture theater at Grand avenue and Oxford street for Oxford Grand Company, to cost $55,000.

MOSS POINT, MISS.—A. D. Trelvar will erect moving picture theater.

FORT BENTON, MONT.—James Wall has taken over Mission theater.

HAMILTON, MONT.—Star theater has reopened.

ALLIANCE, NEB.—Half interest in Imperial theater has been purchased by J. Hughs of Lincoln.

BEATRICE, NEB.—New theater will be opened here by Hal Kelley.

MILLIGAN, NEB.—Pavilion theater has been opened by Ruts & Svates.

UPLAND, NEB.—New Upland opera house has opened as moving picture theater.

STROMSBURG, NEB.—A new theater, to be known as the Rialto, is being erected for A. Johnson, with seating capacity for 500.

CENTRAL CITY, NEB.—Moving picture theater has been purchased by J. Scott.

CHAPNELL, NEB.—S. S. Groves has taken over Lyric theater.

CROFTON, NEB.—E. Greenwood has disposed of his moving picture business.

NORFOLK, NEB.—H. Bluechal has sold Lyric theater to E. Miller.

LEIGH, NEB.—Odd Fellows Lodge has taken over Lyric theater from J. Tesar.

LINCOLN, NEB.—Magnet moving picture theater has been purchased by Max Katelman of Omaha.

SCOTTSBLUFF, NEB.—H. Dubuque has sold half interest in Orpheum theater.

PERTH AMBOY, N. J.—Owners of Dumas theater have leased City theater at Smith street and Madison avenue. After alterations are made house will be reopened under management of Ned K. Miller.

NEWARK, N. J.—Max L. Bow, 214 Walnut street, has plans by Frank Grad, 245 Springfield avenue, for alterations and one-story addition, 50 by 40 feet, to moving picture theater, to cost $20,000.

RED BANK, N. J.—Manasquan theater has been rented by Phillip Linni.

BROOKLYN, N. Y.—Isaac Miller, 1663 Union street, has plans by R. Thomas Short, 370 Macon street, for two-story theater, 80 by 200 feet, to cost $100,000.

BROOKLYN, N. Y.—Miller & Weiss have plans by Shampan & Shampan, 772 Broadway, for one-story moving picture theater, 50 by 100 feet, to cost $20,000.

CANANDAIGUA, N. Y.—Becaues of fire damage Liberty theater has been remodeled and will be reopened shortly by James McFarlane & Son.

ALBANY, N. Y.—Management of Leland theater has been taken over by John H. Hogan.

NEW YORK, N. Y.—Open-air theater on Southern boulevard to cost $6,000 is planned by J. B. Dash, 32 Nassau street.

NEW YORK, N. Y.—Harry T. Howell is preparing plans for alterations to theater at 167th street and Webster avenue, to cost $5,600.

WINSTON-SALEM, N. C.—R. D. Craver, Charlotte, N. C., is promoting erection of vaudeville and moving picture theater, with seating capacity for 1,500.

DICKINSON, N. D.—Ray theater has been leased by Thomas Vallaney.

LA MOURE, N. D.—Rex theater has been leased by L. A. Smith and Carl Christ.

MAYVILLE, N. D.—Monroe Drug Company has sold Mayville theater to Charles Tolan.

LANCASTER, O.—Weller theater has opened under management of Arthur Morley.

LIMA, O.—R. L. Russell has plans by McLaughlin & Huesken for theater and office building, to cost $500,000.

SPRINGFIELD, O.—Hippodrome theater has been purchased by George Mallers.

CINCINNATI, O.—Walnut Street Amusement Co., 1405 Union Trust building, has plans by George and C. L. Rapp, 69 N. Washington street, Chicago, for remodeling theater building, to cost $30,000.

ALPINE, ORE.—Moving picture house will be opened here by Dan L. Webster.

NEW CASTLE, PA.—West Penn Photoplay Company, recently organized with $100,000 capital, has purchased Regent and Star theaters.

PITTSBURGH, PA.—Michael Brothers contemplate building theater at corner Carson and S. 7th streets.

PITTSBURGH, PA.—Contract has been let for erection of Olympic theater at Fifth avenue and Diamond street.

CONFLUENCE, PA.—Liberty theater has been opened by C. E. Yeagley.

FARRELL, PA.—Moyer Brothers are promoting erection of new theater here.

READING, PA.—Lord & Gage store building on Penn square will be converted into theater.

RIDGWAY, PA.—Lease on Ridgway theater has been taken over by McCartney and Johnson, of Punxsutawney. Extensive improvements will be made.

WASHINGTON, PA.—Court theater on W. Chestnut street has been taken over by Wheatley and Summers.

WILKES-BARRE, PA.—Dreamland theater is being remodeled.

PHILADELPHIA, PA.—Hoffman Company is preparing plans for theater to be erected at 52d and Chestnut streets.

PHILADELPHIA, PA.—H. B. Weldon has completed plans for one-story moving picture theater, 80 by 120 feet, to be erected at Ritner street and Moyamensing avenue for Morris Gerson.

SOUTH BETHLEHEM, PA.—R. E. and E. H. Neumeyer, 1416 E. 3d street, have plans by A. W. Loh, 4th street and Broadhead avenue, for one-story moving picture theater, 60 by 100 feet, to cost $20,000.

FLORENCE, S. C.—O'Dowd Amusement Company will erect moving picture theater, with seating capacity for 1,000. Will be equipped with automatic ventilation, combined organ and orchestration, and cost $40,000.

HOPEWELL, VA.—Hopewell Lodge, Loyal Order of Moose, plans to erect theater, hotel and lodge building.

Trade News Brevities

New England Trade Letter of Past Week

Pathe Managers Reorganizes His Sales Staff—Many Interesting Changes Among Managers of Exchanges and Theaters.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The Pathe exchange reports very good business under the management of Stanley Hand. "The Yellow Ticket" is booked in the following New England houses for the week of May 27: Keith's, Boston; Modern, Providence, R. I.; Fox's, Springfield, Mass.; Poli, Hartford, Conn.; New Bristol, Bristol, Conn.; Grand, Middletown, Conn.; Auditorium, Norwich, Conn.; Kincaide, Quincy, Mass.; Orpheum, Brockton, Mass.; Park, Taunton, Mass.; Colonial, Newport, R. I.; Strand, Holyoke, Mass.; Hurst Broadway, Somerville, Mass.; Union Sq., Olympia, Somerville, Mass.; Day Sq. Olympia, Somerville, Mass.; Olympia, Cambridge, Mass.

The sales force of the Pathe has been considerably enlarged during the last two or three weeks, and under the leadership of Manager Hand are doing a record-breaking business. Harry Aken, who was recently manager of the Castle Square, one of Boston's large vaudeville and moving picture houses, has joined the sales force of the New England Pathe exchange.

Manager Hand now considers he has one of the livest sales forces in New England territory. The picture below was taken in front of the New England exchange in Boston. From left to right are: Louis Meas, A. F. Walters, Harry Aken, G. J. Corbett, Harry Buxban, Exchange Manager Stanley Hand, George A. Rogers, S. Plame, Hovey Dodge, Walter Goodwin and J. J. Jannings.

S. G. Gibson Gets New England Job.

S. G. Gibson, who has been on the sales force of the Metro and General Film in Montreal, Canada, for eight years, has been transferred to the New England branch of the General Film Corporation. He will be assigned to part of the State of New Hampshire and will cover the whole of Vermont.

C. J. Cotter Now on Active Duty.

Pittsfield, Mass.—C. J. Cotter, owner and manager of the Cotter theater, in this town, has enlisted in the Medical Corps and is now on active duty at Newburyport. His theater was taken over by a Mr. Young, of New York City, who is well known in the film industry there.

J. F. Sullivan Takes Another House.

South Manchester, Conn.—J. F. Sullican, owner and manager of the Park theater, in this town, has taken over and will manage the Circle theater, the leading motion picture house in South Manchester. The Circle theater was formerly controlled by George Carney and others.

The New Majestic Will Seat 1,500.

Pittsfield, Mass.—The Majestic theater, of this city, that was recently destroyed by fire, damage amounting to $25,000 or $35,000, has been rebuilt and refurnished. The theater will open the first of August under the management of J. F. Sullivan, who will devote the house to high-class vaudeville and motion pictures. The seating capacity is 1,500.

There are six moving picture houses in Pittsfield, and one is allowed to run on Sunday, thus the Majestic will be open every sixth Sunday. J. F. Sullivan now controls three theaters in Pittsfield, thus getting the profits of three Sundays out of the six. His houses are the Grand, the Colonial and the Majestic, and the Empire theater, in North Adams, Mass.

Mrs. P. J. DeFault, owner of the Globe theater, at Holyoke, Mass., was a visitor in Boston at the various theaters and spent a very pleasant week.

The Rialto theater, of Springfield, Mass., which was recently taken over by W. H. Dunbar, is now doing a fine business under his management. Mr. Dunbar was formerly manager of the General Film, in Montreal, Canada, and was one of the crack salesmen with the Triangle Film Co.

R. W. Cobe with United Equipment.

Robert W. Cobe, assistant to Harry Segal, of the Globe Feature Film and the First National Exhibitors' Circuit, Boston, has resigned and is now with the United Picture Theater Equipment Company.

Pine Tree Trade Letter

By John P. Flanagan, Park View Avenue, Bangor, Maine.

Theaters Ready for Tourists.

BANGOR, ME.—With the coming of warm weather, summer tourists will flock to Maine as usual, and many small houses along the coast and by lakes, ponds and other resort centers are preparing to open. The Bangor exchanges are already receiving inquiries for film service from these smaller theaters. One of the first to start is the Century, of Bluehill, Mason Bros., proprietors. They will use Universal service.

Miss Sarah Lynch Booking for the U.

The war is making inroads in the operating forces of theaters and film exchanges up here in Maine. Miss Sarah E. Lynch, for several years a stenographer in the Bangor Universal office, is believed to be the first woman film booker in the state of Maine. She succeeds Samuel Stern, who is now traveling for the William Fox Co. through New England.

Charles Chaplin Always at the Graphic.

Some theaters show Charlie Chaplin once a week, but there is one house where he can be seen every night the year round. That is the Graphic theater, Exchange street, Bangor, where Charles Chaplin, of Bangor, has been in charge of things under the management, Grant & Burns, for several years. "Charlie" Chaplin, of Bangor, is as popular in his home town as the other Charie is all over the world.

New Theaters and Changes.

James Greeley, of Portland, the veteran moving picture man, is at the head of a company to build a new casino at Willard Beach, Portland, this summer.

Southwest Harbor, Me.—A 600-seat theater is to be built here at once for the summer and permanent residents by Mr. Mayo. It will be ready for use this season if materials arrive.

Guilford, Me.—Crockett & Jackson have taken over the town hall moving picture theater formerly run by Mr. Merrill, of Dover, and are now running this house.

Philadelphia Trade Letter

By E. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Fairmont Takes Two New Salesmen.

PHILADELPHIA, PA.—Since the advent of the big feature service at the Fairmount exchange Mr. Carrick announces that two more salesmen have been added to the staff.

Joseph H. Toner in Khaki.

Joseph H. Toner, booker for the Mutual, has joined Uncle Sam's Army and will make his headquarters at Camp Meade. He goes with the best wishes of all his co-workers.

Allen May Again Gets Bacon.

Allen May, of the Metro, one of the pioneer film salesmen of Philadelphia, has scored again. He won the grand weekly prize of $5.00 awarded for bringing in the largest amount of business during the past week.

Dolly Sisters in Philadelphia.

Manager Bob Lynch, of the Metro, arranged for the appearance of the "Dolly" Sisters in Philadelphia on June 3 upon the occasion of the initial presentation of "The Million Dollar Dollies," which was shown at the Victoria theater.

Pathe's Boston Sales Force.

From Left to Right—Louis Meas, A. F. Walters, Harry Aken, G. J. Corbett, Harry Buxban, Manager Stanley Hand, G. A. Rogers, S. Plame, H. Dodge, W. Goodwin and J. J. Jennings.

Trade Doings of the Week in Pittsburgh

Big War Films Hold Attention—Film Great Help in Red Cross Drive—Operators Will Be at a Premium—Notes of the Theaters.

By Edward J. McCurty, 455 Union Arcade, Pittsburgh, Pa.

Big War Films Hold Attention.

PITTSBURGH, PA. — Griffith's "The Hearts of the World" is now in its third week at the Pitt theater, and is playing to more than capacity business at each evening performance. The price of admission is $1.50 top. The picture has made a deep impression on the people of Pittsburgh. At the Nixon theater, commencing Monday, May 27, the official U. S. War Films, better known as "Pershing's Crusaders," appealed for business at 25 and 50 cents. So far the business done has not been comparable to that at the Pitt, although improvement may be noticeable next week, when the publicity begins to seep through. The pictures at the Nixon have pleased those who have seen them immensely, especially for their informative value. "A Dog's Life" has been the attraction for the third repeat at 20 cents at the Columbia downtown, which bought the exclusive downtown franchise on this release. It has played to good business. The regular admission fee at this theater is 15 cents.

Movies Played a Big Part in Drive.

The movies have played a large part in the Red Cross campaign during the big drive, outside movies having been used at several locations in the city to arouse interest in the drive. The work was under the direction of Mr. Sivitz, of the Rowland-Clark theaters.

Silveus Gets Competing Theater.

The elimination of competition goes rapidly forward, the latest instance of one exhibitor taking over both houses in a town is that of the Opera House in Waynesburg being taken over by Mr. Silveus, who formerly had only the Eclipse theater. Business ought to be good for Mr. Silveus now. He is remodelling the Opera House, and while he will continue both theaters for pictures, he will use the Opera House during the season for legitimate attractions.

Operator Convicted.

One of the unfortunate incidents which it is necessary to report is that of a moving picture operator in a suburb of Pittsburgh, who was convicted on three counts in Judge Wasson's Court recently on a charge of having drugged and kept a girl who was employed as a ticket-seller in a movie show in the same town at his home while his wife was away. Instances of this kind are exceptions which prove the rule that this business is clean despite the unreasonable clamors of the self-righteous.

Operators Will Be at a Premium.

A dearth of motion-picture operators is already noticeable as a result of the draft, and it is understood that they will be at a premium here by Fall. It is said that the scale for the Local will be increased to take advantage of the situation. With labor at a premium in many lines, it is natural that the same trend should affect this field, and exhibitors are not measurably surprised at the result.

Notes of the Trade.

Two new houses in smaller towns have been announced as opening within a short time, the first at Robertsdale, Pa., the other at Claghorn, Pa. The theater at Langeloth, Pa., which was formerly owned by Mr. Tennyson, the squire of the town, is now operated by the borough and is managed by the schoolmaster. The theater is not conducted for profit, it is understood.

Jack Marks, proprietor of the Orpheum theater in Clarksburg, West Virginia, a thriving manufacturing and oil town of about 30,000 population, was in Pittsburgh arranging his program and making purchases of flowers, etc., for his magnificent new theater, which is now building in Clarksburg on practically the same site as his present theater, and which will be completed and opened about the tenth of June. Mr. Marks says that he looks forward to great business this Fall, with a theater the capacity of which will be about 1,200.

At Wilson, Pa. (which is down the river close to the industrial towns of McKeesport and Clairton, the latter town having obtained the big U. S. Steel plant which was scheduled for completion last October, but is just about finished now), the Dobbins Bros. have almost completed a splendid new theater which will seat about 600. They have been in Pittsburgh recently arranging their program and purchasing the most modern equpment which the local market affords. Ticket registers, new machines, gold-fibre screens, etc., are a small part of the many necessaries which they have laid in. The industrial location surrounding them on all sides makes the proposition look like a winner.

A new theater is being built at Sistersville, W. Va., by Isaac Peters, who already operates a house at Shinston, W. Va. The Peters Bros. have been in the picture business for a number of years, their first venture being the old Theatorium at Moundsville, W. Va. The new theater under construction will be modern in every respect and should enjoy good patronage.

Buffalo Trade Letter

By Joseph A. McGuire, 152 North Elmwood Ave., Buffalo, N. Y.

Getting Recruits with "The Unbeliever."

BUFFALO, N. Y.—Robert C. Graham, a member of the Marine Corps, has been detailed to do publicity work in this district on "The Unbeliever," the Kleine-Edison production made in co-operation with the Marine Corps at Quanico, Va. Mr. Graham was former news editor of the Niagara Falls Journal. "The Unbeliever" is playing at the Strand theater, Buffalo, this week. The Marine Corps has a color guard at each performance. Another feature is four-minute talks by Mr. Graham. He appeals to eligible men in the audience to enlist in the Marine Corps. He also asks fathers, mothers, and others present to interest their sons, brothers, etc., in this great branch of Uncle Sam's fighting forces.

Mr. Graham also points out in his talks that this picture shows the development of the moral spirit and physical condition of men who enter this service from civilian life.

"We urge every man and woman in the audience to have their friends see this picture," said Mr. Graham, "because we think it is a great factor in recruiting the calibre of men wanted for the Marine Corps."

More than three hundred Belgian veterans who had fought in Flanders and in Russia visited Buffalo Monday, May 27. In their parade a Marine Corps recruiting truck carrying a large sign of "The Unbeliever" was conspicuous.

Harry Dixon Takes the Popular Theater.

Harry Dixon, manager of the Variety moving picture theater, Buffalo, has also taken over the Popular theater, this city.

L. L. Hatfield in Heavy Artillery.

L. L. Hatfield, assistant manager of the Gardiner Syndicate, Buffalo, is now in khaki. He recently enlisted in the Canadian Heavy Artillery. T. R. Gardiner, manager of this Buffalo exchange, which distributes the Billy West comedies, announces that he now receives three prints of these pictures. He says the West comedies are being shown in forty-two houses in Buffalo. They have first-run at the Lyric, Buffalo, which shows the pictures seven days a week.

L. D. Wolfe Heads General Branch.

L. D. Wolfe has been appointed manager of the General Film, Buffalo. He succeeds Fred Flarity, who has joined the colors. Mr. Wolfe was formerly Eastern division representative of the Vitagraph office, Syracuse.

G. A. Hickey Sets Up Window Display.

Following the example of the big Main street merchants, who know the value of show window space for advertising purposes, George A. Hickey, Buffalo manager of the Goldwyn, is using the large display window at this exchange to advantage. This week he is showing a "de luxe frame" containing pictures of Madge Kennedy in "The Fair Defender" and of Mae Marsh in "The Face in the Dark."

Philip Gentilly Visits.

Philip Gentilly, formerly chief shipping clerk for the Mutual, Buffalo, was a caller. He expects to sail for France in a few weeks. He was here on a brief furlough. Mr. Gentilly, who enlisted in the Navy, has been stationed at Norfolk, Va.

Pioneer Film Office Closes.

The Buffalo branch of the Pioneer Film Corporation at 47 West Swan street has been closed, and all business of this exchange will be transacted from the home office.

"The reason we closed was the scarcity of help to conduct the exchange in the proper manner," said A. B. Davis, manager. "I will represent the company in eastern New York, my old territory."

Will Keep the Family Going.

Samuel Carver, manager of the Family moving picture theater, Buffalo, has appointed George M. Reese, of Cambridge Springs, Pa., organist of that house. Mr. Reese skillfully handles the new Wurlitzer orchestra at the Family. Manager Carver intends to keep this theater open right through the hot weather. He has just installed eight electric ventilating fans. He is drawing good business by means of satisfactory pictures, and plays no vaudeville. His admission is five and ten cents.

Buffalo Theaters Make Fine Showing.

With a quota of $1,500,000, Buffalo went nearly a million dollars over the top in the second Red Cross campaign. With their quota passed Saturday, the exhibitors, exchange men, and other workers showed real consecration to this worthy cause by continuing their efforts until the last minute. Manager Mack, of the Mutual, and his Red Cross committee received the hearty support of everybody in the local film industry. It was again demonstrated that when it comes to aiding in any patriotic campaign the moving picture houses and exchanges of Buffalo are always able to play a tangible, worth while part.

Bob Murphy in Signal Corps.

Bob Murphy, former booker for the Triangle, is now in the Signal Corp, Aviation Section, at Camp Greene, N. C. Mr. Murphy writes that he expects to sail for England in a few days.

Trade Jottings From Buffalo.

G. A. Hickey, manager of the Goldwyn, Buffalo, is covering Syracuse, Watertown and other points in that territory this week.

Mrs. Grace Hyman of the Goldwyn office staff has gone to Macon, Ga., where her husband, E. L. Hyman, former manager of the Victoria moving picture theater, Buffalo, is managing the Liberty theater for the Government at Camp Wheeler. Mr. Hyman was included in the army draft.

The Liberty theater, Canandaigua, N. Y., recently had a fire. In two days the management of this moving picture house equipped the Y. M. C. A. gymnasium of that town as a theater and on the third day was able to continue the shows.

The Colonial moving picture theater, Norwich, N. Y., which was damaged by fire, is being repaired.

Cleveland Trade Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Three Theaters Figure in Deals.

CLEVELAND, OHIO. — Cleveland theaters figured in three important deals during the week of May 26, one of which has been consummated.

The Priscilla theater, on East Ninth street, a downtown vaudeville theater seating about 1,000, was sold by Proctor Seas to Charles Kitts and Michael Carrig. The published price paid was $40,000.

Messrs. Kitts and Carrig, who have been connected with the Star burlesque theater for twenty-two and eighteen years, respectively, at once engaged Palmer C. Slocum as manager. Mr. Slocum resigned his position as manager of the Liberty theater, a big neighborhood vaudeville house. Previously he had been connected with Keith's Hippodrome and the Miles theater.

Announcement was also made that the theater, which had just closed its vaudeville season, would reopen early in June with pictures, the first attraction being "The Unbeliever." In the fall the house is scheduled to go back to vaudeville again.

The big Wind-a-meer theater in East Cleveland figures in another deal. Manager Goodman announced that he had accepted a deposit and gave an option to a Newark, Ohio, man, at a purchase price of $17,000. Owing to the fact that the deal was not completed, Mr. Goodman declined to give further particulars as to the identity of the prospective buyer.

Another house which is reported to figure in a deal is the Prospect theater, a downtown legitimate theater. According to reliable information, Stair and Havlin's lease has run out and a Cincinnati man is negotiating for the theater with a view to putting moving pictures in it.

Manager Greenbaum Joins Army.

One of the first Cleveland theater managers to go into the U. S. Army was J. M. Greenbaum, manager of the Alhambra theater. He left May 27 for Camp Sherman, Chillicothe, Ohio, where he joined

J. M. Greenbaum.

the hospital corps. He is located at the base hospital there for the present.

The Alhambra's service flag has more stars in it than any other Cleveland theater. There are seven former employes serving Uncle Sam. Besides Mr. Greenbaum, they are Lawrence, Hruby, pianist; Frank Tichy, drummer; Byron and Bruce Brady, twin brothers, ushers; Wade Richardson, usher; James Franch, operator.

Ontario's New License Fees Counted Fair

Plan for Taxation Based on Seating Capacity Not Hard on the Smaller Houses—Operators' Fees Also Are Revised.

By W. M. Gladish, 33 Wineva Ave., Toronto, Ont.

TORONTO, ONT.—The exhibitors of Ontario are not entirely dissatisfied with the new arrangement for theater license fees imposed by the province. The plan of taxation based on the seating capacity of a theater is considered just, and, while a number of exhibitors will be required to pay a higher tax, the small theater proprietor gets off comparatively easy. In cities of 10,000 population and over the charge is 25 cents a seat a year, with a minimum of $135. Until the system was explained by the Provincial Treasurer's Department a number of exhibitors believed that they would have to pay the seat charge and $135 in addition. The limited fee is based on a minimum of 540 seats. Heretofore, theaters in a city of over 15,000 population were called upon to pay an annual Provincial fee of $150. Quite a number of houses will now be paying only the minimum of $135 per year.

The new charge for Class "B" picture theaters; namely, those in municipalities of from 5,000 to 10,000 people, is 20 cents a seat, with a minimum charge of $90. This is based on a seating capacity of 450. The seat tax for theaters in places having less than 5,000 persons is now 15 cents, with a minimum of $75.

New Fee for Operators' License.

The Ontario Provincial Government, through Provincial Treasurer Hon. T. W. McGarry, has decided upon several new details which affect moving picture projection machine operators within the province. The new fee for operators has been raised from $5 to $8 per year, but renewals will cost only $3 per year as in the past. The license fee for apprentices has been raised from $1 to $2, and the minimum age for apprentices has been lowered from 18 years to 16 years. The latter concession is appreciated in view of the growing shortage of labor in all fields.

Censors Will Pass on Paper.

The Ontario Board of Censors has also arranged to examine all film printed matter, such as photographs, posters, slides, etc. This step has been taken because it has been found that some of the advertising matter has contained references to or pictures of scenes which have been eliminated. No great objection is taken to the new arrangement because now all posters and still photographs will be in exact conformity with the release itself after it has passed through the hands of the censors.

What London, Ont., Will Contribute.

The theaters of London, Ontario, will contribute $1,400 a year to the Ontario Government for Provincial license fees under the new arrangement of taxing according to the seating capacity of a theater. The seven local theaters have a total seating capacity of 5,600, or sufficient to accommodate one-tenth of the local population at one time. The seating capacity of the seven houses are as follows: Grand, 1,800; Majestic, 1,400; Patricia, 900; Princess, 450; Empire, 400; Star, 360, and the Unique, 320.

Only one theater is playing vaudeville, and this house, the Patricia, is the only one which will be required to pay the new fee of $5 for each vaudeville act presented.

Keeping Up the Big Shows.

There is no apparent tendency on the part of representative exhibitors in Ontario to cut down the quality of attractions because of the approach of the summer season or because of the new imposition of new taxes and increased duty on imported films. Manager Roland Roberts of the Regent theater, Toronto, booked "Tarzan of the Apes" for the week of June 3 for the first showing of the feature in eastern Canada, while "Over the Top" has just been started on a successful career in Ontario. The Empey special was shown for the first time in Canada at the Grand, in Hamilton, during the week of May 13, and the second presentation was at the Grand, in London, Ontario, where Sergeant Empey enlisted to serve in the 18th Battalion, C. E. F. Manager Minhinnick, of the Grand, London, added several special effects for the attraction.

Kauffman Heads Canadian Select.

Announcement has been made at Toronto that the Select Pictures Corporation of New York will hereafter control the distribution of its releases throughout the Dominion through direct channels. Phil Kauffman, formerly sales manager of Regal Films, Ltd., has been appointed general manager for the Canadian interests of the Select. He has opened an office in the Hermant building, 15 Dundas street east, Toronto, and is arranging for the opening of branch offices in five other Canadian cities. The Select releases were formerly handled in Canada by the Famous Players Film Service, Ltd., which still distributes Paramount and Artcraft features as well as other pictures.

Toronto's Grand Begins Summer Shows.

There has been a persistent rumor that the Grand opera house, Toronto, one of the oldest dramatic houses in Canada, had been purchased by Jules and J. J. Allen, who control many theaters in both eastern and western Canada. Manager James Cowan, of the Grand, denies the report, however. Incidentally, the Grand closed its dramatic season on Saturday, May 25, and opened as a picture theater on Monday, May 27, with "Within the Law," which was presented as a special attraction during the whole week.

Roland Roberts in Charge of Regent.

Manager Roland Roberts, of the St. Denis theater, Montreal, assumed the management of the Regent theater, one of Toronto's finest picture theaters, on Monday, May 20. Manager Roberts announced that the Regent would be thoroughly renovated at once. He also announced that one of the special attractions for the Regent would be "Tarzan of the Apes," which is scheduled for presentation during the week of June 3. This is the first showing of this feature in eastern Canada. There will be no changes in the personnel of the theater, it is declared.

Theatre Notes From Canada.

The name of the Grand theater, Kitchener, Ontario, which was recently purchased by the Allen interests of Toronto, has been changed to the Allen theater.

To advertise a coming feature, "$5,000 Reward," Manager Harry Pomeroy, of the Holman theater, Montreal, offered a reward of $10 for the capture of "The Mysterious Dick Arlington," a character of the picture, who appeared in various places around the city during the week of May 20. The current attraction at the theater was "20,000 Leagues Under the Sea," which was being shown in Montreal for the first time.

MORE CLEVELAND NOTES.

Many Cleveland Theaters Cut Shows.

Hot weather during the last part of May has resulted in a big slump of business among theaters of Cleveland and northern Ohio.

Nearly 25 theaters in Cleveland have cut down to two and four nights a week. Even the biggest of film attractions did not hold up during the hot days. However, this condition may be better later on, as the first hot weather of the year usually hurts business.

Gilligham & Smith Theaters Change Name

Stockholders of Michigan Corporation Take Name of Consolidated Theaters, Inc., and Elect H. C. Cornelius as President and Secretary.

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The stockholders of the corporation in Grand Rapids, known as the Gillingham & Smith Enterprises, at a recent meeting changed the name to the Consolidated Theaters, Inc., and elected the following new officers: H. C. Cornelius, president and secretary; William Clark, treasurer, and Charles S. Seaman, general manager. All of the stock formerly controlled by A. J. Gilligham, of Detroit, has been acquired by Mr. Seaman and others from Grand Rapids, and in view of the fact that neither Mr. Gilligham nor Mr. Smith are longer interested in the enterprises, it was thought best to change the name.

The theaters operated by the Consolidated Theaters, Inc., are the Majestic Gardens, Orpheum, Strand, Original and Idle Hour.

All of these theaters will continue operating during the summer months. The Majestic Gardens has a splendid cooling system so that it is not affected by the weather.

Charles S. Seaman, who is general manager and handles all of the bookings, was at one time with the General Film Co. in Detroit.

Globe Theater Changes Hands.

Another big theater deal in Detroit was consummated recently when Ben and Lou Cohen and Herman Warren, who now operate the Coliseum and Rex theaters, leased the Globe theater at Grand River and Trumbull avenues for a term of years. The new lease takes effect June 1. The Globe seats about 1,000 people and for many months was under the management of Roy Bishop, now operating the Reaper theater in Monroe. Ben Cohen looks after the Coliseum and Herman Warren looks after the Rex theater. Lou Cohen, the third partner, is in France with the motor truck division of the American Expeditionary Force.

Opens Office at Grand Rapids.

The Pan-American Film Co., of Saginaw, announces the opening of an office in Grand Rapids at 323 Murray building, where the company will keep on hand a large variety of short reel subjects, comedies and features.

Kunsky Contributes Liberally.

John H. Kunsky, president of the John H. Kunsky Enterprises, has contributed $1,200 to the Detroit Patriotic Fund. And, by the way, 100 per cent. of the Kunsky employees subscribed to the fund proportionate with their salary.

Harry Charnas Visits Fishman.

Harry Charnas, president of the Standard Film Service, of Detroit, Cleveland and Cincinnati, was in town Friday, May 24, conferring with J. C. Fishman, local manager and vice-president of the company, upon important matters. Mr. Charnas said he recently purchased a number of big pictures for Michigan territory which would be announced later.

Joe Optner Leases the Jewel.

Joe Optner, who for some time has been operating the Olympic theater, Detroit, has just leased the Jewel theater at 448 Gratiot avenue and takes immediate possession. The Jewel seats about 500 people and was formerly operated by Jack Matthews, being originally one of the Klatt chain of houses. Mr. Matthews will leave in a few days for southern California, going there for his health. Mr. Optner plans extensive changes and improvements to the Jewel, with picture policy.

Yeggs Like the Washington's Makings.

For the third time, the Washington theater, Detroit, has been robbed inside of five weeks. The latest robbery netted the yeggmen, who blew the safe, about $300. It's the sixth theater robbery in three months.

Madison to Release Educational.

The Madison Film Exchange, Detroit, has secured the Michigan rights to the Gaumont Weekly, which will be shown exclusively in Detroit at the Washington theater. The Madison has also secured through the Educational Film Corporation the Michigan rights to a split-reel combination scenic and cartoon that formerly was released through Pathe.

Sam Spedon Stops Over.

Sam Spedon, one of the veterans of the film industry, and now special representative of the World, was in Detroit recently on his way back to New York from the Minneapolis exhibitors' convention. Mr. Spedon called on as many exhibitors as his time would permit, but, of course, could not see them all. He expects to visit here again in August and may stay a week.

Joe David Leases Lyric Theater.

Joe David has leased the Lyric theater in Grand Rapids, which makes him the proud manager of both the Apollo and Lyric theaters, both located on Monroe avenue.

Prominent Michigan Film Man.

J. E. Flynn,
Detroit Manager for Goldwyn.

Notes of the Trade.

Herman A. Bird, who operates the Nichols theater on Division avenue, Grand Rapids, has changed its name to the Rivoli.

Frank Sayles, who controls the Tokio and Lion theaters in Muskegon, reports the present spring is the best he has ever had.

The Apollo theater, Grand Rapids, has enlarged its projection booth and installed two new Power's machines. A new organ has also been installed recently.

W. H. Hoose has finally opened a theater in Mt. Morris, a suburb of Flint, calling it the Arcadia. The opening attraction was "Civilization."

Business Jottings.

Three prints of "My Four Years in Germany" are now working solidly in the lower peninsula of Michigan.

Herb Fauser, special representative for the Madison Film Exchange, Detroit, will leave in about a week for Northern Michigan to arrange bookings on "My Four Years in Germany," "Tarzan of the Apes," "Empty Pockets" and the other pictures released exclusively in Michigan by the Madison.

John H. Kunsky has signed a contract to show Goldwyn comedies at his Madison theater, Detroit.

Dave Mundstuk, of the Strand Features, reports that among the prominent exhibitors who have booked his series of Chaplin two-reel comedies are Paul J. Schlossman, of Muskegon; Herb Weil, of Port Huron, the Baker and the Perrien theaters. He says business is exceptionally good on his Chaplins.

The first Frank Keenan picture which the Dawn Masterplay Co. will release has been booked by John H. Kunsky for his Liberty theater, Detroit. This first release is "The Coward," and it goes into the Liberty starting June 6. Later the Liberty will show "The Devil's Needle," with Norma Talmadge, which is the first release of the series featuring Miss Talmadge which the Dawn will release at the rate of one a month.

"Forbidden Path," a Fox-Standard picture, goes into the Washington theater, Detroit, starting June 2. "The Soul of Buddha" will also be shown there at a later date and early in the fall the Washington will have an extended run of "Salome." All are Fox productions featuring Theda Bara.

Cincinnati Trade Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

All Local and Visiting Vamps Welcomed.

CINCINNATI, O. — Advance Manager Frank Clausman, in charge of the Cincinnati engagement of the great Fox presentation of Theda Bara in "Cleopatra," seen for the first time in the Queen City at the Grand for a week, put over an interesting bit of publicity in connection with the Wednesday matinee. He called this performance a "vampire matinee," admitting as his guests all local and visiting "vampires," professional or otherwise, who cared to attend. The presence in the city of several distinguished members of the profession with the all-star "Out There" company, which showed in a single performance at the Grand on Wednesday evening, enabled Mr. Clausman to count upon the attendance of these stars at his special performance, and the public was correspondingly interested. Good attendance prevailed at the engagement, in spite of the relatively high prices, 50 and 25 cents.

I. W. McMahon Made Telling Plea.

As a Red Cross "spellbinder" I. W. McMahan, of McMahan & Jackson, Cincinnati, is willing to accept whatever decorations may be offered him, after an incident which occurred during the campaign in Cincinnati, in which he was actively engaged. After addressing the waiters of the Hotel Gibson, all colored men, one of the waiters approached Mr. McMahan and said he would give a whole week's pay to the great relief organization. This so enthused the others that they added another dollar each to their previous gifts, and Mr. McMahan departed for more conquests greatly cheered at the demonstration of patriotism on the part of the colored brethren.

Christy Mathewson Speaks at Orpheum.

A bit of work for the Red Cross which not only helped the campaign, but added decidedly to the usually large attendance at the Orpheum theater on Walnut Hills, was the appearance of Christy Mathewson, better known as "Big Six" or "The Old Master," and now manager of the Cincinnati Reds, as orator of the evening. Mr. Mathewson is one of the most popular men in baseball or out of it, and his appearance at the Orpheum, which was well advertised in advance, drew a huge house to the theater.

Cincinnati Expects Gaumont Branch.

Another film exchange is to be added shortly to the score and more already located in Cincinnati, as Pell Mitchell,

managing editor of the Gaumont "News" and the Gaumont "Graphic," was in Cincinnati a few days ago looking around for a location for a branch office. He was convinced at once that there should be a branch of the Gaumont organization in the Queen City, and all that remains is to select the location of the office. This will shortly be done.

Youngstown Business Notes.

Youngstown, O.—The Liberty theater did big business with a week's engagement of Arthur Guy Empey's famous "Over the Top."

The Dome management had the gratifying experience of aiding a splendid cause, the Marine enlistment campaign, and handling big business at the same time, during the engagement of Kleine's "The Unbeliever," which has been made the official Marine photoplay. A detachment of Marines in trench equipment and special music added to the interest of the engagement.

Dayton News Letter

By P. J. G., Dayton Theater Bldg., Dayton, Ohio.

Film Men Bid Hirsch Godspeed.

DAYTON, OHIO.—A farewell party was held in honor of Robert Hirsch, who joined the army Sunday, May 26. The party was held at Little York, Ohio, in a beautiful country home on the Stillwater near Dayton, and was a success. Among those prominent in the film world present were John Lyons, manager of the Orpheum theater; Ed Banker, manager Mirror theater; Al Espy, manager World theater; Geo. Oxrider, manager Peoples theater; Paul Banker, Harry (Whitey) Neimeyer, with the Pathe exchange, Cincinnati; Rudolph Knoepfle, with the Fix Company, Cincinnati, and Eddy Gomersall, with the Goldwyn exchange, who also left last week for the army. Mr. Hirsch was very well known in Dayton and his loss will be felt deeply by the Miami Valley Exhibitors' League here, of which he is a member.

Theodore Chifos Leaves for Army.

Teddy Chifos, of whom much has been said in these columns as manager of the Apollo theater here, was among those included in the call for the U. S. Army last week. Mr. Chifos went to Camp Taylor at Louisville, Kentucky. Teddy seemed very anxious to go and was not in the least sorry that he was to help fight the Hun. The management of the Apollo will be taken care of by another Teddy—Theodore Lindsey. Mr. Chifos promised to write the World representative and left word that a few copies of the "World" should be forwarded him as soon as possible.

Eddy Gomersall Joins the Army.

Eddy Gomersall, one of the most popular film salesmen in this territory, was included in the recent contingent from his home town, Cincinnati, Ohio. Mr. Gomersall was in Dayton just before leaving and called upon the writer to bid him good-bye. Eddy will be missed in Dayton as he was very well liked here. Good luck, Eddy. We hope to hear from you.

Chillicothe Star and Queen Do Well.

Leo Udry, of Metro, brings in reports that C. A. Smith, of the Star and Queen theater is doing very well in Chillicothe, Ohio. This was predicted by the writer two months ago, for I had the great pleasure of visiting Mr. Smith at that time and found him a wide-awake exhibitor. Mr. Smith is without a doubt Chillicothe's leading exhibitor and justly deserves the title.

Isidore Feibleman Visits Dayton.

Isidore Feibleman, of Indianapolis, visited Dayton on a tour of inspection of several theaters he is interested in in this state. Mr. Feibleman says the Valentine theater, Toledo, is doing very well under the management of E. H. Gerstle. Mr. Feibleman is on the board of directors of the Dayton Theater Co.

Indianapolis Expects More Soldier Patrons

Camp of 10,000 Engineers Will Probably Be Stationed Near the City and There Are Few Diversions Except At the Picture Theaters.

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

INDIANAPOLIS, IND.—Just what effect the advent of the hot weather and vacation season is going to have on attendance at motion picture theaters is a question in which Indianapolis and other Indiana exhibitors are vitally interested at this time.

One thing which local exhibitors believe may aid in keeping up attendance during the "sizzling" months is the plan of the war department to accommodate 10,000 engineering troops at Ft. Benjamin Harrison, a few miles north of here, during the summer. The army post has been practically deserted all winter with the exception of about 1,000 men of the United States regulars who were quartered here.

Soldiers have proved themselves in the past good motion picture fans, and inasmuch as Indianapolis has no bathing beaches near the city or no large parks containing summer amusements, the exhibitors feel that the soldiers will turn to motion pictures for their amusement.

Theaters Help War Chest Campaign.

With the third Liberty Loan drive now a thing of the past Indianapolis exhibitors are now exerting their efforts in support of the $3,000,000 war chest campaign which is now in progress. Practically every theater in the city has turned over its stage to the Four-Minute Men and many of them have furnished slides, posters and other advertising matter to boost the campaign. The $3,000,000 war chest fund which is being raised will be used for Red Cross, Y. M. C. A., Knights of Columbus, and other allied war work.

New Washington, Ind., Theater.

Washington will have another new motion picture theater in the near future, according to an announcement made this week by A. R. DeVoe, proprietor of the American theater on West Van Trees street. Mr. DeVoe has made arrangement for the remodeling of H. T. Trueblood building, near Main and Meridian street, and plans to convert it into an up-to-date motion picture house. The ceiling will be raised, he said, and the interior of the place redecorated. The new theater will have a seating capacity of approximately 600.

To Remodel the Harris-Grand.

Robert H. Harris, proprietor of the Harris-Grand and Princess theaters in Bloomington, Ind., has just let a contract for the remodeling and redecorating of the former house. According to Mr. Harris, the interior of the theater will be remodeled along lines resembling the Circle theater in Indianapolis.

War Pictures Are Drawing Cards.

That war-time motion pictures are now in bigger demand in Indianapolis than any other kind is evidenced by the attendance records that have been set at theaters which have been showing pictures of a patriotic order recently.

"My Four Years in Germany," which showed for two weeks at the Circle theater, recently broke all attendance records at that playhouse. The picture, "The Kaiser, the Beast of Berlin," was presented to capacity crowds at English's theater week before last, and this week Segt. Arthur Guy Empey in "Over the Top" is packing English's at every performance.

Similar reports regarding patriotic films have been received from exhibitors throughout the state. The Government films, booked through the Indiana state council of defense, are also in big demand, it is reported, and are proving to be excellent drawing cards, especially at this time with Red Cross campaign in progress.

"People are really aroused and awakened over the war," said one down-state exhibitor, "and about the only kind of pictures they care about now are ones that have some bearing on the great world conflict."

Daily License Fees in Wabash.

Wabash, Ind.—If the Wabash city council can have its way about it, motion picture exhibitors of Wabash will have to pay a city license for every day the theaters are in operation. At the last regular meeting of the council the city attorney was authorized to prepare an ordinance that will place a license on theaters, and it is understood that the proposed measure will be ready to be read at the next meeting. The exhibitors of the city are preparing to stage a bitter fight against the measure, it is said.

Louisville News Letter

By Ohio Valley News Service, 1404 Stark Building.

Central Exchange Using New Name.

LOUISVILLE, KY.—The Universal Film Exchange, Inc., on May 20, discontinued using the old name of the Central Film Service Co., in Louisville, and all business in the future will be handled under the Universal title.

Majestic Donates a Full Day's Gross.

The Majestic theater recently donated a full day's gross proceeds to the Red Cross, the sum of $524 being taken in and turned over by Manager Lindenberger. Good crowds attended every performance. The company decided on Saturday, a good day for big receipts.

Visiting Exhibitors in Louisville.

A number of visitors have been in Louisville lately, the list including M. P. Foster, of the Horse Cave Opera House, Horse Cave, Ky.; Frank Tarmon, of the Dream theater, Salem, Ind., and Roland Clark, of the Arista, Lebanon.

Louisville Business Notes.

Manager Steurle, of the Walnut theater, is much pleased with the way in which the public has attended the showing of "Over the Top," the Vitagraph special.

Richmond, Ky.—Dick Parsons, an operator at the Alhambra theater, of this city, was presented with a beautiful gold wrist watch by prominent local people on the eve of his departure for Ft. Thomas, Ky., Mr. Parsons having answered the military call.

Thomas O. Davis, manager of the Strand, of Louisville, has returned from a visit to his old home at Lexington, where he spent a day with his family.

Lexington, Ky.—In order to popularize the shows at the Orpheum theater, the management during the latter part of May published coupons in the newspapers, good until May 31, five coupons being accepted for admission except on Saturday and Sunday.

"The Kaiser, the Beast of Berlin," the Jewel production, has made a big hit in Kentucky, and incidentally two copies of the picture were working in Louisville at one time, one being run at the Camp Taylor "Liberty theater," while the other at the Walnut theater. This picture was also shown at the Capital theater, of Frankfort, Ky., where it broke all attendance records for all time previous including both stage and screen attractions.

H. J. Martin, manager of Macauley's theater, is running summer pictures this season at popular prices, and is showing a number of attractive features, having booked up some good material, including several Universal features.

The Alamo theater has booked the Lion brand star comedies, which will be shown along with the regular feature program.

Doric Opens with a Red Cross Benefit

New Theater in Kansas City Gives First Day's Proceeds—Is a Beautiful House, Seating 956 Persons—Some Novel Arrangements.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

DONATING the entire proceeds of the first day to the Red Cross campaign, the new Doric theater in Kansas City opened Saturday, May 25, featuring Arthur Guy Empey's "Over the Top," seen for the first time in Kansas City. The seating capacity of the theater is 956 and it was filled at every performance. The theater is one of the most beautiful in the city, taking its name from the style of architecture, the inside also carrying out the Grecian effect. The lighting system is especially well worked out, as all the lights are invisible and by an arrangement the house is at no time suddenly illumined or thrown into darkness. The lights are dimmed both on and off, giving a very pretty as well as unique effect.

The color scheme of the theater is soft shades of brown. Birch wood is used for the wood work, as it is best for the accoustics, and it is stained a dark brown. The walls, of brocaded fabric, are golden brown and the side lights rose. One of the principal attractions is the seating arrangement. There are three different slants in the floor, and there is no seat in the house from which the entire screen is not continually visible.

Unique in truth are the various duties of the machine operator. He not only runs the film, but manipulates the curtain through a system patented by the Doric theater, and runs two clocks, one on each side of the screen. The curtain is velvet and is drawn and closed from the sides by electricity. The clocks are also something new. One gives the correct time, and the other the time of the end of the next performance. At the close of each show, the time is flashed on one clock, and the time the following performance will end is illumined on the other.

The screen is set in a large carved gilt frame, and the back of the stage kept entirely dark, giving the impression of a picture in a huge frame. The music is invisible, both the organ and orchestra. A $15,000 pipe organ, played by hand, but with mechanical attachments for emergencies, furnishes the music part of the time, and one of the few women's orchestras in Kansas City furnishes it the rest of the time.

A clever scheme for making announcements has been developed, whereby words are reproduced on the screen as fast as they are written, each letter appearing as written. No advertising or feature slides of any kind will be used in the theater.

An original ticket system is also in use at the new Doric. Insted of several tickets being issued to a party of two or more, one of the persons is given a celluloid disk with the number on it, eliminating the counting and handling of numerous tickets by the patron and doorkeeper.

The theater has its own committee to make the posters announcing the pictures.

Probably the most original and attractive feature of the new theater is the system of ventilation. They have entirely done away with the old method of piping the air into the auditorium and have two basements. In the lower one is an electrically-run five-horse power blower. The air is refrigerated and sent through a mammoth shaft into the first basement room where the cold air is equalized. From this room it rises through 300 holes about eight inches in diameter in the ceiling to the main floor. In this way the air in the entire upper part of the building is changed every eight minutes and kept continually cool and refreshing.

J. E. McAvoy Will Travel for Mutual.

J. E. McAvoy, who for the last two years has been employed at the local Mutual office, Kansas City, has been made a traveling salesman for that office and will work a part of Kansas. His first position at the local office of the Mutual was that of shipping clerk, after which he became booker. This is his first work in the capacity of salesman.

Richter to Handle "Mothers o' Liberty."

Jack Richter, formerly of the Mignon Feature Film Company, has been selected to handle "Mothers o' Liberty" for the Camp Bell Company of Kansas City. This picture will be exploited on a road-show basis.

J. W. Spratley Gets Metro Territory.

J. W. Spratley, who for the last eight years has been engaged in the moving picture business in several of its branches, has been made Missouri salesman for the Kansas City Metro office. His territory will include all of Missouri with the exception of St. Louis.

Stirabout at General Exchange.

The Kansas City General office has undergone great changes, due to a promotion and marriages. R. H. Fairchild, who has been booker for the last few months, has been made Oklahoma salesman to succeed F. H. Cassel. He has been with the company about two years and is succeeded by Miss Grace Specking. Miss Loyal Starbucks and Miss Grace McMillan have been succeeded by Miss Ethel Davenport and Miss Beulah Wallingford in their respective positions, the first mentioned young ladies having left for parts unknown to be married to army men.

Garden Theater Takes New Life.

The Garden theater, Kansas City, has been leased by Richards and Flynn, owners of the Twelfth Street and Wonderland theaters here. These two theaters are among the five largest downtown theaters in Kansas City and play big feature stuff. The Garden is the newest theater in Kansas City, built for the legitimate stage, and since its completion has been used for vaudeville, musical comedy, operas, various kinds of road shows, big conventions and pictures. All the pictures that have been shown there are big features running from one week to a month at advanced prices. The policy of the new lessees will be to run big features for a week's run at a minimum price of 25 cents; however, this may be changed. The theater, now closed, will be opened about June 2.

Two New Standard Film Men.

W. C. Ansell, formerly Goldwyn and Foursquare salesman out of Kansas City, has been given a Missouri territory for the Standard Film Corporation. This company has recently taken over the Kansas City Hoffman office.

C. C. Spessor, a new man to the film industry, has been engaged to cover the Iowa and Kansas territories of the Standard Film Corporation. He has had considerable success on his first few days out, which fact points to a successful engagement.

Joseph Brandt Consolidates Office.

Joseph Brandt, general manager of the Universal, New York City, was a visitor in Kansas May 24 and 25. The Universal will make one company out of the Bluebird Photo Plays, Inc., the Longacre Distributing Company, Jewell Productions, Inc., and the Universal Film and Supply Company. Mr. Brandt will also put in a new sales policy in the exchanges visited.

E. E. Reynolds Now with Mutual.

E. E. Reynolds, recently Mutual salesman, will handle Jewell productions in Kansas and Missouri for the local Universal office.

The Week's Film Trade Doings in Texas

Review of the Recent Programs in Dallas—Personal Notes From the Exchanges and Theaters—Other Business Notes of Interest.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—A combination of Goldwyn and Paramount made Dallas'—and perhaps Texas'—most attractive program during the week ending May 25, and the combination has proved a winner before. Arbuckle's "Moonshine," with Mabel Normand in "The Floor Below," played a big business at Hulsey's Old Mill theater, vieing with the Select, "Up the Road With Sally," at the Queen. There is the cleverest sort of travesty in "Moonshine," and unbiased critics put Normand at her best in "The Floor Below." Constance Talmadge will soon be recognized for what she is, and titles won't count for much. "Up the Road," regrettable as it may be, didn't do so well in Dallas. People didn't seem to "get" the title, but those who saw the play pronounced it one of the best Select has put out. "Prunella," with Marguerite Clark, at the Queen proved highly popular in its radical departure from the ordinary in pictures.

First run Dallas releases for the week beginning May 26 included Chas. Ray in "His Old Home Town" and Hart in "Selfish Yates" at the Old Mill theater, with "Believe Me, Xantippe," and the Select, "The Reason Why," with Clara Kimball Young, at the Queen. Figuring that folk didn't know their history of old man Socrates' family affairs, or else didn't know the latter-day play, the "Xantippe" became "Sweetie" in local billing. The Washington offered World Pictures, "The Doctor and the Woman," from Mary Roberts Rinehart's "K," and the Triangle, "Her Decision," with Gloria Swanson and Barney Sherry.

At the Jefferson the Fox feature with George Walsh, "The Kid Is Clever," ran all week. Manager Stinnett, of the Jefferson, came close to local records with "Over the Top" for a week's run, and is booking the picture for a return at popular prices for the week July 4. Stinnett turned his whole theater over to local women workers during the week of the Red Cross campaign, guaranteeing them against loss, and giving them all receipts. The profit for the cause was, of course, a considerable one.

J. M. Sheldon Popular in Texas.

James M. Sheldon's name at the bottom of Mutual advertisements in the Moving Picture World is counting for more than little with Texas exhibitors. There are many of them who know Mr. Sheldon, and who are looking forward to things of big interest with Mutual in the immediate future.

E. T. Peter Joins Remy's Forces.

Manager Lou Remy, of Goldwyn, says business is booming, what with the "make goods" Texas exhibitors have recently shown, and notice of what's to come gone abroad? E. T. Peter, veteran of the industry in Texas, has joined Mr. Remy's road force in the intensive campaign Goldwyn is waging for the new things secured and coming. Frederick and Farrer, with the big male star, name yet to be announced, sound mighty good to Texas exhibitors, who are acquainted with the Goldwyn record.

Perhaps; But the Boy Is a Fact.

I'd be willing to make a little wager. It's this: Show me the man who first signed a F. N. E. A. contract for "My Four Years in Germany" after a certain recent event, and I'll show you a man, whom I'll venture to wager, got the picture a wee bit cheaper than some other fellows did—and it's good business at that, they say, whatever you pay.

It's like this: President E. H. Hulsey,

of the F. N. E. A., is doing a regular man's work. In other words, he's right down at the desk at the F. N. E. A. local branch office bookin' 'em to beat the band. But that's not the story.

Just the other day a visitor showed up at Hulsey's house. His name was Hulsey, too—fact it, it was E. H. Hulsey, Jr., and he weighed ten and a half pounds. The F. N. E. A. head just looked so tickled, I figure, that the first fellow who booked "Four Years" that morning and asked for a reduction—might have got it.

Gave a Party to Departing Soldiers.

Morris Lowenstein, manager Majestic theater, has answered the country's call and gone to New Orleans for further orders. Mr. Lowenstein was entertained with a dinner given by his compatriots in the business just before leaving. "A pleasant time was had by all," and a handsome gift was carried away by the well-liked picture man as a remembrance from his friends.

Des Moines Trade Letter

By J. S. Shipley, 615 Locust Street, Des Moines, Ia.

C. C. Leith Now Kleine Manager.

DES MOINES, IA.—C. C. Leith, formerly with Essanay in Chicago and with the Kleine office in Minneapolis, has been appointed Iowa representative for the Kleine System. Mr. Leith succeeds C. R. Michel, who has been promoted to the management of the Minneapolis branch. Harry Graham, the former manager there has been made a district manager. Both Mr. Michel and Mr. Graham are well known to Iowa exhibitors.

New Policy at Marshalltown Casino.

J. E. Hostettler, manager of the Crystal theater, Waterloo, has purchased the Casino theater in Marshalltown, and after redecorating has opened it with a straight picture policy The Casino of late has been playing vaudeville and pictures. Mr. Hostettler announces that he will play nothing but the best open market features.

F. R. Martin Will Represent General.

F. R. Martin, well known in Iowa film circles as representative for several different companies, has been made Iowa representative for the General Film Company in Iowa. Mr. Martin's headquarters will be in Des Moines. He will specialize on Paralta pictures and the short subjects handled by the General.

Freudenfeld Will Manage Road Film.

A. Freudenfeld, manager of the Majestic theater at Waterloo, has been made manager of one of the companies of "My Four Years in Germany," which is handled by the A. H. Blank Enterprises. Mr. Freudenfeld was in Davenport last Sunday. E. Bonns, who has been manager of Company A of that organization, goes ahead as booking representative.

Grand Theater Will Be Bigger.

Sam Elman, manager of the Grand theater on the east side, announces that he has secured a lease of the room south of his present location and that he will redecorate during July and have a theater with a seating capacity of 500 as a result. Mr. Elman is one great success with a 5c. house in east Des Moines, but as soon as his new theater is complete he will put in better features at 10c. admission.

Interesting Business Notes.

O. K. Garland, manager of the Yale Photoplays Company, was an Omaha visitor last week and reports several suburban runs on "The Whip." Mr. Garland states that two prints on this subject are booked until early fall, which seems to prove that the big racing play is one of the best bets for Iowa.

The A. H. Blank Enterprises, who will handle "Spanuth's Original Vod-A-Vil Movies," announce a great deal of interest in these one-reelers and already have arranged several contracts for the first release, which will be on or about June 1.

Minneapolis Film Row Scene of Changes

Three New Managers Are in Charge of Local Exchanges—None of the Managers Now Here Have Been in Office Two Years.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—In the Moving Picture World of May 1 Tarleton Winchester includes in an interesting article two forceful lines as follows:

"Our path is not strewn with roses."

"In no business in the world do things happen so fast as in ours."

To our knowledge Winchester never lived or worked in Minneapolis, but these lines hit the local film circle right on the head, so to speak. Certainly things do move at breakneck speed in our little midst.

Three film exchange managers changed positions here last week and the outlook is that two more changes will be made within a few days.

R. K. Evans, who came to Minneapolis two weeks ago to manage the local General exchange, has resigned to take charge of the Jewel department for the local Universal exchange. Mr. Evans' successor at the General has not been announced to date, but we have been informed that a number of local film men have sought the position.

Harry Graham, who has managed one Minneapolis exchange longer than any man now at the head of a distributing office, resigned as manager of the local Perfection or K-E-S-E exchange to accept a better position with the Kleine interests. Mr. Graham managed the local Kleine office for almost two years. His leaving makes R. L. Hewitt of the Unicorn exchange the oldest local exchange manager in service. There is not one man now managing a Minneapolis exchange that was an executive two years ago—and Minneapolis has thirty-six exchanges.

Mr. Graham went to Chicago from Minneapolis, and it it understood that he will spend some time at the Cincinnati and Pittsburgh Kleine exchanges prior to being promoted to a divisional managership. To say the least, Mr. Graham is deserving of such a promotion. Carl R. Michel, who is well known to exhibitors of this territory, due to his many trips throughout the Northwest, will succeed Mr. Graham as manager of the local Kleine office. Mr. Michel is a likeable sort with a business-like manner that has won him some firm friends among exhibitors. He assumed charge of the Kleine office May 20.

Jack Corbett, who has served as manager of the Triangle exchange in the Film Exchange building here since Dan Michalove resigned to become a district manager last fall, has left Minneapolis for his home at Ridgewood, Ohio, where he will spend a few days previous to entering the army service. Mr. Corbett, recently drafted, has passed the examinations for aviation corps service and is awaiting call. Mr. Corbett will be missed considerably by Northwest exhibitors, with whom he has become very popular. Mr. Corbett, previous to entering the film field was a baseball player in the Southern association, and he started his film activities like Ty Cobb in mid-season form. Mr. Corbett developed a splendid business for Triangle in this territory. He will be succeeded by W. F. Seymour, for two years manager for the Triangle in the Seattle office. Mr. Seymour comes here with a splendid record as a manager and with a wide acquaintanceship among exhibitors.

Mike Conhaim Honorably Discharged.

Mike Conhaim, former manager of the Supreme exchange, recently called to Camp Dodge, Des Moines, in the National army service, has returned to Minneapolis after having been honorably discharged from service.

Gathering of the U. Clan.

Carl Laemmle, Harry Cohn, C. H. MacGowan, C. H. Ison, Joe Brandt and Harry Berman met at the Minneapolis Universal exchange recently, each coming from a different direction. Mr. Laemmle's visit here was his first in two years.

Mr. MacGowan and Mr. Ison, assisted by Manager E. R. Pearson and Miss Beulah Armant, local Universal manager and auditor respectively, started off the new Universal accounting system while in the city. Mr. Laemmle, Mr. Cohn and Mr. Berman went to New York from here, Mr. Brandt went to Kansas City, Mr. MacGowan to Detroit and Mr. Ison to Des Moines.

Harry Rathner's Office Wins Prize.

Harry Rathner, manager of the Select exchange, Minneapolis, states that his office has won the first prize for business done during the past month by Select exchanges all over the country. Mr. Rathner has also let it be known that his exchange is leading the country in the contest for the grand prize of $500 to be awarded the exchange doing the most business during the present semi-yearly season.

Minneapolis Film Row Jottings.

D. O. Reese, formerly South Dakota road man for the Minneapolis First National exchange, returned to Minneapolis recently after an absence of about three months. Mr. Reese recently joined the Song Hits and Photoplays, Inc., office in New York and is now completing a continental sales tour. Mr. Reese reports big success in selling state rights and in booking the new song pictures.

John R. Elliott, of the Elliott & Sherman exchange, has announced that his exchange has taken over several of the features previously booked by the local Associated Theaters, Inc., exchange, among them being "The Snail," "The Public Defender" and "Denny from Ireland."

Manager Edward S. Flynn, of the Fox exchange, left Minneapolis for New York Monday morning, May 27, to attend a conference of Fox exchange managers. A. A. Hixon will be in charge of the exchange during Mr. Flynn's absence.

Manager Frank Thayer, of the Supreme exchange, has been in New York City dickering for some new territorial rights photoplays.

T. J. Hamlin has given up his state senatorial aspirations to devote all of his time to building up business at the Associated Theaters, Inc., exchange.

IN CALIFORNIA.

"The Unbeliever" Featured at Alhambra.

The Alhambra theater offered as its special feature during "Marine Drive Week" the George Kleine attraction, "The Unbeliever." The famous Marine Corps band of forty pieces from Mare Island, with the premier soloist, Rudy Weidoeft, a vocal quartette and twenty-five marines in full fighting equipment assisted in making the engagement a memorable one.

Liberty Theater Makes Improvements.

The Liberty theater of San Jose, near San Francisco, has taken a lease on adjoining property and is awarding contracts for the construction of a splendid ladies' rest room off the lobby, which will cost not less than $6,000. This rest room will be furnished in sumptuous style and will compare very favorably with conveniences of the kind to be found in any theater in the State. The additional space secured also gives an opportunity for extending the balcony, and room for five hundred seats may be added later, together with exits from the balcony to the street. Adjoining stores have also been taken over and these are to be remodeled with the idea of improving the tone of the entire neighborhood.

Red Cross Drive Interest Fills Theaters

Moving Picture Houses Are Made Centers of the Drive and More Than a Million and a Half Netted for the Cause.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Red Cross week, which netted about a million and a half dollars in the cities making up the greater San Francisco, proved to be a good week for moving picture theaters, in spite of the fact that so many people were taking an active part in the drive for funds. Many theater owners co-operated with the leaders of the drive to make their houses gathering places for the dissemination of Red Cross information, and all assisted by showing special slides or films. In some houses collections were taken and the management of one, the Hippodrome, states that an average of $200 a day was secured there. The California theater posted its honor roll the second day of the drive, every one of its seventy employes being a subscriber to the fund. The Imperial theater gave over a part of its daily advertising space to the cause, and some of the smaller houses gave the entire proceeds of certain performances.

The management of the moving picture houses of Berkeley, comprising the U. C., the T. & D., the Berkeley, the Lorin, the Strand and the Varsity theaters, united in featuring a Red Cross day on May 23d, and all the profits of the day were donated to the Berkeley Chapter of the Red Cross. The joint advertising campaign was very effective and the local fund was swelled by a neat sum.

Many Theaters Sold.

The United Theater exchange has been instrumental in making several important theater transfers of late, among these being the following: Clement theater, 1800 Clement street, San Francisco, from Michaelson Bros. to C. D. O'Costa.

Lincoln theater, at Sixth and Clement streets, San Francisco, from L. H. Killingsworth and J. H. Enos to Abe Markowitz and Ben Lebo.

Lyric theater, at 61 South Second street, San Jose, from Louis Horn and John Peterson to T. W. Bordman.

New Star theater, 928 Tenth street, Modesto, from W. B. Martin to C. F. Reindollar.

Novelty theater, at Martinez, from J. W. Clark to A. Gattemann.

A one-half interest in the Sequoia theater, Twenty-fifth and Telegraph avenue, Oakland, from J. Tobias to Ed. Poussir.

Atlas Film Takes on New Lines.

The Atlas Educational Film Company, Pacific building, is now handling the line of developing tanks, printers and laboratory equipment made by R. P. Stineman of Los Angeles. Mr. Stineman was here recently and made demonstrations of his equipment at several developing and finishing plants and his visit resulted in arrangements for the carrying of stocks here for immediate delivery.

Many Exhibitors Visit Metropolis.

Many country exhibitors have been here during the past few days to arrange for service and to purchase machines and supplies. Among these have been:

Charles Godard, of Godard's J Street theater, Sacramento, who is the proud owner of a new Franklin touring car.

Edgar S. Thompson, of the Gem theater, Kennet, Cal., whose house was recently destroyed by fire, but who has resumed business there.

Glenn Hurst, of Reno, Nev.

Theodore Keech, of the Liberty theater, Fresno, Cal.

C. C. Howell, of the Monache theater, Porterville, Cal.

Claude L. Langley, of Taft and Hanford, Cal.

James J. Wood, of Redding, Cal.

W. F. Jacobs, of the Auburn theater, Auburn, Cal.

W. F. McClune, of the Rose theater, Roseville, Cal.

C. T. Reavies, of the Cline theater, Santa Rosa.

Much New Equipment Being Purchased.

Considerable new moving picture theater equipment is being purchased at the present time and local dealers are having trouble in keeping a sufficient stock of machines on hand to supply the demand. Edward H. Kemp, Commercial building, has just installed two of the De Luxe model Motiographs in the Lorin theater of Beach and Krahn at Berkeley, Cal., and one machine of this type in the new Shriners' building in this city. He has also installed two standard type machines in Fisher's theater in the Richmond district, San Francisco; two in the Butler theater at Tonopah, Nev.; one in the new theater of John E. Triguerio, at Mendocino, Cal., and sold a traveling outfit to the latter to be used in small mountain towns.

Oakland to Have Hippodrome Theater.

Ackerman & Harris will take possession of the MacDonough theater property in July and work will be commenced at once on the remodeling of the building at a cost of not less than $100,000. It was originally planned to call this new house the Palace theater, but arrangements have been made whereby it will be called the Hippodrome, to conform with the other houses on the circuit. Sam Harris, of this concern, states that business is good throughout the entire territory, the slight falling off in attendance in interior houses being more than made up by the increase in the large cities. Irving C. Ackerman recently left for the Yosemite valley with his family for a short outing in California's wonderland.

Cartoon Concern Retires.

The Animated Cartoon Film Corporation, David Hewes building, has turned its contracts over to the Tam Slide Company, 171 Second street, and will retire from the field after June 1. Byington Ford, the active head of the concern is in France, and it is possible that upon his return the business may be resumed, as it was very successful previous to his departure. The Tam Slide Company plans to take over the quarters of the Animated Cartoon Film Corporation and to use the present equipment.

Banquet Tendered Peter Boyle.

Peter Boyle, the new business agent of Moving Picture Operators' Union No. 162, and past president of this organization, was tendered a banquet by his associates on May 18 in appreciation of his efforts in furthering the union cause. William G. Rusk, international organizer, presented him with a gold watch and chain on behalf of those present.

J. L. Warner Returns to the Coast.

J. L. Warner, representing Warner Bros., of New York, has returned to San Francisco, after a stay of about a year in the east, and will assist E. M. Asher, of the film exchange department of the Turner & Dahnken circuit, in booking "My Four Years in Germany."

Among Managers and Salesmen.

H. H. Hicks, manager of the local branch of the Select Pictures Corporation, recently made a business trip to Los Angeles.

H. E. Lotz, manager of the Pacific Coast distributing interests of the Triangle, has left for New York, and Ben F. Simpson, manager of the local branch, has gone to Salt Lake City to attend a meeting of Western branch managers.

Mell Hulling has been promoted to the position of assistant branch manager of the local Pathe office, and his former territory is being covered by Percy Roberts. Robert E. Green, formerly with the Fox exchange at Los Angeles, is now with the San Francisco Pathe office as booker.

Apollo Theater Opens.

Aaron Goldberg, who recently took over the old Empire theater on Market street, has redecorated and refurnished this house, installed a beautiful front and reopened it as the Apollo theater.

Popular Booker in Army Service.

Phil Weinstein, formerly booker for the Metro Pictures Corporation at San Francisco, and one of the most popular young men in the business, is now with Company D, 159th U. S. Infantry, Fifth California Regiment, stationed at Camp Kearny, Cal. His booking experience is

Phil Weinstein.

standing him in good stead and he is filling a position in division headquarters while waiting word to start on the trip "over there."

Theater at Alameda Incorporates.

The Hamblen Theater Company has been incorporated at Alameda, Cal., with a capital stock of $25,000 by George W. Stewart, Frank Trimble and Hans Roebke. The concern will conduct the Hamblen theater, recently opened on Park street.

Seattle Trade Letter

By S. J. Anderson, East Seattle, Washington.

Gerard Film Wakes Enthusiasm.

SEATTLE, WASH.—The idea that the people have grown tired of patriotic pictures has been exploded in Seattle by the enthusiasm aroused at the Coliseum theater by Ambassador Gerard's story, "My Four Years in Germany." This picture has been running all week, and the crowds that come to see it seem to grow with each performance. Every seat is being taken, both at the matinees and at the evening performances. Seldom has any picture elicited such wild applause, even in Seattle, where motion picture audiences are more demonstrative than in any other part of the country.

Another Good Lobby at Clemmer.

For the presentation of "Carmen of the Klondyke" this week the lobby of the Clemmer theater is dressed up in another of those clever disguises for which it has become famous. This week the passerby sees, instead of the usual box office and conventional glass doors, a brown log cabin specked with snow. Everybody stops and looks as they pass along Second avenue. The picture is drawing excellent business, although the price has been raised from 20 cents to 25 cents.

W. J. Drummond Steersman at K.E.S.E.

W. J. Drummond, well known in the motion picture circles of both the East and the West, has taken over the man-

agement of the Seattle K-E-S-E office, which Frank Steffy gave up last week to become manager of the Coliseum theater. Mr. Drummond became familiar with this territory when he was acting in the capacity of special representative for Mutual two years ago. He is very popular with all the exhibitors and exchange men of the territory. He comes to Seattle direct from San Francisco, where he had headquarters as California special representative for "The Unbeliever." Previous to that he was special representative for Triangle in the New England States.

Leon Bories Made Manager.

M. H. Hoffman, president of Foursquare Pictures Corp., spent two days in Seattle recently. He came to open a new office for the handling of his productions. Leon Bories was appointed manager, and the office is located at 2016 Third avenue, on Film Row. Mr. Bories will also handle the serial written by Wm. J. Flynn, former head of the U. S. Secret Service, "The Eagle's Eye."

Joe Deitch will also handle from this office the pictures belonging to the Northwest Consolidated Film Corp.

Exhibitors from Out of Town.

Among the exhibitors visiting Seattle's Film Row last week were E. J. Myrick, Liberty theater, Portland.

Frank Stannard, Gem and Wenatchee theaters, Wenatchee.

Henry Newman, Arcade and Liberty, Hoquiam.

H. C. Thomas, Dream, Hoquiam.

H. T. Moore, Colonial, Tacoma.

G. G. Maxey Takes New Job.

G. G. Maxey, for two years manager of the accessory department of the Seattle Paramount office, has resigned to act as special representative for "My Four Years in Germany." Mr. Maxey will cover the four states of Washington, Oregon,

G. G. Maxey.

Idaho and Montana, and, judging from the success the picture is having in Seattle, he should have little trouble in placing it in every town throughout the territory.

Mr. Maxey has organized and conducted his department at the Paramount office in a very efficient manner, and when the new Artcraft business was added to his duties he showed his ability to grow with his job. Mr. Rosenbaum, Paramount-Artcraft manager, is sorry to lose him to the First National Exhibitors' Circuit, but he is nevertheless glad to see him start on his journey toward the top.

Mr. Maxey's work at the Paramount-Artcraft office will be assumed by A. J. Kennedy, publicity manager of the office.

Ackerman & Harris Plan Spokane House

The Hippodrome Needs Bigger Capacity and the Heads of the Circuit Are In Spokane to Prepare For a New Theater.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—A $165,000 theater building at the northwest corner of Lincoln and Sprague streets, Spokane, to house the Hippodrome shows is being considered on the site of the Denver hotel.

Plans for the building have been drawn by Francis P. Rooney, and the location is arranged for. Owners of the circuit will be in Spokane soon to investigate the proposition.

"Ackerman & Harris have improvements in mind for this city, and the new building plans and the location have been placed before them, with what results I do not know. The new location would be a great advantage in many ways, and may appeal to them, and the proposition has been put in definite shape for their consideration.

"Alterations in the present building would need to be very extensive to meet the present needs, and, since the Hippodrome is being provided with new quarters in several other cities and Spokane is supporting the circuit in good shape, it is not unlikely that the building proposal will be met with approval."

The new theater will seat 1,850 people, having the largest capacity in town. The main floor will accommodate 1,000, and there will be a balcony, with a mezzanine floor commanding a view of the stage, to accommodate the crowd unable to find seats until the end of a performance. Every attention will be given to heating and ventilating, and the artistic features will be equal to those of any theater in the Northwest.

Mr. Ackerman and Mr. Harris will be in the city the week of May 27, according to Manager Smith, and will give their attention to these proposals during their stay.

Spokane Has Film Colony Now.

"A score of people prominently identified with the motion picture industry are now gathered in Spokane from New York and California, and will form a permanently colony," said General Manager C. J. Ward, of the Washington Motion Picture Corporation.

"Tyrone Power, our star, will play the leading male role in our first feature photoplay, that of Marshal Strong an early-day prospector of the Northwest.

"Miss Florence Turner, a noted international star of the silent drama, will play opposite Mr. Power.

"Wellington Player, recently of the Famous Players, plays one of the character leads, and Mrs. C. S. Albert, of Spokane, will play 'Lilas,' wife of Marshall Strong. Evelyn Brent, recently leading lady for Lionel Barrymore, will be 'Nancy Strong,' Tyrone Power's daughter. Miss Brent is conceded to be one of the beauties of the screen.

"Kempton Greene is coming to do the juvenile lead, Duncan McRae will take an English character part, and Jane Murfin, well known as a playwright, is giving her attention to the preparation of interesting stories to be produced by our corporation."

Change in Titan Company Officers.

At a stockholders' meeting, the Titan Feature Photoplay Company re-elected its board of five directors, who will be announced soon. A change was made in the officers, those elected being J. Don Alexander, president; C. L. Mayo, vice-president; R. E. Musser, secretary-treasurer. The stock underwriting contract with the K. H. Dixon Company was renewed, and the present business offices of the Titan company will be in the Sherwood building.

Cancel "Birth" Film in Spokane.

Dr. H. S. Clemmer and Dr. H. C. Lambach, of the Clemmer theater, informed members of the county council of defense that they would cancel the engagement of the "Birth of a Nation" film as requested by the county council. The council voted to send letters to all moving picture men in Spokane district requesting them to refrain from running the picture, and to the state council of defense to request that it make similar requests over the state.

Battle Bang at Liberty Theater.

Realism was added to the presentation of Arthur Guy Empey in "Over the Top" at the Liberty, which had a big run for the week ending May 18, by an array of bags of sawdust being lined across the stage. Just before the picture was thrown on a soldier appeared before the curtain and made a plea for enlistments in the state guard, then the house was darkened, and a slide of the picture was shown. The house was again darkened, and, zip, bang, rifles were being discharged right into the audience, but over their heads, by a squad of soldiers who were secreted back of the bulward of bags. A dim light appeared as an apparently wounded man with head bandaged was carried off of the stage.

Titan Making War Pictures.

Motion pictures of Spokane's big Red Cross parade taken May 18 were produced within four hours afterward on the screen at the Liberty theater by the Titan Feature Photoplay Company.

"We plan to incorporate part of the Red Cross parade in a Red Cross photoplay which we are preparing to produce shortly," said Frank E. Montgomery, manager of the Titan Company. "The proposed picture will have many prominent Spokane people in it, incidental to the story.

"Our first big feature play will probably be a war narrative out of the ordinary in many ways. The scenario is now in our hands, and is written by one of the leading photoplay authors of the country. It deals with a branch of the Government service that has never been exploited in pictures, to my knowledge, and is full of sensations."

Inland Empire Jottings.

Moscow, Idaho—R. S. Tucker has sold the Strand to J. H. Kenworthy. Mr. Kenworthy recently came from the east. Mr. Tucker will continue to operate the Orpheum in Moscow.

W. J. Drummond branch manager of the George Kleine office in Seattle and formerly branch manager of the Mutual in Spokane, spent a couple of days in Spokane and booked "The Unbeliever" to run at the Auditorium for eight days.

Seattle Exchange Personals.

James L. Tally, manager of the Seattle Vitagraph office, returned from a trip to Spokane, where he placed the new Vitagraph special, "Over the Top."

H. H. Brownell, formerly with the Vitagraph studios and later employed in the Los Angeles Vitagraph office, has accepted a position in the Seattle office.

R. H. Dunn, bookkeeper in the Seattle Artcraft-Paramount office, has been called to Philadelphia on account of the death of his mother.

Miss F. C. Solomon, assistant manager of the De Luxe Feature Film Company, returned from Portland recently, where she helped H. C. Arthur, Jr., open the new branch office for the company. She reports business very good in the Oregon city.

W. H. Merwin, manager of the Seattle Mutual office, reports that he has booked his entire service to Jensen and Von Herberg. The first Mutual production to be shown in Seattle under the new contract is the Wm. Russel special, "Hearts or Diamonds."

Rochester Trade Letter

By Frank L. B. Skeffington, 61 Main St. East, Rochester, N. Y.

Has a Circuit of One Night Shows.

ROCHESTER, N. Y.—"Hub Taylor's Tank Town Circuit" is the latest movie combine in this territory. Hub, who formerly represented Pathe here and who is now in the general supply business for himself, has booked up a string of theaters in the nearby "sticks" where he follows a one-night policy. He is making a success of the circuit, too, but Hub had that all figured out before he went into it. Some of the pictures that he offered his rural patrons last week included "The Zeppelin's Last Raid," "The Vicar of Wakefield," Pathe Weekly.

"Eagle's Eye" Players Visit Rochester.

The presence of a large number of the cast which is playing "The Eagle's Eye" in this city was a big stimulus to the business of the houses where the picture is being shown. King Baggott and other members of the company came to this city with Leopold and Theodore Wharton to take part in the film which was produced for the Rochester War Chest and which is this week being shown in all of the local theaters.

Outdoor Movies at Moose Park.

Glen Haven, in former years one of the most popular nearby resorts, will open this summer as Moose Park, under the direction of the local Moose organization, and among the summer attractions announced are outdoor movies.

John Sitterly Selling for Fox.

John Sitterly, formerly manager of the Pioneer Film Corporation in Western New York, is now on the road selling Annette Kellermann in "Neptune's Daughter."

BALTIMORE TRADE NEWS.

Shellman Joins Sun Staff.

J. M. Shellman, who has been on the staff of the Moving Picture World for two years, and who handled the publicity work for the Parkway Theater Company for some time for Bernard Depkin, Jr., the

J. M. Shellman.

supervising manager, and who at the present time is engaged in turning out the announcement and program work for the New theater under the management of L. A. DeHoff, has now become a member of the staff of the Baltimore Evening Sun. Besides his correspondence work for the Moving Picture World, which is his first love, Mr. Shellman acts as Baltimore representative for six other trade journals.

"War Brides" Film Cannot Enter Maryland

In Trial Brought by Louis J. Selznick Court Upholds Decision of State Board of Censors in Its Condemnation of the Picture.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The Selznick production entitled "War Brides" cannot be shown in the State of Maryland. This is the decision which has finally been given out by Judge Duffy in Part 3 of the Circuit Court of Baltimore City, concerning the appeal which was taken recently by the producers of the film play over the ruling of the Maryland Board of Censors, and it is the only appeal case which has ever come up in the courts of Maryland concerning a moving picture production.

The court went to the Garden theater, Lexington street, at Park avenue, on Saturday morning, May 25, and witnessed a private exhibition of "War Brides." It was the first time the court had sat outside the court room to hear evidence.

In handing down his decision on the case Judge Duffy states in one part that he should hesitate to declare "War Brides" immoral in the narrower sense, that it is not obscene, lewd or salacious and that he does not think it tends to the degeneracy of the moral sense of the public, yet he is strongly of the opinion that the finding of the board that this play is immoral is not arbitrary and should be sustained.

E. R. Price On Call for Army.

E. R. Price, the efficient and well known worker in the film industry of Baltimore, who has had five years' experience in several sections of the country, has now joined the fighting forces of Uncle Sam and was booked to leave for Camp Meade on May 25. Mr. Price's five years' service represents a remarkable record. He started into the game as salesman at the Mutual exchange in Baltimore, of which J. A. Cunningham was then the manager. After remaining fourteen months with this company he was then transferred to the Washington, D. C., branch of the Mutual, which was then under the management of B. C. Cunningham, and remained with this office up until the time that the Triangle Film Company opened a branch office in Washington, which he then joined, covering the Baltimore, Maryland, West Virginia and Virginia territory, reporting to J. H. Buttner, who then piloted the affairs of the Triangle. After remaining there for ten months he was transferred to the Buffalo Triangle office as manager, where he remained until December, 1917. He then went South and opened up an office in New Orleans for states rights features, covering Louisiana, Mississippi and Alabama, where he stayed for three months. After giving this up he joined the General Film Company and was sent to the Pittsburgh district to specialize on Paralta.

E. R. Price.

Glasser Now Heads Baltimore Pathe.

On Monday, May 13, Nat Glasser, who has wide experience in film matters in Baltimore and other Eastern cities, and who, during the past several years, has acted as the representative for many well known film companies, such as Select and Vitagraph, has now succeeded N. Drooker, who formerly had charge of the Pathe exchange in this city. Mr. Drooker resigned as manager of the Baltimore Pathe office on Saturday, May 18, to accept a position with the General Film Company as manager of their Cleveland office.

New Pilot for Majestic.

The Majestic theater, 320 South Broadway, is now being run under the management of Samuel Digristine, who took over the affairs of this playhouse, just after Mr. Stem, the former manager, was called to the colors.

Benefit at Garden Theater.

On Sunday night, May 19, the Garden theater, Baltimore, held a benefit performance to help St. Elizabeth Home for Colored Children. L. A. DeHoff, the manager of the New theater, arranged the program of moving pictures. The playhouse was loaned through the courtesy of C. E. Whitehurst, president of the Garden Theater Company. A good sum was collected.

Third Year for Broadway.

The Broadway theater, 509 South Broadway, celebrated its third anniversary during the week of May 20. During its successful career as a moving picture playhouse J. Louis Rome has managed its affairs with great insight and efficiency. The officers of the company are Morris Klein, president; Morris A. Rome, attorney, and J. Louis Rome, manager, secretary and treasurer. During the anniversary week a special program was arranged, including such stars as Billie Burke, Clara Kimball Young, Douglas Fairbanks and Julian Eltinge.

Manager Bush Off to Army.

Grafton, W. Va.—John Lester Bush, the popular manager of the Grand theater, in this city, has now volunteered as a mechanic in Uncle Sam's fighting forces. He is the first man in Grafton to give up his business for army service. The Grand theater will now be under the management of Miss Maude Moore, who is well known here.

Cumberland Theater Redecorated.

Cumberland, Md.—The Empire theater, in this city, now presents an entirely new aspect to its patrons, for very recently J. H. Burke, the proprietor, has had the lobby entirely remodeled, changing the location of the ticket office and the entire exterior, together with the walls and moldings of the lobby redecorated and painted. The interior has also been gone over by artisans and presents a spic and span appearance now.

Personal Item.

J. L. Whittle, the representative of the Variety Film Corporation in Baltimore, has been touring through the Eastern Shore of Maryland and Delaware in the interest of this company. One of the big features now being booked by the Variety is Florence Reed in "The Woman's Law." Mr. Whittle's activities booked this picture at the Blue Mouse theater here.

Critical Reviews and Comments

Upon Current Productions

"A GAME WITH FATE."

Vitagraph Blue Ribbon Feature—Poorly Directed and Weakly Acted.

Reviewed by Hanford C. Judson.

IT MAKES little demand on the spectator, the new Vitagraph Blue Ribbon Feature, "A Game with Fate." It is easy enough to follow, but many will feel during the first reel that it is not going to be even fourth-rate entertainment, for the plot seems to be "the same old" easy-to-write melodrama, and it is clear that the leading woman is not putting any semblance of life in her part. Harry Morey has the central role, and it makes no demands on him as an actor. He plays naturally, but it is a part any actor could walk through.

We see a crime committed and are led to feel that there is a mystery behind it. In the second reel it looks as though another crime, murder, has been committed, and the law slowly winds the accusation around the man who in the first reel stole so mysteriously from the murdered man. The man is condemned and, after failing in all legal aids to clear himself, sends a cable to a mysterious stranger in Europe, who, he says, "can save me now." The answer comes that he is sailing, and the papers report the sinking of the ship and the death of the man. Now it turns out that the "murdered" man is really the man on the ship who is drowned. There are papers proving that it was only a wager to fool the police, and the man who has the papers loves the woman and tries to force her to marry him. She won't, and he burns the evidence that would free her fiance in a scene acted by Betty Blythe as though the only thing at stake was a crushed flower. At the end the "murdered" man, of course, turns up.

A good deal of the action consists of opening and shutting of a cell door, of the leading woman putting her arms around the leading man's neck, of getting in and out of automobiles. True, the story is told by these things, but the feeling of monotony and dragging at a time when the action begins to wear thin makes the closing part of the picture tiresome. It was written by Tom Terris and directed by Paul Scardon.

"THE CABARET."

World Pictures Presents Notable Cast in Story of America's Latin Quarter.

Reviewed by Robert C. McElravy.

THIS five-reel World picture offering, "The Cabaret," is as pretty a little romance as ever came out of Greenwich Village. It contains all of the glamour and charm of that famous section, and the director, Harley Knowles, has very kindly wrapped up all of the familiar sordid touches and thrown them into the waste basket. There is not a jarring note in it, and the pleasant little story comes to a natural and sympathetic close with just the right element of surprise at the finish.

The story, written by J. U. Guisey, has utilized the "Trilby" idea to a certain extent in the main situation, which is happily acknowledged in the course of the production. It might have been as well to call the whole "A Greenwich Village Trilby," as that is really what the heroine is, up to a certain point. The present title, besides being trite and unworthy of this really admirable tale, is something of a misnomer, as only a few short scenes are taken in a cabaret.

June Elvidge is simple and convincing in her portrayal of the girl out of a job who strolls into the village quarters of the four artists and makes her home with them. They do not want her at first, but she dusts, cleans their brushes and makes herself so generally useful that they keep her, and eventually, of course, all wind up by falling in love with her. Carlyle Blackwell is excellent as the jealous Ned Lorrimer, Montague Love quietly effective as Darrel and John Bowers and George MacQuarrie complete the quartet of artists pleasingly.

The story is one that should prove popular.

IN THIS ISSUE.

A Game With Fate (Vitagraph).

The Cabaret (World).

A Broadway Scandal (Bluebird).

Love's Conquest (Paramount).

For Sale (Pathe).

Viviette (Paramount).

Ace High (Fox).

The Red-Haired Cupid (Triangle).

The Square Deal (Mutual).

When Men Betray (Graphic).

Wild Women and Tame Lions (Fox).

Lend Me Your Name (Metro).

More Trouble (Pathe).

The Fair Pretender (Goldwyn).

The Bravest Way (Paramount).

"A BROADWAY SCANDAL."

Bluebird Offering Features Carmel Myers in Dashing Comedy-Drama.

Reviewed by Robert C. McElravy.

CARMEL MYERS has come up wonderfully in her acting ability. Her performance in this number, which was written by Harvey Gates and directed by Joseph De Grasse, is a revelation of feminine chic, and she proves altogether bewitching as Nonette Bisson, the girl of French parentage who is fond of "thrills."

The plot, in spite of its unpromising title, is thoroughly enjoyable and moves swiftly through its course to a pleasing conclusion. Nonette is the daughter of Armande Bisson and his wife, who conduct a French cafe in New York. The girl is a favorite with the French colony, but finds life rather tame and expresses a desire to experience some of the thrills of life. She is a pretty, thoughtless creature, and is induced to go on a joy ride with a chauffeur named Colby. This ride precipitates a series of adventures which prove more than she had bargained for.

Colby is in reality an automobile thief, and they are pursued by the motor police, one of whom fires a shot which wounds Nonette. Colby shoots one of the police and takes the girl to a hospital. Here she is befriended by a young doctor. When her story appears in the papers her parents refuse to receive her again and she goes on the stage. The young doctor, who loves her, goes to France and loses an arm in service. Later he returns to this country and meets Nonette, who becomes reconciled with her parents. Colby, prior to this, had been sent to prison.

The presentation of this offering is particularly pleasing from almost every point of view. Others in the cast are Edwin August, Lon Chaney and Andrew Robson.

"LOVE'S CONQUEST.

Lina Cavalieri's Beauty and Art Strongest Features of Paramount Picture.

Reviewed by Edward Weitzel.

VICTORIEN SARDOU'S stage play, "Gismonda," that Fanny Davenport introduced to this country, has been rechristened and produced by the Famous Players-Lasky Corporation under the name of "Love's Conquest." Lina Cavalieri, the famous Italian beauty and opera singer, is the star of the cast, which was directed by Edward Jose; Charles E. Whittaker did the scenario. The combined efforts of all three results in a screen drama that has many impressive moments, real pictorial appeal, but whose strongest features are the beauty and art of the woman who plays "Gismonda."

The original play was not one of the French dramatist's most successful works. All its author's knowledge of dramatic technic and historical incident are in evidence, and he has not omitted to supply his usual big scene where passion gets the better of the two human beings who occupy the center of his story, but his present material lacks the sympathetic warmth of his masterpieces.

As a pageant reproducing the life of sixteenth century Athens, when that city was ruled by its Roman conquerors, the screen version of "Gismonda" can lay claim to much merit. Edward Jose has been permitted to employ every aid to correct settings for the pictures of the Athenian Court, and to people his scenes with the mobs and principal characters called for by the story. Some of the concerted movements of the crowds are a trifle too mechanical, but most of the groupings are well handled.

Gismonda, a beautiful widow, and the ruler of the Duchy of Athens, is forced to choose between her honor and her pride when her little son is saved by a slave from the claws of a lion after the boy's mother has vowed to wed the man who rescues her child. The rescuer's name is Almerio, and he is shown struggling with the lion. When Gismonda learns of Almerio's birth she refuses to keep her vow, but after he kills a noted pirate chief and wins the title of duke, promised to the man who frees Athens from the menace of the pirate, the duchess grants Almerio his request, and spents the night with him at his hut. The next morning Gismonda kills the man who threw her boy to the lion, and Almerio takes the deed upon himself to shield her. This wins her over completely, and she accepts him as her husband.

Lina Cavalieri as Gismonda is always a source of supreme satisfaction to the eye, and a perfect figure of old romance. She wears the flowing robes of the duchess as though born to them, and mirrors the soul of the titled woman with

fine skill. Her artistic restraint is greatly in her favor. Courtenay Foote as Almerio is manly and forceful. Fred Redcliffe, Frank Lee, Fredi Verdi, J. H. Gilmore, and Isabele Berwind complete the cast.

"FOR SALE."

Pathe Release Features Gladys Hulette and Creighton Hale in Pleasing Story.

Reviewed by Robert C. McElravy.

THIS five-reel number, produced by Astra Film Corporation from a story by Fred Jackson, was directed by Fred Wright. It presents Gladys Hulette and Creighton Hale as the principals, the narrative containing plenty of story interest and an abundance of action. It is a type of offering that, while it makes no pretense of going very far beneath the surface of life, at the same time wins the observer's continued interest by a rapid succession of entertaining events. It is in no sense a powerful, or even at times a particularly convincing story, yet it is one that will make friends wherever presented.

The girl in the case is a young stenographer named Dorothy Daniels, a role assumed in her usual naive and captivating manner by Miss Hulette. She is out of work and finally gets a job with the boss of her friend Jim, with whom she is in love. Jim is a potential crook and a cad of the worst kind when the story opens, and he develops amazingly along these lines as the piece proceeds.

Dorothy's employer is Waverly Hamilton, a young man portrayed agreeably by Creighton Hale. Hamilton is at once attracted by the girl's looks and falls in love with her. He knows she is in love with Jim, and gives her a sum of money to send Jim West when the latter is presumably ill. As a matter of fact, Jim has stolen a large sum of money from Hamilton, a fact which the latter soon learns. Dorothy eventually marries Hamilton, though she does not love him, in order to provide funds for her family and Jim. Later, when she learns Jim's true character, after the latter attempts blackmail, her love turns to her husband.

The production is developed in short, sketchy scenes at the beginning, and scarcely makes the most of the dramatic moments which follow; it succeeds largely because of the agreeable cast and an abundance of plot interest.

"VIVIETTE."

Vivian Martin in Paramount Picture from Novel by William J. Locke.

Reviewed by Edward Weitzel.

THE English novelist, William J. Locke, has departed from his usual whimsical style in writing "Viviette," and turned out a story that belongs to the realistic or Sir Henry Arthur Jones school of fiction. The screen version, made from a scenario by Julia Crawford Ivers and directed by Walter Edwards, reveals a well put together photoplay, for the most part, that is acted with good effect, except in one particular, by Vivian Martin and her support. Produced by the Famous Players-Lasky Corporation, the picture has the advantage of an intelligent and generous policy of preparing the story for the screen, and an upper middle class English society furnishes the background for considerable real drama.

Viviette, the young woman whose name supplies the title of the picture, is a very un-English person. She has just returned from a finishing school when she first appears at Ware Manor, and, as portrayed by Vivian Martin, has the vivacity of a French girl, the roguishness of a daughter of Uncle Sam, and dressed with the good taste of both. Two brothers of the house of Ware fall in love with her. Dick, the elder, is a type of primitive man as he is known on an English country estate. Horses and dogs alone occupy his thoughts until the arrival of the coquettish Viviette. Austin, the other brother, has gone in for a law career, and is already a successful solicitor. Viviette throws Dick off his mental balance to such an extent that he begins to hate Austin, and is even tempted, for the moment, to kill him. This scene is cleverly handled. Viviette urges the brothers to re-enact a duel in which one of the ancient Wares figured, and a loaded pistol almost turns the incident into a tragedy. The finish finds Dick and Viviette married and happy in the Canadian Northwest, and Austin engaged to a pretty young widow.

The picture would make a much better impression if the character of Dick had been properly cast. Eugene Pallette is an excellent actor, but his personality is not suited to the elder Ware brother. Harrison Ford as Austin, Kate Toncray as Mrs. Ware, and Clara Whipple as Kathryn Holroyd are admirable selections.

"ACE HIGH."

Tox Mix is Splendid Hero in Melodrama of the North and is Excellently Supported.

Reviewed by Hanford C. Judson.

SUCH good work is done in the recent Fox picture, "Ace High," by everybody concerned, even the Indian players, that it might be called an all-star production without stretching the truth. Tom Mix himself makes a splendid hero for this kind of story, in which he takes the role of a Northwest mounted officer and, as champion of an unprotected girl (Kathleen Connors), saves her from the villainous sheriff from over the border (Lawrence Payton).

The Ace High is the name of a rough saloon where the bar can be moved at a signal across a room from the United States into Canada, or the other way, as the coming of authority makes necessary. It is kept by a venal character, perfectly played by Colin Chase, whose wife, now dead, had adopted a baby girl found in the woods and, unknown to him, daughter of an American engineer. She is now grown up and away at a convent, but is coming back. The mounted officer and the sheriff both drop in at the saloon now and again. The officer had been the girl's playmate a few years before and the sheriff, seeing her picture, takes a fancy to her and the plot is on.

The officer is out on the mountain—the best kind of backgrounds distinguish the whole picture—the girl is coming on the stage. The sheriff has set his gang on to rob the stage of a package of money and the officer sees it held up. There's a dash to the rescue and a runaway, with the girl the only occupant of the rocking vehicle; then more wild galloping and a few well-handled scenes in which the girl and the man recognize each other. The officer knows that he is taking the girl back to danger, but doesn't know that her foster father has decided to sell her to the sheriff.

There is no lack of fresh interest in the story that follows a path often taken by other pictures of this kind, and it comes largely from the new and apparently extemporaneous way the players go about the business. The flight of the man with the girl down a dangerous looking rapid to escape the gang of the sheriff seems a bit too perilous to be at all trite. It isn't likely to be repeated often and carries through some beautiful scenery.

Director Lynn Reynolds has scored another triumph in outdoor directing.

"THE RED-HAIRED CUPID."

Triangle Subject Presents Roy Stewart as Henry Wallace Phillips' Hero.

Reviewed by Robert C. McElravy.

THIS five-reel Triangle subject, "The Red-Haired Cupid," catches a great deal of the flavor of Henry Wallace Phillips' memorable stories of Western humor. There is a certain geniality in the character of "Red" Saunders that will no doubt appeal to screen observers, and Roy Stewart is a good type for the role, since he plays with an agreeable freedom from self-consciousness.

The director of this first subject, Cliff Smith, has succeeded very well with the humor of the story, which is the important feature. The plot itself, in which Red seeks to aid his friend Kyle Lambert in marrying the girl against her uncle's wishes, is not so clearly outlined. The uncle's opposition to the match is not brought out with sufficient positiveness, and it might be well to insert one or two explanatory subtitles.

The Western settings are in perfect keeping with a ranch story of this type. The cowboys play a joke on the uncle, Albert Jones, of Boston, by mounting him on a genuine bucking bronco, which soon unseats him. Later the girl, after learning of this, revenges both herself and her uncle by telling them of the arrival of "Lilly," her beautiful friend from the East. The boys dress up in lavish style to meet Lilly, a Jersey cow.

Peggy Pearce plays the girl, Ray Griffith, the uncle, and Charles Dorian, the lover.

"THE SQUARE DEAL."

Margarita Fisher Gives Pleasing Performance in Mutual Production.

Reviewed by Margaret I. MacDonald.

THE average audience will enjoy "The Square Deal," a five-part production made at the American studios, in which Margarita Fisher is the featured member of the cast. Jack Mowrer plays opposite the feminine star with good effect—in fact his work in some scenes of the picture is more than ordinarily good. The production was directed by Lloyd Ingraham in a creditable manner.

As the story runs the petted youngest daughter of an elderly couple becomes influenced by a male expounder of loose theories which are embraced by certain apostles of culture. Falling in love with a cousin of her dearest friend she marries him, but not before extracting from him a promise to abide by her "square deal" theory which calls for an interchange of confidences should either one fall in love with someone else, with the idea of bringing about a divorce. After suffering life in an apartment hotel which resolves finally into a meeting place for his wife's friends the young husband turns to the girl's mother for a cure. Making his wife believe that he has found another woman who is willing to make a real home for him he goes to her mother's in a nearby village with the full confidence that she will also find her way there and learn his purpose. The expected happens, and the young wife finds herself a wiser and happier woman.

"WHEN MEN BETRAY."

Ivan Abramson's Latest Production, with Gale Kane, Strong Sex Drama.

Reviewed by Edward Weitzel.

SEX lure is the proper theme of a photoplay with the suggestive title, "When Men Betray." Ivan Abramson, the author and director of the six-part picture produced by the Graphic Film Corporation and featuring Gale Kane, has not attempted to catch his public with a title that promises a frank revelation of human frailty and then failed to deliver the goods. "When Men Betray" lives up to its name. The theme has not been made unnecessarily offensive, however. The author states his case frankly, but dwells strongest on the consequence of the immorality of his sinning characters, and shows how far-reaching and unsuspected may be the results of a man's departure from physical purity.

Stated baldly, the plot of "When Men Betray" deals with a man who has wealth, the love of a beautiful wife and a sweet little girl, and is fool enough to keep a mistress also. When his wife finds this out he adds insult to injury by mumbling something about his love for the woman being so strong that he is powerless to

resist. He keeps up his infatuation until he discovers that his business partner is the real lover of his mistress, that the partner has attempted and almost succeeded in becoming criminally intimate with the hero's wife, and that the man engaged to the hero's elder sister has taken advantage of an opportunity given him by her brother's misconduct to seduce his fiancee's younger sister. Matters are straightened out by marrying the betrayed maiden off to the brother of the dishonorable young fellow, who is shot by the rascal of a partner, and by having the husband promise his wife to behave himself in the future.

There is nothing subtle in the way Ivan Abramson has told this story, but it is worked out in a logical manner, and it generally has the force of real drama. There is too much moralizing in the subtitles, and everyone talks in the good old set speech of cheap sensationalism: "Your brother seeks pleasures with other women, and I, I seek revenge." It also drags in spots, but it is well acted and produced. Admirers of the Abramson brand of screen drama will not find "When Men Betray" at the top of the list, but they will count it as excellent entertainment.

Gale Kane as the wife is limited to a display of but few emotions. She brings to the part great personal attraction and a fine quality of screen art. The other parts are in the hands of Robert Elliot, Stuart Holmes, Jack McLean, Sally Crute, Reed Hamilton, Dora Molls Adams, Gertrude Braun, Tallulah Bankhead, Hazel Washburn, and Juliet Moore. Marcel A. LePicard is responsible for the photography, which is of good quality.

"LEND ME YOUR NAME"

Harold Lockwood Enacts Dual Role in Entertaining Farce-Comedy.

Reviewed by C. S. Sewell.

DUE largely to clever subtitling and several amusing situations, "Lend Me Your Name," the five-reel Metro release for May 27, is an entertaining picture. The story, adapted from Francis Perry Elliot's novel of the same title, is somewhat involved, and Harold Lockwood, cast in a dual role, although doing capable work in a majority of the scenes, does not always succeed in keeping the two characters distinct.

The Earl of Gilleigh, a dyspeptic, leaves his fiery-tempered wife and comes to America. His twin brother, who many years before forsook the ancestral hearth to wander over the face of the earth, enters the earl's home, and is discovered. The earl, having received word that his wife is coming to visit him, changes places with his brother. Various complications of a farce-comedy nature ensue, based on each brother being mistaken for the other until finally all is straightened out, the earl becoming reconciled to his wife, while his brother wins the girl of his choice.

Harold Lockwood as the earl and his wandering brother gets a number of laughs, and he is assisted by a capable cast. Pauline Curley is charming as the girl, and Bessie Eyton handles well the role of the fiery-tempered wife. Bert Starkey and Harry De Roy in the eccentric roles of Dr. Dinger, a specialist in brain diseases and a valet, respectively, gives good performances and adds to the merriment. Stanton Heck is well cast as the caretaker who poses as a real earl.

The production was directed by Fred L. Balshofer, and the photography is the work of Antonio Gaudio. The interior scenes are lavish in their evidence of wealth, and in keeping with the beautiful exteriors of the two castles. There is also an attractive woodland scene showing a number of girls engaged in classical dancing, and one of the best scenes, which gets over well, is where Lockwood attempts to carry Pauline Curley across a brook, slips on a rolling stone, and ends by sitting contentedly in the water watching the girl as she runs away.

"MORE TROUBLE"

Frank Keenan Gives Fine Impersonation of Doting Father in Five-Part Pathe Comedy-Drama.

Reviewed by Margaret I. MacDonald.

ONE of the best comedy-drama productions of the season is one made by Ernest C. Warde for the Anderson-Brunton Company entitled "More Trouble." This production, which will be released July 14 through the Pathe Exchange, Inc., features Frank Keenan, and it may be said to the latter's credit that rarely has he appeared to better advantage. The story on which the picture is based is a good one, written by Edgar Franklin and put in scenario form by Ouida Bergere. An excellent supporting cast consisting of John Gilbert, Ida Lewis, Roberta Wilson, Joseph J. Dowling, Jack Rollins, and Helen Dunbar do much to keep the comedy moving.

The story concerns the troubles that overtake Lemuel Deering, a rich iron manufacturer, the father of the only student at a certain college who boasts not a single demerit mark. He neither drinks nor smokes, and in fact is a model young man. John Gilbert, by the way, gives an excellent interpretation of this character. The proud father, discovering that his son is bent on attending faithfully to the business of life, makes him a partner in his business.

The comedy of the situation which presents itself when there come in bills for cigarettes, liquors, taxis, and all sorts of extravagant luxuries charged to the account of the younger Deering, and finally a note on the bank for some twenty-five thousand dollars can easily be imagined.

The end of it all is that the rescue of the young man from the lockup, where he landed through blackmail by his former college room mate, brings the latter's confession to having forged the note and also to having used Young Deering's name on his charge account because his father, also a rich manufacturer, refused him funds. This, however, does not occur until the elder Deering faces bankruptcy, with the guilty man's father almost in possession of the Deering mills. The manner in which the doting father persists in relying absolutely on the word of his son almost to the last has a strong human appeal, as well as a comedy side.

"THE FAIR PRETENDER"

Six-Part Goldwyn Comedy-Drama Feauring Madge Kennedy Presents Star At Her Best.

Reviewed by Margaret I. MacDonald.

THE theme of "The Fair Pretender," a six-part Goldwyn production released May 19, is not new. But in the hands of Hugo Ballin, director, and Madge Kennedy, the featured member of the cast, it became as good as new. Madge Kennedy has perhaps never done better work than in this production, which gives her ample opportunity for the class to which she is best suited. Playing opposite her is Tom Moore. Others of the cast are Robert Walker, Paul Doucet, Wilmer Walter, Emmett King, John Terry, Charles Slattery, Florence Billings, and Grace Stevens.

The story, written by Florence Bolles, follows a brief but stirring portion of the career of a young woman, stenographer by profession, who worked in the office of a theatrical manager. Beset with the idea that she can take the place of the leading woman who, in a fit of temperament, has left the cast, she is finally told by the manager that if she can prove to him that she can appear to advantage in society he will grant her wish. The story then follows the young lady into the home of one of the upper ten, into which she is forced by circumstances surrounding her choice of a name. Posing as the wife of a certain Captain Brown reported to have been killed in the war she finds herself in the tightest of tight places, finally coming face to face with the man whose wife she is supposed to be. A young author, also pretending helps out the romantic side of the story, and a German spy who steals the plans of an aero motor belonging to the host of the home in which the pretenders pretended adds a melodramatic touch. "The Fair Pretender" may be classed as a distinct success from the viewpoints of art and of comedy.

"WILD WOMEN AND TAME LIONS."

Laughable Fox-Sunshine Comedy in Which Two Tame Lions and Several Hysterical Women Appear.

Reviewed by Margaret I. MacDonald.

THE Fox-Sunshine comedy, "Wild Women and Tame Lions," is another mark of Lehrman ingenuity. The picture is a series of funny incidents which do not require serious explanation. The tameness of the lions which appear in the picture in conjunction with women of different types, including a sprinkling of men, is something that might be questioned judging from the frequent snarls with which they greet their fellow performers.

The manner in which these beasts have been made to really act in this production is worthy of mention. The idea of a full-sized lion allowing himself to be tied up in a laundry bundle before entering a single complaint is something that has to be seen to be appreciated. He also allows his tail to be braided in the plait of a maiden lady's hair. By way of further explanation we will say that he found his way unnoticed into said lady's room when she was retiring for the night. The attempt at speedy separation of tail and braid is very funny.

The picture is full of just such entertaining nonsense, and one wonders at the daring of the players who work with perfect ease apparently unmindful of the danger which must necessarily attend association with the most treacherous of beasts.

"THE BRAVEST WAY"

Paramount Presents Sessue Hayakawa in a Drama of Sacrifice.

Reviewed by Louis Reeves Harrison.

CHIEF values in this story are those of personality. The essential character of Mr. Hayakawa is that of gentle manliness, and, if it is representative of his race, it contributes to a more complete understanding of his people. Miss Florence Vidor charms equally with her sweet womanliness. These two and their supporting players carry along an action which is so entirely at the discretion of the author, irrespective of plausibility, and so easily determinable in advance, that the high value of suspense is almost entirely lacking. A villainous Japanese kills a brother clerk for no other apparent reason than that of revenging himself on a third, played by Hayakawa, against whom he has a grudge. He uses the latter's knife, and plants it near the victim. The knife is not found—it has slipped down a crack—and the villain makes no accusation until a period of three years has intervened.

Hayakawa, in the role of sacrifice, marries the wife of the murdered comrade in order to support her and her children and suit some religious neighbors, not taking the trouble to explain to them the circumstances, nor even to the half-caste to whom he is engaged.

The half-caste is broken-hearted, and induced by an American villain to go abroad and study vocal music for three years. She returns, and finds herself in the villain's power to the extent of five thousand dollars. How can she pay it? The employer of Hayakawa conveniently assigns to Hayakawa his entire business and six thousand dollars; the Japanese woman he has married conveniently dies; the villain who did the murder is forced into a confession, and the manly young Japanese at last embraces the gentle half-caste, the two agreeing to raise the dead woman's children.

Comments

General Film Company.

THE RAIDERS OF SUNSET GAP (Ned Finley).—L. Case Russell is the author of this two-part photoplay produced by Ned Finley. It is a story of moonshiners in the Tennessee Mountains and follows along the beaten path of this class of pictures. The love interest is built around the efforts of Buck Lane to protect Lindy Farley's father from the revenue officers, the old man being a true son of the mountains and engaged in the manufacture of moonshine whiskey. Buck pretends to be looking for copper ore, and a fake blast which he set off uncovers a deposit of the metal. The picture was made in the Tennessee country and possesses a number of striking scenes. It is fairly well acted. Ned Finley, Marion Henry, Richard R. Neil, Harry Hamill and Bert Gudgeon are in the cast.

WAY UP IN SOCIETY (Diamond).—Lew Marks, Irving Browning and Diana Allen are the chief fun-makers in this one-part knockabout farce. The plot turns on the efforts of two tramps to get into society and get a square meal into themselves. They waylay a count, steal his clothes and his title and go through the regulation comic business set down for such cases. Everyone in the cast works vigorously and the picture will amuse a limited class of spectators.

HIS FATAL FATE (Diamond).—This one-part comedy is acted by the same cast as the one used in "Way Up in Society," and shows the humors of a theatrical boarding house as seen through the glasses of a pair of burlesque comedians. The action is rapid and the fun of the same quality as "Way Up in Society."

Bluebird Photoplays, Inc.

A BROADWAY SCANDAL (Bluebird).—A brilliant little comedy-drama in five reels, written by Harvey Gates and directed by Joseph De Grasse. Carmel Myers is featured as a daughter of a French restaurateur in New York. The plot action is swift and the situations are delicately handled. Reviewed at length elsewhere.

Educational Films Corporation.

SWAT THE FLY (Educational).—A Katzenjammer number, the enjoyment of which will depend entirely on the viewpoint of the audience. In this number Mr. K. is painting the floor while Mrs. K. is busy trying to swat a fly that will not be swatted. The children finding a vacuum cleaner and also a hive full of bees endeavor to turn pain into comedy by disgorging the vacuum's load of bees about their parents' heads.

Famous Players-Lasky.

LOVE'S CONQUEST, June 2.—Taken from Sardou's stage play "Gismonda," this five-part picture presents an elaborate production of life in Athens in the sixteenth century and is well played by Lina Cavalieri and her support. A longer review is printed on another page of this issue.

VIVIETTE, June 9.—Vivian Martin is the star of this screen version of the story by William J. Locke. The plot is dramatic and the scenes take place on an English country estate. The picture is in five parts. It is reviewed at length on another page of this issue.

Fox Film Corporation.

WILD WOMEN AND TAME LIONS (Sunshine), June 2.—A comedy which will please the majority of people because of the part taken in it by a couple of apparently tame lions. The picture contains some good slapstick comedy, and the daring of the players in acting in close conjunction with the king of beasts will elicit considerable admiration.

"ACE HIGH" (Fox), June 9.—A five-reel melodrama of the Northwest. It will more than probably prove a popular number, for it is most satisfactorily played with Tom Mix in the leading role and supported by Kathleen Connors, Colin Chase, Lawrence Peyton and others, many not named in the cast, but all excellent. The story has fresh interest, is exciting and is directed by Lynn Reynolds, whose other recent Western picture will be recalled. For a longer notice see another page of this issue.

Graphic Film Corporation.

WHEN MEN BETRAY (Graphic).—Written and directed by Ivan Abramson, this six-part picture has a vital story on the lines indicated by the title, and is capably acted by Gale Kane and the supporting company. It is given a longer review on another page of this issue.

Greater Vitagraph, Inc.

A GAME WITH FATE (Blue Ribbon Feature), June 3.—Five-reel melodrama poorly acted for the most part. It holds attention till the outcome can be guessed, which is during the fourth reel, but there is more than one rather awkward and dragging place in the action. For a longer notice see another page of this issue.

Metro Pictures Corporation.

LEND ME YOUR NAME, May 27.—Adapted from the novel of the same title by Frances Perry Elliot, this five-reel picture furnishes Harold Lockwood with an entertaining vehicle. There are several amusing situations and a number of good laughs. Lockwood appears in the dual role of an English nobleman and his carefree brother, who has become a wanderer on the face of the earth. Reviewed at length elsewhere in this issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 26 (Mutual), May 29.—Among the interesting items of this issue is given a demonstration of the effective use of honey in treating wounds. There are also Red Cross parades, scenes on the French battle front, Belgian soldiers on their way from Russia to the wet front, and other events of interest.

SCREEN TELEGRAM NO. 27 (Mutual), June 2.—A fire at the Fowler aeroplane works opens this number, which also show women learning to do the work of men, the result of a tornado at Boone, Ia.; putting a stop to smuggling on the Mexican border, and other items of current interest.

A SQUARE DEAL (American), June 10.—A moderately entertaining Margarita Fisher feature in which a young woman, led away by the teachings of a certain irresponsible male, tries to carry into her married life what she terms "the square deal." The idea is that if either should fall in love with someone else, that party should confide in the other so that a divorce might be arranged without further trouble. Needless to say grief attends her adventures. A full review will be found elsewhere.

BY FOWL MEANS (Strand).—Rather an entertaining comedy in which the troubles of a young wife who tries to cook dinner for some friends of hubby's are set forth. Finally, after burning her own turkey she steals one from the oven of her neighbor, who, when she discovers her loss, proceeds to make things hum. The guests also furnish turkeys, and the ending of the picture takes place in the studio where the stage hands are finishing the remains of the feast. The latter is hardly understandable as a finish to the story.

Pathe Exchange, Inc.

BRITAIN'S BULWARKS, NO. 5 (Pathe), June 9.—Another informing number of the series compiled by Charles Urban. This answers any number of mental queries that have been asked about the work of "drifters" and mine-laying vessels, as well as mine-sweepers in the North Sea. Any amount of absorbing details are pictured in connection with this war work. It gives a new comprehension of the gigantic labors carried out in the waters surrounding the British Isles.

FOR SALE (Pathe), June 9.—A five-reel subject produced by Astra from a story by Fred Jackson. It features Gladys Hulette and Creighton Hale. The story concerns a girl who marries her employer in order to send money to her real lover, who is presumably ill. The latter is a cad and later develops into a crook, and the girl comes to true happiness at last with her husband. This is not powerful in any way, but entertaining and full of action.

ST. THOMAS (Pathe-Post Film Co.), June 16.—This first issue of the New York Evening Mail Travel series is decidedly instructive and interesting. It describes in pictures the island of St. Thomas, purchased by this country from Denmark. The towns and native life are most picturesque, and especially enjoyable are the scenes showing the inhabitants carrying coal in wholesale lots.

SOMEWHERE IN TURKEY (Rolin-Pathe), June 16.—A laughable knockabout comedy, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This pictures Harold as a professor in Turkey. He becomes enamoured of a girl whom the Sultan also likes and of course trouble speedily follows. The situations are of the slapstick order and will get many laughs.

Triangle Pictures Corporation.

THE POOR FISH (Triangle-Keystone), June 2.—A two-reel comedy, based on a story by Frank Condon. This pictures the amusing experiences of a young lady with a bowl of goldfish, and a young man with an unwelcome baby, on the way to a house party. The scenes are nicely pictured and the general effect quite pleasing, though not extremely laughable. The baby was too roughly handled at times.

THE RED-HAIRED CUPID (Triangle), June 2.—A five-reel story of ranch life, adapted from one of the well known humorous tales by Henry Wallace Phillips. Roy Stewart plays the part of Red Saunders, a role which suits him very well. There is some very good humor in this subject and the story is entertaining. Reviewed at length elsewhere.

Universal Film Company.

CURRENT EVENTS, NO. 55 (Universal), May 25.—Training with our Naval Rookies; registration of men of 21 years; official "baby" week in Chicago; Belgian troops returning from Russia, and numerous other subjects are treated in this number.

World Pictures Corporation.

THE CABARET (World Picture), June 10.—A charming little romance of Greenwich Village, quite the best that has come out of that interesting quarter for some time. The story, by J. U. Guisey, is one of the pleasant type and awakens sympathetic interest. It is enacted by a splendid cast, which includes June Elvidge, Carlyle Blackwell, Montagu Love and others. Reviewed at length elsewhere.

FIRED (World-Comedy).—A two-reel knockabout comedy featuring Marie Dressler, heroine of many stage comedies. She plays in this the role of a waitress discharged from her job who makes friends with a hobo and afterward tries to rob a house. There is a good deal that is laughable in this, but the efforts at humor are too obvious at times to get the best results. It makes a fairly strong comedy number.

FOR SALE
$5.00 for $4.17
25 cents Starts You.
W. S. S.

Advertising Aids for Busy Managers

"THE CABARET."

World-Pictures Present Carlyle Blackwell, Montagu Love, June Elvidge, John Bowers and George MacQuarrie in an All-Star Production of Timely Interest.

Cast.

Helene.....June Elvidge
Grandpere.....Captain Charles
Jaffrey Darrel.....Montagu Love
Ned Lorrimer.....Carlyle Blackwell
Dick Turner.....John Bowers
Stanley Sargent.....George MacQuarrie

Directed by Harley Knoles.

The Story: The narrative deals with the love adventures of a girl seeking a livelihood who comes innocently to a student's apartment in Greenwich village and calmly assumes possession of one of his rooms. The student is a member of "The Quartet," of whom the other members are three other artists like himself. The four take an intense interest in the young girl, and they vie with themselves in being nice to her until one of the number becomes jealous of her supposed preference for another member of the quartet, and the pleasant relationships are disrupted and not restored. Then happen surprising and interesting events which culminate in the happy union of two loving hearts.

Feature June Elvidge as Helen and Carlyle Blackwell as Ned Lorrimer.

Program and Advertising Phrases: Bohemian Life, Its Love and Jealousy, Screened in New York's Famous Greenwich Village.
Revelations in New York's Famous Bohemia Under the Bright Lights of Broadway.
Gripping Drama Splendidly Interpreted by an All-Star Cast.
Gay Life in New York's Alluring Dreamland of Bohemia.
The Good and Innocent Find Happiness Amid Gay Surroundings.
Modern Drama of Gripping Interest Portrays Life in Gay Bohemia.

Stunt Suggestions: In your advertising generally feature the names of the five stars who appear in a single production, using "A Trilby of Greenwich Village" to refer to the play. Use a star border for your newspaper display, and work stars into a throwaway if you use one. Decorate the lobby with five large gilt-paper stars, if possible using the portraits of the quintet in the centers. Work the art stores for special window displays working on the same all-star idea.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released June 10.

"MIDNIGHT MADNESS."

Bluebird Presents Kenneth Harlan and Ruth Clifford in an Unusual Story of Stolen Gems and a Gem Thief Who Did Not Belong.

Cast.

Prentice Tiller.....Kenneth Harlan
Aaron Molitor.....Harry Van Meter
Simon Temple.....Harry M. Holden
Gertrude Temple.....Ruth Clifford
Chevat.....Louis Willoughby
Lola Montez.....Miss Harris

The Story: Prentice Tiller goes to his hotel room to dress a wound in his left hand. A number of jewelry robberies have been committed, and the only evidence the police have is that the thief has a wounded left hand. Through Gertrude Temple, Tiller meets Aaron Molitor, and sees that his left hand is also wounded. The next night Tiller breaks into Gertrude's house via the window, and is about to steal her gems, when the police arrive. To save Gertrude, Tiller allows the officers to think that he is Molitor. Sometime later, Molitor, Gertrude and her father are on the boat for France, when Tiller comes aboard. Molitor, assuming that he is one of them, does not molest him. In Paris, Gertrude becomes involved in a love quarrel with Lola, the plaything of Chevat, the mastercrook. Lola is about to kill her when Tiller appears. At this moment the police break in, and in the melee, Tiller gives Gertrude a bag of jewels and aids her in escaping. Chevat is killed by Lola, and Tiller, who has disguised himself, flees.

Feature Kenneth Harlan as Prentice Tiller and Ruth Clifford as Gertrude Temple.

Program and Advertising Phrases: Crime Story Provides Thrills Through Developements in Clever Detective Work.
Mystery Play Reveals Startling Outcome of Crime Plot Unfolded by Skilful Detective Work.
Thrilling Sequel to "The Mysterious Mr. Tiller," Greatest of Detective Photodramas.
Strange Adventures of Beautiful Girl Victim of Crime Circumstances.
Great Jewel Robbery Stirs Master Detective to Daring Deeds.
Detective Story of Gripping Appeal Carries Fascinating Love Sequel.

Stunt Suggestions: For two or three days before presentation have all of the house staff with their left hands neatly bandaged. To any inquiries instruct them to reply, "See 'Midnight Madness'," and naming the playing dates. Parade a street man with an enormous bandage upon his left hand. Paint on the bandage, "See 'Midnight Madness' (house) today." The bandage should be large enough to permit clear lettering. Cut-out bandaged hands or glove models can be used to hold window cards.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released June 8.

IN THIS ISSUE.

The Cabaret (World).
Cecilia of the Pink Roses (Select).
Find the Woman (Vitagraph).
For Sale (Pathe).
A Game with Fate (Vitagraph).
Her Final Reckoning (Paramount).
Hypocrites (Cosmofotofilm).
The Kid is Klever (Fox).
The Last Rebel (Triangle).
Madame Sphinx (Triangle).
Midnight Madness (Bluebird).
The Only Road (Metro).
The Soap Girl (Vitagraph).
A Soul for Sale (Jewel).
Under the Yoke (Fox).
The Venus Model (Goldwyn).
Viviette (Paramount).

"HYPOCRITES."

Cosmofotofilm Presents the Famous English Cinema Production with Elizabeth Risdon, Star of "The Manx Man."

Cast.

Rachel.....Elizabeth Risdon
Michael Neve.....Edward O'Neill
Helen.....Margaret Brewster
Sarah Piper.....Minnie Grey
Lennard.....Cyril Raymond
Rev. Edgar Linnel.....Frank Randall
Mr. Wilmore.....Douglas Munro

The Story: Lennard, the son of the squire of the village of Weybury, England, meets Rachel, daughter of Michael Neve, a poor sculptor, for whom he poses. Upon receipt of a letter from his mother telling him that arrangements have been made for his marriage to Helen, daughter of Sir John Plugenet, Lennard leaves Rachel, but with the promise to return. When Lennard reaches home he is told that he must marry Helen to prevent financial ruin overtaking his father. A rumor to the effect that the squire's stableman has been unwise in his relations with Sarah Piper spreads about, so the squire, Mr. Wilmore, who considers himself guardian of the village morals, orders their marriage to take place at once. But the Rev. Edgar Linnel, the village curate, who detests hypocrisy, and who is a man with a broad mind, refuses to perform the ceremony on the ground that he is sure that the stableman has been used as a pawn. Lennard's mother intercepts his letter to Rachel, and the girl, whose father has died, and who believes that he has forsaken her, comes to the village. She falls ill upon her arrival, and the curate learning the cause of her illness exposes Lennard's affair with her. Rachel is compelled by the squire's lawyer to sign a paper absolving Lennard, but the curate reveals the true state of affairs, and the young people are married.

Feature Elizabeth Risdon as Rachel and Cyril Raymond as Lennard.

Program and Advertising Phrases: Heart-Appealing Story of Love and Intrigue in a Quiet English Countryside.
Hypocrisy Exposed by God-Fearing Curate at Risk of His Office.
Wealth and Influence Fail Despite Intrigue and Villainy When True Love Takes Command.
Honest Love Finds the Way to Happiness While Baffling Intrigue and Malice.
Gripping Story of True Love in Its Fight Against Oppression.
The Power of Love in Its Battle Against Deceit and Malice.

Stunt Suggestions: This story of English country life offers no opportunities for special stunts. Make the most of the hit Miss Risdon has made in "The Manx Man." Offer it as a picture of English life, but not as a typical example, and dwell on the pretty country scenes. You might ask your patrons if they know a hypocrite when they see one, and explain they can learn the ear marks at your house on a certain date.

Advertising Aids: One style each three, six and twenty-four-sheets. Lobby displays, 8x10, 11x14 and 22x28. Cuts. Heralds. Press sheet.

"THE KID IS KLEVER."

Advertising aids on this five-reel Fox picture was published on page 133 of the April 6 issue. "The Kid is Klever" is scheduled for release on June 30.

"UNDER THE YOKE."

William Fox Presents Theda Bara in a Romantic Melodrama of the Philippine Insurrection.

Cast.

Maria Valverde.....Theda Bara
Captain Paul Winter.....Albert Roscoe
"Diabolo" Ramirez.....G. Raymond Nye
Don Ramon Valverde.....E. B. Tilton
The Duenna.....Carrie Clark Ward

Directed by J. Gordon Edwards.

The Story: Captain Paul Winter, of the American Army of Occupation in the Philippine Islands, meets Marie Valverde, who falls passionately in love with him. She scorns the advances of "Diabolo" Ramirez, an overseer on her father's plantation. "Diabolo," intent on revenge, foments an uprising among the natives, and Marie's father is slain. When word of the revolt reaches the headquarters at Manila, Captain Winter is sent with a detachment to subdue it. In his endeavor to rescue Marie, who has been captured by "Diabolo," Winter is himself taken prisoner. The United States artillery comes into the fray, and the bombardment sets the house afire; but the troops enter and carry Marie and Winter to safety.

Feature Theda Bara as Marie Valverde and Albert Roscoe as Captain Paul Winter.

Program and Advertising Phrases: Theda Bara Heroine of a Heart-Stirring Romance Picturing Volcanic Love in the Phillipines.
Dark-Eyed Charmer Dares American Soldier to Plunge Into Conflict for Love and Treasure.
Cupid's Triumph When the Philippines Were Ablaze With Revolt.
A Dramatic Thunderbolt Capping the Climax of Volcanic Love.
Stirring Theda Bara Super-Production Sustaining Splendid Traditions.
Theda Bara's Latest and Greatest Sensational Dramatic Triumph.

Stunt Suggestions: The lithographs for this play, particularly the larger sizes, are sufficiently vivid to bring good returns, and will pay for extra posting. Trust to these for the outside work, and in the papers hook up the Philippine campaign with the present world war and draw comparisons between the methods and means of warfare.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x 10, 11x14, 22x28. Press sheets and mats. (Mats may be secured free by writing to the Fox Film Corporation, Publicity Department, New York City.) Cuts are made on special order at the rate of 20 cents per column.

Released June 9.

"A SOUL FOR SALE."

Jewel Presents Dorothy Phillips in An Absorbing and Piquant Adaptation of Barter Evelyn V. Campbell's Vivid Tale in Snappy Stories.

Cast.

Neila Pendleton.....Dorothy Phillips
Mrs. Pendleton.....Catherine Kirkwood
Wilbur Simons.....Harry Dunkinson
Hale Faxon.....Wm. Burress
Steele Minturn.....Albert Roscoe

Directed by Allen Holubar.

The Story: Mrs. Pendleton has an insatiable desire for jewelry, so when her husband dies she finds herself without funds as the result of her extravagances. To obtain money she contrives to marry her daughter, Neila, to some wealthy man, and at a fashionable resort where Mrs. Pendleton takes her daughter she does her utmost to get her wedded to the rich old Hale Faxon. By a trick the mother involves Neila's financial honor, and it looks as if Neila would have to sell her soul to Faxon, who in reality is the scandal of the place. But Neila falls in love with Steele Minturn, a wealthy young man, and her mother robs him to secure money. Neila learns of her mother's transgression, and in replacing the money is caught by Minturn, who, believing her guilty, breaks their love affair. But Minturn hears the truth later on, and the development of the plot brings about a pleasing end.

Feature Dorothy Phillips as Neila Pendleton and Albert Roscoe as Steele Minturn.

Program and Advertising Phrases: Reared in Luxury a Girl's Soul Is Offered for Sale to Social Lepers by Her Fiendish Mother.
"Barter," a Famous Serial Story, Brought to the Screen in Gripping Photoplot.
Society's Craven Leaders Traffic in Souls of Financially Embarrassed Debutantes.
Graphic Exposure of the Loathsome Fiends Who Pose as Social Lions.
Money Enthroned as Society's God Crushes Its Cringing Victims.
"High Society" Exposed in Gripping Photoplay of Great Moral Purpose.

Stunt Suggestions: Make the most of the title. Feature it on the boards and in the newspapers, and get out throwaways, with the title for the catchline, giving a description of the player, and adding that her soul can be seen at your house on a certain date. Get the butchers to display signs reading, "We sell hearts and livers and brains, but only the Blank theater has 'A Soul for Sale.' On sale (date)." Send out a sandwich man with the title on the front sign and the details on the back board.

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

"THE LAST REBEL."

Triangle Presents Belle Bennett in a Story of An Unreconstructed Family That Stayed Unreconstructed to the Third Generation.

Cast.

Floribel ..... } .....Belle Bennett
Cora Batesford }
Colonel Batesford.....Walt Whitman
Mrs. Batesford.....Lillian Langdon
Jack Batesford.....Joe Bennett
Harry Apperson.....Joe King
Jim Apperson.....Joe King
Pensinger Gale.....Jack Curtis
Mammy Lulu.....Lucretia Harris
Landlady.....Anna Dodge

Directed by Gilbert P. Hamilton.

The Story: At the outbreak of the Civil War the friendliness between the Batesfords and the Appersons, two old southern families, is broken when Harry Apperson declares his intention to fight to save the Union. At the end of the war Harry finds his sweetheart, Cora Batesford, married. Harry goes to the West, where he strikes it rich. Fifty years later he and his grandson, Jim, are the only Appersons left, and Jim is sent to Carolina to buy back the old homestead. When Jim arrives at the old town he finds the fortunes of the Batesfords have so dwindled that Floribel Batesford, who is just reaching womanhood and who is the only remaining member of the Batesford family, is unable to pay the mortgage on the estate and has to let it go into the hands of Pensinger Gale, who holds the mortgage. Gale offers to give the property back to her if she will become his wife, but she refuses. Jim meets Floribel and proffers his assistance, but she ignores him when she learns that he is an Apperson. He vows to look after her, and in another city where Floribel has made a vain search for employment and is on the verge of committing suicide he at last persuades her to abandon her determination to cherish the Batesford honor and to accept aid from an Apperson. Shortly before Jim and Floribel are married he buys the Batesford estate from Gale and gives it to his wife as a wedding present.

Feature Belle Bennett, who plays the parts of Floribel and Cora Batesford, and Joe King as Jim Apperson.

Program and Advertising Phrases.—Engaging Story of the Old South Brought Down to Date by Tricks of Curious Fate.
Ancestral Pride Endures Poverty Until Death Stalks at the Door.
Two Generations Wage Battles That the Rebellion Could Not Decide.
The Best Traditions of North and South Recalled in Vital Photoplot.
Great Drama of the Rebellion Re-enacted in Gripping Screen Entertainment.
Pride of Race Brings Haughty Southern Belle Close to Ignominious Death.

Stunt Suggestions: About the best way to handle this story would be to work along the lines that there is no North and South today and present this as a curious picture of a condition no longer existing. Point to the northern and southern men fighting together in the trenches and wave the flag. This is about all that can be done to excuse the revival of this antiquated idea.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released June 9.

"FIND THE WOMAN."

Vitagraph Presents Alice Joyce in a Blue Ribbon Feature By Stanley Olmstead From Suggestions by O. Henry's Cherchez la Femme.

Cast.

Madeline Renard.....Alice Joyce
Maurice Dumars.....Walter McGrail
Monsieur Morin.....Arthur Donaldson
Madame Tibault.....Jessie Stevens
Nicolette.....Jean Paige
Sol Robbins.....Henry Houry
Sister Felicite.....Mary K. Carr

Directed by Tom Terris.

The Story: Maurice Dumars, a journalist, is enamored of Madeline Renard of a French opera company. She is to sing Marguerite in Faust and induces Monsieur Morin, a gold worker, to make a paste replica of a string of pearls, which belong to her mother and which is worth $20,000, for the great jewel aria. Morin makes the counterfeit gems, and the next day is found dead. The $20,000 which M. Morin received from Madame Tibault to invest for her is missing from his effects, but a note from him to Madeline which is found, saying that he had done her a great favor in making the jewelry casts suspicion upon the opera singer. When she makes her appearance as Marguerite in Faust she is hissed, and she tells of her business relations with M. Morin and of her mother's jewels. Simultaneous with her leaving the convent a year or so later, where she had gone to seek refuge, Dumars finds pinned on the walls of Mme. Tibault's inn the $20,000 in bank notes which M. Morin had given her and which she had carelessly left there. With the mystery cleared, Madeline is again sought by Dumars and all who had done an injustice.

Feature Alice Joyce as Madeline Renard and Walter McGrail as Maurice Dumars.

Program and Advertising Phrases: Eventfull Career of An Opera Singer Who Lives Down Criminal Suspicions and Finds Triumph in True Love.
Fateful Legend of Paste Pearls That Brought Happiness to Loving Hearts.
Ambitious Girl Sees Fame on Operatic Stage to Find Happiness Where She Least Expected.
Revelations of a Great Secret in the Career of a Famous Singer.
Intensely Emotional Photodrama Produced With Consummate Artistry.
Alice Joyce Creates the Most Ambitious Role in Her Screen Career.

Stunt Suggestions: A good line for throwaway or window cards would be a large "Find the Woman and bring her to the Blank theater (date) to see Alice Joyce in Find the Woman." This would also work on small cards for general distribution. On the cards all but the title should be in very small type well away from the title. Get department stores to

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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
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Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

display imitation pearls with a card explaining that paste pearls made all the trouble for Madeline Renard in "Find the Woman."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released June 10.

"A GAME WITH FATE."

Greater Vitagraph Presents Harry Morey, With Betty Blythe in a Sensational and Thrilling Story of a Man Who Gambled With Death.

Cast.

Robert Harwell.....Harry Morey
Elaine Huntington.....Betty Blythe
Henry Dawson.....Denton Vane
Richard Shields.....Percy Standing
Chief Inspector Burke.....Robert Gaillard
Harwell's Lawyer.....Stanley Walpole

Directed by Paul Scardon.

The Story: Robert Harwell ,a young millionaire, wagers with a friend he can get himself convicted of murder on evidence he himself "plants." Affidavits are made out to guard against any possible contingency, and the friend disappears. Harwell is found guilty and condemned to die in the chair, and on the day of his sentence he learns that his friend, whom he is supposed to have murdered, has perished when a steamship on which he is returning from Europe is torpedoed. He sends a supposed friend for the affidavits and this man seeks to use them to force the girl, whom Harwell loves, to marry him. She refuses and he destroys the documents, the last hope Harwell has of escaping the chair. But as Harwell is being led to the execution chamber his friend, who had been saved when the ship was attacked by the U-boat, arrives and Harwell's life is spared. His sweetheart forgives him and again they find happiness in each other's love.

Feature Harry Morey as Robert Harwell and Betty Blythe as Elaine Huntington.

Program and Advertising Phrases: Rich Clubmen Provide Themselves with Thrill by Wagering That One May Be Convicted of Murder He Did Not Commit.
Close to the Electric Chair for a Murder Never Committed Rich Clubman Miraculously Saved by Protecting Fate.
Suspense and Thrills Provided by a Succession of Surprises.
Oddly Conceived Photoplot Provides Gripping Entertainment.
Something New in Photoplot Furnishes Unique Thrills and Sensations.
Surprise Follows Sensation in Fast-Moving Photodrama of Thrills.

Stunt Suggestions: If your patrons like melodrama you have plenty of chance to get their money with this by giving the plot of the story, but holding back the climax. Use the newspapers and get out a noisy throwaway. With a better class audience deal rather with the novelty of the story and the originality of the situation in which Robert finds himself. Work also on the value of circumstantial evidence. If you can, hook up with some local or state murder trial. Use such lines as "It's all right to bet, but don't make the electric chair the stakes." "Vengeful rival on death bed denounces innocent rival as murderer." "U-boat torpedoes condemned murderer's last hope of life."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released June 3.

(G.E.) FANS
Orders shipped same day as received.
Central Theatre Supply Co.
606 Consumers Bldg. CHICAGO
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KRAUS MFG. CO.
230 West 42nd Street, New York
12th Floor, Candler Building

"VIVIETTE."

Jesse L. Lasky Presents Vivian Martin in William J. Locke's Popular Story of the Loves of Viviette.

Cast.

Vivette.....Vivian Martin
Dick Ware.....Eugene Pallette
Austin Ware.....Harrison Ford
Mrs. Ware.....Kate Toncray
Kathryn Holroyd.....Clare Whipple
Lord Banstead.....Donald Blakemore

Directed by Walter Edwards.

The Story: Viviette is an impulsive English girl whose charms attract men to her as the flame attracts the moths. When Dick Ware, a primitive Englishman, strong and masterful, declares his love for her, she coquettes with him and then devotes her attention to Dick's brother Austin, and later to Lord Banstead. She dangles the three upon her fingers, sporting with them, loving each in greater or less measure, but in her heart of hearts, the big primitive man's image lingers with increasing affection. So it happens that when Dick becomes jealous of her and she banteringly suggests that he fight a make-believe duel with Austin, he carries out the program with murder in his heart. Fortunately for all concerned, however a catastrophe is providentially averted and Viviette realizes that she has done a foolish thing. After many scenes of intense interest and not a few serious complications, Dick's strong primitive nature wins her love and both find happiness in their mutual affection.

Feature Vivian Martin as Viviette and Eugene Pallette as Dick Ware.

Program and Advertising Phrases: Pretty Coquette Waits to Decide Whom She Loves Until One of Her Admirers Nearly Murders His Rival.
The Primitive Call Makes Appeal to Love and Forms Girl's Decision.
Thrilling Photoplay Based on Impelling Love-Plot.
Gay Coquette Lead Three Rivals for Her Hand Close to Mortal Combat.
Vivian Martin Makes Her Greatest Screen Success in Role of Coquette.
There's a Lesson for Flirts Besides Good Entertainment in Photoplay.

Stunt Suggestions: Make the usual arrangements with the booksellers and the

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A fully equipped M. P. outfit especially adapted to topical work.
Send for descriptive catalogue.
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Chicago Los Angeles

library to advertise the novel. In your newspaper work play up the name of Locke and refer to the popularity of the book. Fake an archery bow and from it run three streamers of baby ribbon, on each naming one of the three men (Lord Banstead, Dick and Austin Ware) and announce on a card that Viviette had three strings to her bow and advise seeing the story to see what trouble it nearly brought her to. Ask on the throwaway "Would you fight a duel because another man kissed your sweetheart's hand."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 9.

"THE VENUS MODEL."

Goldwyn Presents Mabel Normand in a Story of Big Business, Little Business and a Bathing Suit.

Cast.

Kitty O'Brien.....Mabel Normand
Paul Braddock.....Rodrique LaRocque
John Braddock.....Alec B. Francis
Nathan Bergman.....Alfred Hickman
Briggs .....Edward Boulden
Bagley .....Edward Elkas
Boy .....Albert Hackett
Hattie Fanshawe.....Una Trevelyn
"Dimples" Briggs.....Nadia Gary

Directed by H. R. Durant.

The Story: Kitty O'Brien is an employee of Braddock & Company, manufacturers of bathing suits. On account of its old-fashioned methods and stock the business is on the wane. Kitty designs a stunning bathing dress, which creates a sensation among the buyers. The new bathing suit resuscitates business and Bradford, whose health has been rather undermined as the result of worry over his son's extravagant living, goes to a country resort to recuperate. Kitty, who has never seen Paul, the son, writes him at college, telling him of his father's condition and that he is the cause of it. Determined to show his father that he has the right stuff in him, Paul applies for and secures a position in his father's office under an assumed name. But his identity is revealed to Kitty some time later when he gets into trouble with an adventuress. Kitty gives the woman a position as model upon her promise to reform, and Bergman falls in love with her. Paul goes to Kitty's home to tell her of his love, and arrives as the dissolute father of "Dimples," a little girl whom Kitty has taken into her home, attempts to abduct her. In coming to the aid of "Dimples," Paul is shot by the father of the girl. Kitty nurses him back to health, and when Mr. Braddock returns he receives the surprise of his life in hearing that Paul has helped to build up the business and that he and Kitty are to be married.

Feature Mabel Normand as Kitty O'Brien and Rodrique LaRoque as Paul Braddock.

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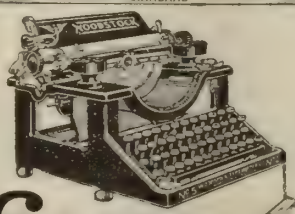

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Investigate by all means—We are at your service. Let us show you how easy it is to try one; to own one. Phone Central 6563; call up—call in—or write—
Woodstock Typewriter Company,
23 W. Washington St., Chicago

Program and Advertising Phrases: Story of Love and Thrills Involving a Pretty Girl Who Found Fortune in a Bathing Suit.

Goldwyn Presents Mabel Normand in Gripping Photoplay and New Bath Suit.

How a Shop Girl Worked Her Way to Wealth and Happiness by Unusual Methods.

Venus in a Bathing Suit Reproduced by Mabel Normand on the Screen.

The Story of a Girl Who Found Fortune and Happiness in a Bath Costume.

Inventive Shop Girl Busts Fashion Trust by Inventing Sensational Bathing Suit.

Stunt Suggestions: Work in with stores selling bathing suits. Use stills and cards showing the star in her bathing suit, and suggest that the styles shown will be equally attractive when properly filled. Offer a prize to the girl appearing upon your stage in the most attractive bathing suit. Work this some dull night just before showing the feature. Let the audience make the decision. Offer a prize of sufficient value to make it worth while for the girls to turn out and you can get the money back in the extra admissions. In a small town you can get big business and make business for the coming attraction at the same time. You can make this a clean-up if you are careful not to give offense.

Advertising Aids: One one-sheet, two three-sheet, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released June 16.

"CECILIA OF THE PINK ROSES."

Marion Davies Presents Herself in An Arrangement of the Novel by Katherine Haviland Taylor of the Same Title.

Cast.

Jeremiah Madden.....Edward O'Connor
Mary, His Wife.....Willette Kershawe
Cecilia.....Marion Davies
Johnny..... Charles Jackson / George Le Guere
Harry Twombly.....Harry Benham
Father McGowan.....Daniel J. Sullivan
George Dickson.....John Charles
Dolly Vernon.....Eva Campbell
Doctor McNeil.....Joseph Burke

Directed by Julius Steger.

The Story: A new brick is invented by Jeremiah Madden, a poor bricklayer. His wife is dangerously ill, and he fears that she will not live to enjoy the fruits of his invention. Under the kindly direction of Father McGowan, Cecilia, their daughter, takes care of mother, runs the house, and looks after little Johnnie, her brother. The aid of a noted physician is sought, but the doctor refuses to take the case because Madden is unable to pay, and the mother dies. Later, Madden, becoming a rich man through the sale of his invention, sends Cecilia to a finishing school where her rough manners provoke much

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cajolery on the part of the other students, but she, nevertheless, comes through triumphant. Harry Twombly, who had fallen in love with Cecilia while she was at school, proposes to her, but she will not accept him until he has met her father. Arriving home she is surprised to hear that her brother has developed into a profligate, a situation which greatly humiliates her, but her distress is changed to joy when Harry, having learned her plight, takes her in his arms.

Feature Marion Davies as Cecilia and Harry Benham as Harry Twombly.

Program and Advertising Phrases: How Strange Fortune Brought Love and Happiness to a Girl Who Had Begun Life in the Slums.

Screen Version of Katherine Haviland Taylor's Popular Novel.

Here Is Another "Best Seller" Converted to the Screen.

Introducing Marion Davies, Youngest and Most Beautiful of Screen Queens.

An Unusual Story Certifying the Truth That Here Is the Land of Opportunity.

From Rags to Riches with Honest Hearts Unchanged by Good Fortune.

Stunt Suggestions: For a window attractor use half a dozen bricks with a card: "What do you know about bricks? Jerry Madden knew a lot and it made him the Brick King, but his son-in-law made a man of him. See Cecelia of the Pink Roses, with Marion Davies, the Star Dainty, at (house and date)." Make good use of the portraits of the star in the lobby and windows. Point to the well-known players in her support, including Harry Benham, John Charles and Edward O'Connor.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released by Select Pictures Corporation.

"FOR SALE"

Pathe Presents Gladys Hulette and Creighton Hale in an Astra Production of a Girl Who Sacrificed for Love and Found the Object Worthless.

Cast.

Dorothy Daniels.....Gladys Hulette
Waverly Hamilton.....Creighton Hale

The Story: Dorothy Daniels is a stenographer in the office of Waverly Hamilton. In the same place works Jim Reynolds, a bookkeeper, and her sweetheart. Jim contracts a violent cough, and Dorothy, much alarmed, consents to his request to ask Hamilton for a loan to enable him to get to a dry climate. Hamilton extends aid, but only on the promise of Dorothy that she marry him. Jim takes the money, but does not know that Dorothy virtually has sold herself to her employer. It develops that Jim had stolen a large sum of money from Hamilton, and that is his real reason for going away. Dorothy is ignorant of this, and as the wife of Hamilton she is in position to send Jim enough money to keep him in the healthful climate. Dorothy still believes that she loves Jim, but as the weeks go by she begins to see the admirable qualities in her husband, and finds herself falling in love with him. Jim, learning that Dorothy has married, returns. He spurns the explanation that Dorothy made the sacrifice to save his life. And then comes the big climax.

Feature Gladys Hulette as Dorothy Daniels and Creighton Hale as Waverly Hamilton.

Program and Advertising Phrases: Girl Marries for Mercenary Reasons and Then Falls in Love With Her Husband.

Stenographer, Believing She Loves Fellow Employee, Steals Money from Her Benefactor and Pays the Price in Humiliation.

Complicated Situations and Complex Plot Lends Gripping Appeal to Sympathy-Impelling Photoplay.

Weak Will and Faint Heart Leads Stenographer to Hazardous Venture in Matrimony.

Gripping Photoplot Woven Around Every Day Life in Bustling Business Office.

With No Look Before the Leap Foolish Girl Marries Into Maze of Troubles.

Stunt Suggestions: The title will work up well on an imitation auction bill for a throwaway or small poster following the general style of such bills in your territory. For the lobby use a large portrait of Miss Hulette, with a "For Sale" sign and the date. For street work use a man with a bell and a sandwich board carrying out the "For Sale" idea.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 9.

We lead; let those that can, follow.
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TITLES—TINTING—TONING
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The Musical Marvel Write for Catalogue
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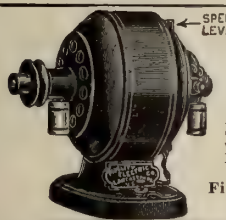

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"HER FINAL RECKONING."

Adolph Zukor Presents Pauline Frederick in a Story Based Upon Jules Claretie's "Prince Zilah."

Cast.

Marsa } .....Pauline Frederick
Princess Zilah }
Prince Zilah.....John Miltern
Count Menko.....Bob Cain
Count Verhely.....Warren Cooke
Doctor Forg.....Joseph Smiley
Doctor Charcot.....James Laffey
Prince Tcheretoff.....Karl Dane
Marquis de Nati.....Florence Beresford
Butler in Marsa's Home...Louis Reinhart
Maid in Marsa's Home.....Edith Ellwood

Directed by Emile Chautard.

The Story: Marsa is the gypsy daughter of a Russian prince who is wronged at an early age by a rascally count. When she meets and loves Prince Zilah in Paris at a later period the count seeks to force her into a resumption of their former relationship, but when he calls at the villa at midnight she sets her Russian wolfhounds upon him, and he is nearly bitten to death. Unfortunately for Marsa the man escapes with his life, and he later forwards to Prince Zilah a packet of compromising letters written by her, and in despair she confesses all to her fiancee. She becomes ill, the count is killed in a duel, and Prince Zilah takes Marsa to his heart despite her admissions of guilt.

Feature Pauline Frederick, who plays the dual roles of Marsa and Princess Zilah, and John Miltern as Prince Zilah.

Program and Advertising Phrases: Dual Roles Give Pauline Frederick the Greatest Opportunity for Passionate Acting in All Her Career.

Cruel Betrayer of Youthful Innocence Pays Belated Penalty.

Wolf in Human Form Faces Retribution in Thrilling Denouement.

How the Full Strength of a Great Love Wins Faith and Happiness.

Striking Problem Play Discloses Great Moral Lesson in Screen Revelations.

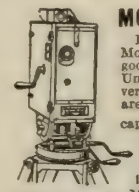
Abiding Love and Confidence Gains Victory Over Cruel Intrigue.

Stunt Suggestions: If you can borrow a real wolf hound parade it through the streets with a banner reading, "How would you like to meet three of these dogs instead of Pauline Frederick if you had an appointment with her? See 'Her Final Reckoning' at (house and date)." Play up the star in your newspaper and window work, and also mention the author and his distinction. For a catchline for the throwaway try, "Would you have married Marsa?" without explaining why, advising the reader to see the story.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 9.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago


MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

"THE SHOP GIRL."

Vitagraph Presents Gladys Leslie in the Story of a Million Dollar Damage Suit. A Blue Ribbon Feature.

Cast.

Marjorie Sanford.....Gladys Leslie
Her Father.....Frank Norcross
Richard Van Ruhl.....Ed. Burns
Mrs. Van Ruhl.....Julia Swayne Gordon
Jimmie.....Harold Foshay
Deering.....Ed. Favor

Directed by Martin Justice.

The Story: Marjorie Sanford wants to break into society. Her father, a millionaire soap manufacturer, to aid her social ambitions, proceeds on the theory that society people principally crave publicity, and advertises her by placing her face on each cake of soap that leaves his factory. But instead of assisting Marjorie the scheme operates against her, for Mrs. Van Ruhl, her aunt, and social arbiter, refuses to countenance such an idea, and the young girl finds herself a social outcast. Having learned that the first Van Ruhls sold rum to the Indians, Marjorie, in retaliation, buys a distillery and sells whiskey, and on the bottles is a trademark bearing a likeness of Mrs. Van Ruhl. On the ground that Marjorie has injured her standing, Mrs. Van Ruhl brings suit against her; but Richard Van Ruhl, the nephew, who has been disinherited because of his infatuation for Marjorie, learns of the trouble, and comes to her rescue. He succeeds in making Mrs. Van Ruhl see her error and in getting her to drop her suit. Marjorie becomes the wife of Richard, and Mrs. Van Ruhl relinquishes her place as social arbiter in favor of the young girl.

Feature Gladys Leslie as Marjorie Sanford and Edward Burns as Richard Van Ruhl.

Program and Advertising Phrases: Clever Satire of Social Distinction Combined With Interesting Love Plot to Adorn the Sarcastic Tale.

Dan Cupid Proves Once More That It Pays to Advertise.

ARE YOU PROGRESSIVE?

We have a number of Rebuilt Machines as good as new, in fact, could be sold as new, but we would rather sell them for what they are.

We guarantee them to be in A-1 adjustmenta—ll worn parts have been replaced by new parts.

SEND FOR LIST TODAY
AMUSEMENT SUPPLY CO.
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

MINUSA
Gold Fibre Screens
The only screen built to the specifications of the theatre in which it is to be used.
You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do!
Write and let us tell you about Minusa screens and send you samples.
Some sections still available to dealers :
THE UTMOST IN SCREENS
MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St Louis, Mo.
SCREENS BUILT BY BRAINS

Frills and Follies of Society Exposed in Cleverly Sarcastic Photoplot.
Commercial Sagacity Outwits Society Plotters in Game of Vengeance.
Oddity in Photoplay Combines Business With Love in Appealing Measures.
Brilliant Comedy-Drama Exposes the Follies and Frailties of Society.

Stunt Suggestions: Use a teaser campaign before announcing the title with such lines as, "You can't slide into society on a cake of soap," "While there's soap there's hope," "Have you heard about the $1,000,000 damage suit?" etc. For window work cut rough busts or figures out of yellow bar or soft soap and use them as the basis for window displays. Offer a small prize for the best reproduction of "The Soap Girl" to be turned in a day or two before the showing and placed on exhibition in some store window. Use the display in a borrowed show case for the lobby ballyhoo if space permits.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released June 17.

"THE ONLY ROAD."

Metro Presents Viola Dana and a Cast of Favorite Players in a Charming Story of a Tomboy Heiress.

Cast.

Nita.....Viola Dana
Bob Armstrong.....Casson Ferguson
Clara Hawkins.....Edith Chapman
Ramon Lupo.....Fred Huntley
Pedro Lupo.....Monte Blue
Manuel Lopez.....Paul Weigel
Rosa Lopez.....Marie Van Tassel

Directed by Frank Reicher.

The Story: Nita is living with Manuel Lopez and his wife, Rosa, low Mexicans. Manuel sends her for beer, and in the saloon Nita is accosted by Pedro Lupo, a prepossessing young Mexican and the son of Ramon Lupo, a lawyer. She repulses him and rushes away. Some days later she is again approached by Pedro and is struggling in his arms when assistance comes in the person of Bob Armstrong, who on account of insubordination to his father has been sent West to make good. Pedro learns that Nita is really the daughter of Mrs. Clara Hawkins, the wealthy ranch owner, with whom Bob is stopping. In her youth Mrs. Hawkins eloped and when her child was born it was stolen. Bob rescues Nita from the room in which she is placed upon her refusal to marry Pedro. The Mexicans, bent on revenge, capture him and tell the sheriff that he compromised Nita. The sheriff compels Bob and Nita to marry, and after the ceremony Bob places his bride in a convent, from which she subsequently escapes and obtains work on the Hawkins ranch disguised as a boy. When her identity is discovered and she is discharged, the better nature of Ramon Lupo asserts itself and he confesses that Nita is Mrs. Hawkins' daughter. A happy reunion follows.

Feature Viola Dana as Nita and Casson Ferguson as Bob Armstrong.

Program and Advertising Phrases: Going West to "Make Good" Rich Youth Brings Back to His Eastern Home a Bride of Surprising Ancestry.
Adventurous Excitement Provides Thrills During Progress of Impelling Love Story.
Mexican Bandits Make Ranch Life An Era of Excitement for Eastern Youth.
Thrilling Scenes and Swift Sensations in Photoplot of Great Interest.
Viola Dana, Star of Latest Metro, Has Best Role of Her Career.
Brigands and Bandits Foiled in Their Purpose of Gritty "Tenderfoot."

Stunt Suggestions: Work your newspaper and throwaway advertising along the line that "The Only Road" on (playing date) leads to (house name). You might get permission to post placards at street intersections reading "Detour to The Only Road at (house and date)." Pattern these after the usual automobile signs. If you can get a large six-shooter of an old pattern, display this with a card reading "Viola Dana in 'The Only Road' shot the rope from her sweetheart's neck with a gun like this—and nursed a lame wrist for several days. See the play at (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays, 8x10, 11x14 and 22x28. Filler sheet.
Released June 3.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE
126 West 46th St., New York City

"MADAME SPHINX"

Triangle Presents Alma Rubens in an Original Story by Raymond L. Shrock, Telling the Luck of a Girl Detective Who Found a Murderer and a Husband.

Cast.

Celeste.....Alma Rubens
Andre Du Bois.....Wallace MacDonald
Raoul Laverne.....Gene Burr
Henri Du Bois.....Frank MacQuarrie
Guissert.....William Dyer
Dessin.....Dick Rosson
Lys.....Betty Pearce
Chambre.....Wilbur Higby
Beauchard.....Arthur Millett
Louis.....John Lince

Directed by Thomas N. Heffron.

The Story: The obstinacy of Andre Du Bois causes his father, Henri, to disinherit him, and to make Celeste, his ward, the sole heir to his fortune. Henri is murdered, and Celeste, finding a cuff-button near the scene of the crime on which a sphinx has been carved, retains it, and decides to do a little detective work. In a cafe she sees an artist with a tie-pin on which is engraved a sphinx identical in design to the one on the cuff-button. Being under the impression that he is the slayer of Henri Du Bois she sets a trap for him, and at the psychological moment springs it, getting the young man in her power. She turns him over to the police, but learns that her captive is the long missing son of Henri. Andre protests his innocence, and Celeste, continuing her search for the murderer, finally fixes the crime on Raoul LaVerne, whose love she had spurned. Raoul's confession releases Andre, who eventually becomes the betrothed of Celeste.

Feature Alma Rubens as Celeste and Wallace MacDonald as Andre Du Bois.

Program and Advertising Phrases: Clever Girl Unravels Murder Mystery, Finds the Criminal, and Wins Happiness in Requited Love.
Skillful Detective Work Brings Girl Heroine Into Love and Fortune.
Quaint Sleeve Buttons Provide the Missing Link in Murder Mystery's Chain.
Tracing a Murder Mystery Through a Mass of Complications.
Baffling Plot Finds Solution in Convicting Evidence Gathered by Girl.
Baffling Screen Plot Provides Unrelaxing Interest in Skillful Photodrama.

Stunt Suggestions: The story does not lend itself to stunting, but can be attractively presented in press work. Use the lithographs for general display, and take a little extra space for newspaper advertising or put the money into a throwaway headed, "She found a murderer and won a husband."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released June 9.

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

You Are Right, Mr. Williams

We Agree With You

YOU are a BIG man with BIG ideas—and we do hope your latest BIG idea will be successful.

Counterfeiters and those who practice fraud should be blotted from the industry. And we have taken this stand from the first day of the formation of W. H. PRODUCTIONS CO., which can be verified by our various advertisements in the trade papers.

Some of the most reputable State Right buyers in the country have bought our re-issues, prints from original negatives and are using all of our advertising literature. From reports received from them, these re-issues are meeting with the approval of the public.

For your information, the following is a list of State Right buyers handling our product:

JOHN H. KUNSKY
For Casino Feature Film Co.
Madison Theatre Building, Detroit, Michigan

H. SCHWALBE
For Electric Theatre Supply Co.
13th and Vine Streets, Philadelphia, Pa.

NATHAN H. GORDON
For Globe Feature Film Corporation
20 Winchester Street, Boston, Mass.

JAKE WELLS, INC.
146 Marietta Street, Atlanta, Ga.

JAKE WELLS, INC.
Exhibitors' Film Exchange
420 9th Street, N. W., Washington, D. C.

TOM MOORE
419 9th Street, N. W., Washington, D. C.

T. E. LARSEN
Empress Theatre Building, Oklahoma City, Okla.

W. E. DRUMMOND
Specialty Features Co.
609 Market Street, Knoxville, Tenn.

FRANK GERSTEN
130 West 46th Street, New York City

Globe Feature Films Corp.
20 Winchester Street, Boston, Mass. (Nathan H. Gordeon)

Globe Films, Ltd.
221 Yonge Street, Toronto, Ont.

Unity Photoplays Co.
207 South Wabash Avenue, Chicago, Ill.

Foursquare Pictures Corp.
1735 Welton Street, Denver, Colo.

***Standard Film Exchange**
412 Ferry Street, Pittsburgh, Pa.

Peerless Film Service
100 Golden Gate Avenue, San Francisco, Cal.

W. High
Wilson Theatre, Baltimore, Md.

***Wieland Film Co.**
412 Ferry Street, Pittsburgh, Pa.

Standard Film Corporation
Boley Building (4th Floor), Kansas City, Mo.

Matinee Film Co.
107 South St. Paul Street, Dallas, Tex.

R. D. Lewis Film Co.
104 South Hudson Street, Oklahoma City, Okla.

Greater Features Co.
2020 Third Avenue, Seattle, Wash.

Phil. Goldstone
1417 Farnam Street, Omaha, Neb.

Consolidated Theatres Co.
18 East 6th Street, Cincinnati, O.

Boston Photoplay Co.
75 East Broadway, Boston, Mass.

DeLuxe Feature Film Co.
2014 Third Avenue, Seattle, Wash.

Liberty Film Renting Co.
938 Penn Avenue, Pittsburgh, Pa.

Masterpiece Film Attractions
1235 Vine Street, Philadelphia, Pa.

Regal Films, Ltd.
21 Adelaide Street, Toronto, Ont.

A. WARNER
Standard Film Service
316 Sloan Building, Cleveland, O.

Western Feature Films Co.
180 Golden Gate Avenue, San Francisco, Cal.

Wisconsin Film Corporation
Toy Building, Milwaukee, Wis.

E. & H. Film Distributing Co.
Moore Building, Atlanta, Ga.

Standard Film Service
316 Sloan Building, Cleveland, O.

All Star Feature Distributors
191 Golden Gate Avenue, San Francisco, Cal.

Max W. Herring
427 Fourth Avenue, Pittsburgh, Pa.

Masterpiece Film Attractions
404 Sincere Building, Cleveland, O.

WM. POLITZER
Specialty Film Co.
107 South St. Paul Street, Dallas, Tex.

The above State Right buyers are conceded to be reputable and intelligent film men, and have made a success of their business because they have always dealt with reputable concerns, and have eliminated deception and fraud from their business dealings.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ORGANIST, strictly high class, desires engagement, thoroughly experienced, fine library, references. Address Musician, care Moving Picture World, New York.

EXPERT CAMERAMAN—Negative trimmer—12 years experience in studio, educational and industrial—best reference—draft exempt. Address Decatur, care M. P. World, N. Y. City.

MANAGER—Age, 35; 11 years experience, thoroughly understands the business, character unquestionable, state all in first letter. Wm. B. Rosenberger, Perkasie, Pa.

MOTION picture cameraman wishes position, has own Moy Outfit, 5 years experience, married, sober, reliable. Palumbo, 207 Myrtle Ave., Brooklyn, N. Y.

CAMERAMAN, own outfit, exempt, at present working part time, offers services; reasonable, balance part time or full time, exterior, interior. References. L., care M. P. World, N. Y. City.

EXECUTIVE manager, 39 years of age, knows every phase of the amusement field, office, house or road, system and efficiency man now general manager with corporation for past 8 years, desires to make a change. Address A. B. C., care M. P. World, N. Y. City.

MUSICAL INSTRUMENTS WANTED.

USED PIPE ORGAN WANTED—Must be in good condition. Price must be right. Address Organ, M. P. World, N. Y. City.

HELP WANTED.

ORGANIST, experienced in playing pictures, state references in letter, giving full particulars. Kimball pipe organ, Leader Theater, Washington, D. C.

THEATERS FOR SALE OR RENT.

PHOTOPLAY house, eastern New York town of twenty-five thousand inhabitants; exclusive photoplays, capacity for one thousand; fifteen year lease; rent only hundred twenty-five month; total expenses will not exceed five hundred week; the receipts between eight and nine hundred week; catering to the select trade of the town. Here is an opportunity to clean up fifteen to twenty thousand year; our client is in the draft, and will sacrifice this thirty thousand dollar gilt edge proposition for fifteen thousand. Lewis, Theater Broker, 580 Ellicott Sq., Buffalo, N. Y.

CAMERAS, ETC., WANTED.

WANT a second-hand moving picture camera. State condition and price in first letter. Fred Day, Forsyth, Mont.

CAMERAS FOR SALE.

HERE'S the biggest snap of the season———
——$300.00 Universal M. P. Camera, tested and guaranteed, in perfect condition————our price for quick sale $167.50.————Have you a copy of our slightly used Motion Picture Cameras? Yours for the asking. Get in touch with us today. Telegraphic orders shipped same day they are received. Wire Deposit. DAVID STERN COMPANY, "Motion Picture Camera Headquarters," 1027R Madison St., Chicago, Ill.

SEND at once for the BASS LIST No. 30. Greatest values in HIGH GRADE, Used MOTION PICTURE Cameras ever offered. 200 ft. camera with Tessar f:3.5 lenses from $65.00 up. The New HARVEY Meter for MOTION PICTURE photography. Just out. Postpaid, $2.50. BASS CAMERA COMPANY, Charles Bass, President, 109 No. Dearborn St., Chicago.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Ave., N. Y. City.

CLOSING out American Cinematograph, professional, good as new, $140. 200 ft. Erneman, $130. Kinograph, $54. Ray, 326 Fifth Ave., N. Y. City.

KOEHLER M. P. Camera 2" BL Tessar Lens F:3.5. Cooke 4.4" Lens. Mechanical Tripod head, BL Projector with rheostat. Set rewinder and disc rewinder. Twin AH Arc lamp. Address O. M., care M. P. World, N. Y. City.

MISCELLANEOUS.

MOTION picture operators—start in business for yourself. We will co-operate with you. Expenses very small. Send 10 cents for plan. Address Bird Film Service, Box 123 B. B. Station, Boston, Mass.

EQUIPMENT WANTED.

WANTED 300 iron or steel standard opera chairs. Write particulars. Movies, care M. P. World, 516 Fifth Ave., N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

LEADERS INSTANTLY RECOGNIZE THE CRUBAN LUG

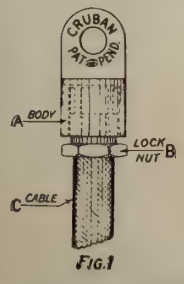
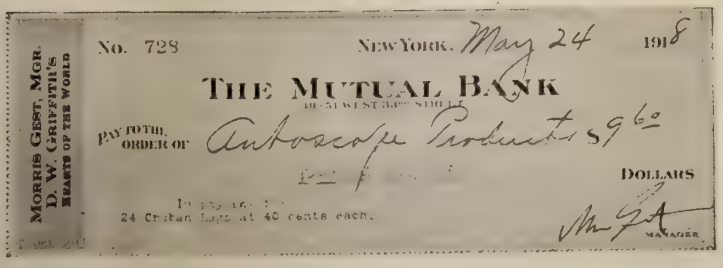


FIG.1



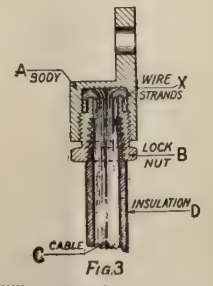


FIG.3

It does not take the LEADERS in the business long to recognize the VERY BEST.
Insist on geetting CRUBAN when buying LUGS.
You cannot obtain the BEST ILLUMINATION unless you use the VERY BEST electrical connector.
CRUBAN LUGS with speecial contact surface plates made to order for machine manufacturers.

Descriptive Circular "W" on request.

Autoscope Products Corp.
2 RECTOR STREET, NEW YORK

THE WORLD'S STANDARD THEATRE ORGANS

SEEBURG

Unified Theatre Organs

Automatic Pipe Organs

SIMPLICITY • RELIABILITY • ENDURANCE

J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).
Tuscon Jennie's Heart (Wolfville Tale—Two Parts—Drama).
The Enchanted Profile (One of the O. Henry Series—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Series—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Sisters of the Golden Circle (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Spying the Spy (One Part).
The Porters (One Part).
A Milk Fed Hero (One Part).
Busted Romance (One Part).
Spooks (One Part).
The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
The Reckless Rover (One Part).

ESSANAY COMEDIES.

Slippery Slim's Inheritance (One Part).
Sophie's Legacy (One Part).
Sophie Gets Stung (One Part).
Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

(*All Two-Part Comedy-Dramas.*)

I'm a Man.
Love of Bob.
Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.

SELBURN COMEDIES.

(*Piedmont Pictures Corporation*)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 26.

A Daughter of the West—Five Parts—Drama—Diando).
The House of Hate (Episode No. 12, "Flashes in the Dark"—Two Parts—Drama—Astra).
The Junkman (Two Parts—Comedy—Rolin).
Fireman, Save My Child! (One Reel—Comedy—Rolin).
Britain's Bulwarks (Part 3, "Hardships of the British Army on its Way to Bagdad"—One Reel—Official Government Pictures).
In the Southernmost Russia (One Part—Scenic).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 2.

The Yellow Ticket (Five Parts—Drama—Astra).
The House of Hate (Episode No. 13, "Enemy Aliens"—Two Parts—Drama—Astra).
The City Slicker (One Reel—Comedy—Rolin).
Britain's Bulwarks, No. 4—"How England Treats Her Prisoners"—One Reel—Government Official War Pictures).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 9.

For Sale (Five Parts—Drama—Astra).
The House of Hate (Episode No. 14—"Under-World Allies"—Two Parts—Drama—Astra).
Sic 'em Towser (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 5—"With the Drifters and Mine Sweepers in the Danger Zone" (One Reel—Official Government Pictures).
Yosemite in Winter (One Reel—Scenic—Ralph Earle).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.

RELEASED FOR WEEK OF JUNE 16.

Kidder & Ko (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 15—"The False Signal"—Two Parts—Drama—Astra).
Somewhere in Turkey (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 6—"Destroyers' Raid on Zeebrugge"—(One Reel—Government Official War Pictures).
St. Thomas (One Reel—Educational—Post Film Company).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Mar. 25—Those Athletic Girls.
Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.
June 3—Love Loops the Loop.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).
June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 9—Viviette (Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).
June 2—A Doll's House (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

May 6—Subjects on Reel: America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.
May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.
May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.
June 3—Subjects on Reel—War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10—Subjects on Reel—Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.

PARAMOUNT-BURTON HOLMES.

Apr. 15—Peerless Pineapples of the Pacific.
Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).
June 3—The Melting Pot of the Pacific.
June 10—Today in Samoa (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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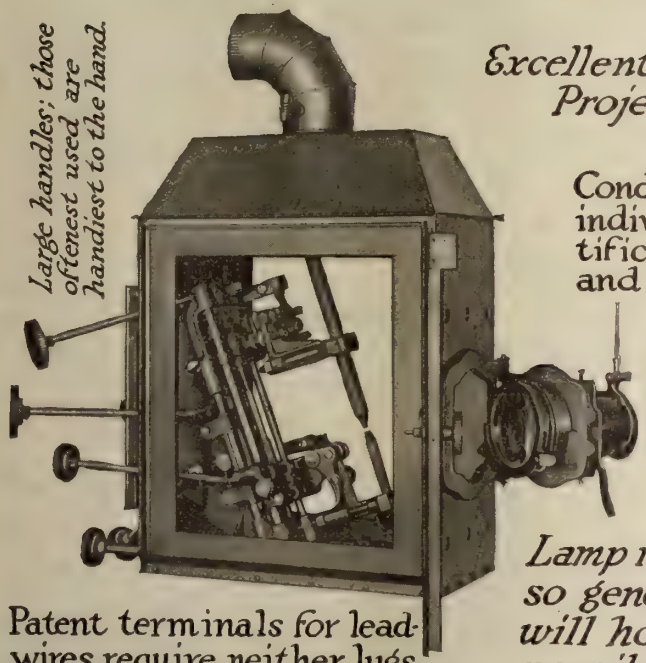

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 22—No. 25 (Topical)—03023.
May 29—No. 26 (Topical)—03033.
June 5—Issue No. 27 (Topical)—03042.
June 12—No. 28 (Topical)—03052.

CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.

L-KO.

May 8—Her Movie Madness (Two Parts—Comedy)—03001.
May 15—Pretty Babies—03012.
May 22—Who's Zoo (Two Parts—Comedy)—03022.
June 5—Merry Mermaids (Two Parts—Comedy)—03041.
June 12—A Blind Pig (Two Parts—Comedy)—03051.

NESTOR.

May 13—New York—By Heck (Comedy)—03011.
May 20—The Bath House Scandal (Comedy)—03021.
May 27—Who's Your Wife? (Comedy)—03031.
June 3—"Home, James" (Comedy)—03040.
June 10—Butter Again (Comedy)—03050.

UNIVERSAL SPECIAL PRODUCTION.

May 18—No Release This Week.
May 25—The Bride's Awakening (Six Parts—Drama)—03029.
June 1—No release this week.
June 8—The Model's Confession (Six Parts—Drama)—03048.
June 15—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

May 18—Issue No. 71 (Educational)—03014.
May 25—Issue No. 72 (Educational)—03024.
June 1—Issue No. 73 (Educational)—03034.
June 8—Issue No. 74 (Educational)—03043.
June 15—Issue No. 75 (Educational)—03053.

UNIVERSAL SPECIAL FEATURE.

May 18—The Lion's Claws (Episode No. 7—Two Parts—Drama)—03017. "Quicksand"—Two Parts—Drama)—03017.
May 18—Boy Scouts to the Rescue (No. 5—"Treachery at Sea"—Two Parts)—03018.
May 25—The Bull's Eye (Episode No. 16, "Running Wild"—Two Parts—Drama)—03026.
May 25—The Lion's Claws (Episode No. 8, "Into the Harem"—Two Parts—Drama)—03027.
June 1—The Bull's Eye (Episode No. 17, "In Irons"—Two Parts—Drama)—03036.
June 1—The Lion's Claws (Episode No. 9, "The Human Pendulum"—Two Parts—Drama)—03037.
June 8—The Bull's Eye (Episode No. 18—"The Runaway"—Two Parts—Drama)—03045.
June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.
June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.

UNIVERSAL CURRENT EVENTS.

May 17—Issue No. 53 (Topical)—03015.
May 25—Issue No. 54 (Topical)—03025.
June 1—Issue No. 55 (Topical)03035.
June 8—Issue No. 56 (Topical)—03044.
June 15—Issue No. 57 (Topical)—03054.

STAR COMEDIES.

Lyons-Moran Pictures.

May 3—Mum's the Word—02996.
May 10—Whose Baby Are You?—03010.
May 18—The Dodgers—03020.
May 25—The One Horse Show—03030.
June 1—A Ripping Time—03039.
June 8—There Goes the Bride—03049.
June 15—Stepping Some—03057.

Mutual Film Corp.

STRAND.

Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.

MUTUAL STAR PRODUCTION.

Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.

MUTUAL.

May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.
June 12—Screen Telegram (Topical)—30-T-1.
June 16—Screen Telegram (Topical)—31-T-1.
June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Mar. 24—The Splendid Sinner (Six Parts Drama).
Apr. 7—The Danger Game (Six Parts—Drama)
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).
June 16—The Venus Model (Six Parts—Comedy-Drama).
June 30—The Service Star (Six Parts—Comedy-Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Apr. 28—The Lonely Woman (Five Parts—Drama).
Apr. 28—Paying His Debt (Five Parts—Dr.).
May 5—An Honest Man (Five Parts—Drama).
May 5—Mlle. Paulette (Five Parts—Drama).
May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).
June 2—The Man Who Woke Up (Five Parts—Drama).
June 2—A Red-Haired Cupid (Five Parts—Drama).
June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).
June 16—His Enemy, the Law (Five Parts—Drama).
June 16—Station Comment (Five Parts—Dr.).

KEYSTONE COMEDY.

Apr. 7—First Aid.
Apr. 14—Mr. Briggs Closes the House.
Apr. 21—Their Neighbor's Baby.
Apr. 28—Mr. Miller's Economies.
May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).
June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

May 13—The Triumph of the Weak (Five Parts—Drama).
May 20—The Golden Goal (Five Parts—Dr.).
May 27—Baree, the Son of Kayan (Five Parts—Drama).
June 3—A Game with Fate (Five Parts—Dr.).
June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Drama).

BIG V COMEDIES.

May 13—Spies and Spills.
May 20—Love and Lavallieres.
May 27—Romans and Rascals.
June 3—Sneakers and Snoozers.
June 10—Skids and Scalawags.
June 17—Lame Brains and Lunatics.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Apr. 29—All for the Love of a Girl.
May 6—The Story of the Glove.
May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics
June 17—When Two Play a Game.

VITAGRAPH SERIAL.

"The Woman in the Web."

May 13—Episode No. 6, "Full Speed Ahead" (Two Parts—Drama).
May 20—Episode No. 7—"The Crater of Death"—Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).
June 10—Episode No. 10—"Out of the Dungeon"—Two Parts—Drama).
June 17—Episode 11—"In the Desert's Grip"—(Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).

FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
May 19—The Cailiaux Case (Six Parts).
June 9—Under the Yoke (Drama).
June 16—Riders of the Purple Sage (Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).
June 2—The Tale of a Pig.
June 9—Hospital Orderlies.
June 16—Life-Savers.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

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Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.
Mormon Maid.
Whither Thou Goest.
God's Man.

BLUEBIRD PHOTOPLAYS.

The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.
$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.
Woman Against Woman (Five Parts—Drama)—03056.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.

The Street of Seven Stars (Six Parts—Drama).

EDUCATIONAL FILMS CORP.

(The Following Are One-Reel Scenics)

April 17—Our Egypt of the Southwest.
April 24—The Cruise of the Quickern'ell.
May 1—Tidbits of Travel.
May 8—What the Ice Age Left.
May 15—The Silent Wonderlands of the West No. 1.
May 22—Following the Course of the Cayuse.
May 29—The Silent Wonderlands of the West No. 2.

Ditmars' "Living Book of Nature."

April 22—Wild Goats and Sheep (500 feet).
May 6—Wild Babies (500 feet).
May 20—The Friendly Bee (500 feet).

Cartoons.

May 13—"His Last Will" (Katzenjammer Kids)—(500 feet).
May 20—"Der Black Mitt" (Katzenjammer Kids)—(500 feet).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).

(Special Releases.)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).
Cecilia of the Pink Roses (Julius Steger Production).

WORLD PICTURES.

May 13—Journey's End (Five Parts—Drama).
May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).
June 17—The Man Hunt (Five Parts—Drama).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.

220 S. State St., Chicago, Ill.

The Vigilantes (Drama).

CENTURY COMEDIES.

1600 Broadway, New York.

Balloonatics.
Automaniacs.
Neptune's Naughty Daughter.
Her Bareback Career.
She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

CHRISTIE FILM CORP.

Los Angeles, Cal.

Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

COSMOFOTOFILM COMPANY, INC.

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Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

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See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

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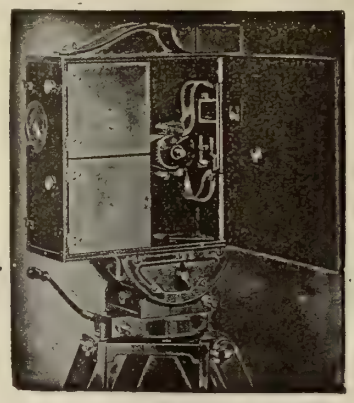

Burke & James, Inc.
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ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

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COMMERCIAL DEVELOPING and PRINTING

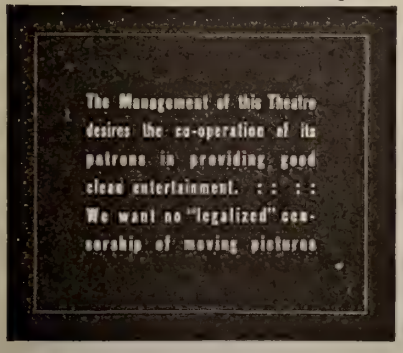
Telephone Audubon 3716

203 to 211 West 146th St., New York City

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : : :
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

List of Current Film Release Dates

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN,
1495 Broadway, N. Y. C.
The Depths of the Sea (In a Series of Four Parts—Educational).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 9—"The Munition's Campaign"—Two Parts—Drama).
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
The Natural Law (France Films).

CLIFFORD PHOTOPLAY COMPANY.
5817 Santa Monica Boulevard, Los Angeles, Cal.
The Ranger.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY.
1493 Broadway, New York.
A Romance of the Underworld.
Marriage.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PIEDMONT PICTURES CORP.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER FILM CO.
221 Marsh-Strong Building, Los Angeles, Cal.
Me und Gott; or the Crimson God (Five Parts—Depicting Kaiser's Attempt to Enslave World).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

ERNEST SHIPMAN.
17 West 44th Street, N. Y. City.
Josh Binney Comedies Featuring Funny Fatty Filbert—One Release a Month.
May—Fabulous Fortune Fumblers (two reels).
June—Fred's Fictitious Foundling (two reels).
July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).
A Nugget in the Rough (Five Parts—Comedy—Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).

STATE RIGHTS DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

HARRY McRAE WEBSTER PRODUCTIONS, INC.
Brokaw Bldg., 42d Street and Broadway, N. Y. City.
Reclaimed.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.

M. WEISSBERG.
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

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Empire City Film Laboratories, Inc.
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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

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EASTMAN FILM

It may be properly inferred that the demands are rigidly exacting.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

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MOVING PICTURE WORLD
516 Fifth Avenue, New York

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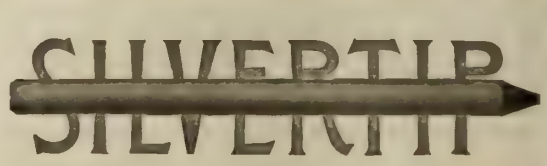
Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

COOL & VENTILATE BY TYPHOONS

1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY



The Standard Of Direct Current Carbons

For

PERFECT MOTION PICTURE PROJECTION

The Silvertip carbons are used and approved by the best projectionists in the motion picture industry. When these men give a product their stamp of approval you can be sure that it is a quality product. Silvertips answer every requirement and are the standard direct current carbons.

The light given by Silvertips is pure white, flickerless, and very penetrating. Silvertips eliminate entirely the disagreeable negative shadows. Try them.

WHITE A. C. SPECIAL CARBONS
For Alternating Current Projection
Give perfect projection without additional equipment

Write today for our folders

NATIONAL CARBON COMPANY, INC. **Cleveland, Ohio**

41 *Advertisers Are Now on Contract* 41

Seven more firms have assured us that they would sign up this week, contracts having therefore been forwarded them.

Then, too, our advertising department has not, by any means, as yet, finished seeing all of our regular advertisers in order to get their signed contracts before

CINE-MUNDIAL

(THE EXPORT EDITION OF THE MOVING PICTURE WORLD)

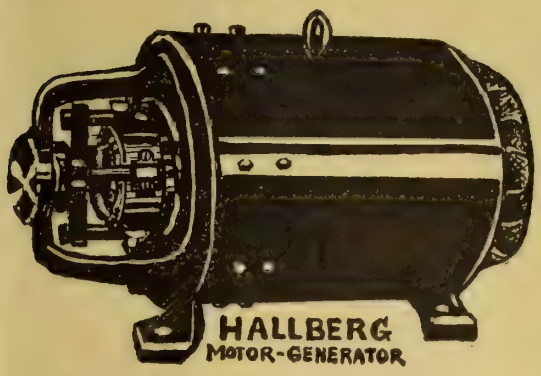
puts into effect, commencing this Saturday,

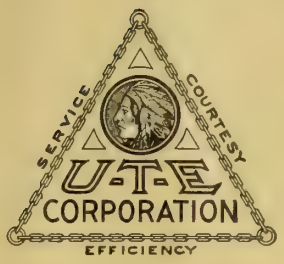
June 1, 1918 **its justifiable**

INCREASE IN ADVERTISING RATES

All advertising contracts for a year or half year entered into prior to this date will be written at the current space rates.

REMEMBER! THIS IS THE LAST CALL!





"The Double Arc Motor-Generator which gives DOUBLE THE AMPERES FOR SINGLE ARC"

This means that the Exhibitor who puts in a HALLBERG gets twice as many amperes at the arc with one lamp burning as does the Exhibitor who puts in any other make motor-generator designed to operate **the two arcs in series.** This is important because one arc only operates 90% of the time when **a strong light on the screen is necessary.**

Besides, the HALLBERG costs no more than the less efficient two-arcs-in-series generators.

Remember, the HALLBERG gives plenty of amperes for change-over with two arcs, but gives

Double the Amperes with One Arc

We Guarantee Perfect Screen Results

Distributors of

POWER'S PROJECTORS—HALLBERG MOTOR GENERATORS
GARDINER VELVET GOLD FIBRE SCREEN—NATIONAL CARBONS
ACME PORTABLE PROJECTOR—EDISON MAZDA LAMPS—NOVELTY SLIDES AND M. P. SUPPLIES OF HIGH GRADE.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. **J. H. HALLBERG, Vice-Pres.**

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

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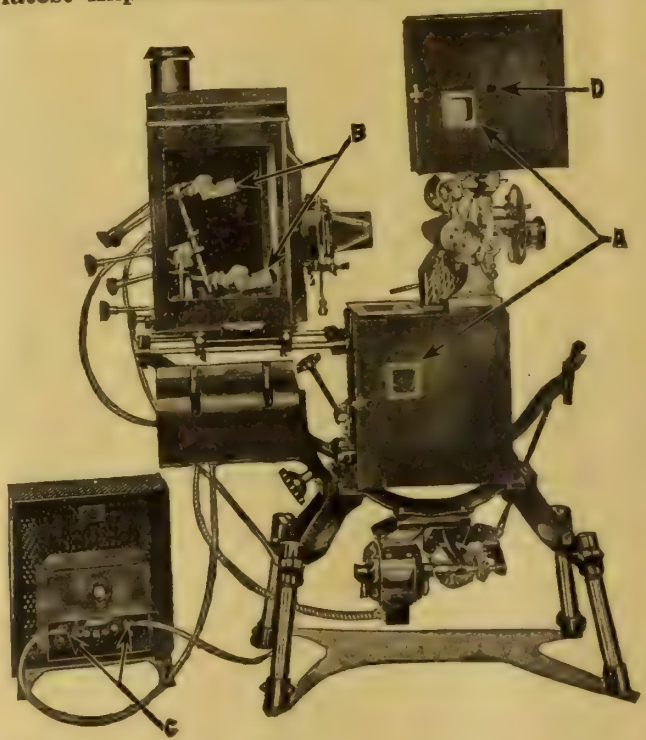
KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI

Again We Announce

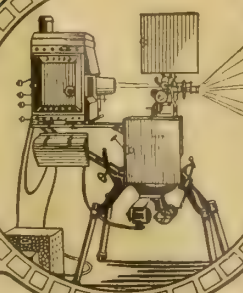
Power's Cameragraph No. 6B

With all latest improvements for the convenience of operation



A—Glass in Magazine Doors.
B—Grip-o Carbon Holders.
C—Improved Rheostat Terminals.
D—Revolving Magazine Spindle with Spring Tension.

Price $388.00 F. O. B. N. Y.



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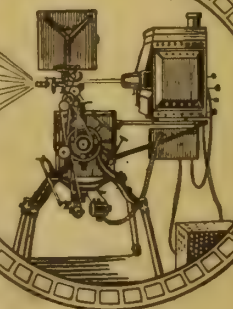
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 36, No. 12 June 22, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION NEW YORK

TRADE MARK ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

—and still they come!

Havana

"'KAISER' film beat 'Civilization,' 'Fall of a Nation,' 'Daughter of the Gods,' 'Twenty Thousand Leagues Under the Sea,' by fifty per cent."

San Antonio

"'The KAISER' beat 'The Birth of a Nation.' We played to over 35,000 people. Had to call out the police. Holds all known records at the Grand at the prices for twenty years."

Do some beating yourself. Book it today—by wire.

YOU CAN HELP WIN THE WAR!

The business of war is a grim, hard task, that all must share. But there must be periods of relaxation to cheer the mind and renew strength and courage. Clean, wholesome comedy drama is what the public wants and needs. Run the George K. Spoor pictures featuring Taylor Holmes.

"A Pair of Sixes" *"Ruggles of Red Gap"* *"Uneasy Money"*
"Two Bit Seats" *"The Small Town Guy"* *"Fools For Luck"*
"Efficiency Edgar's Courtship"

Essanay

George Kleine System
Distributors

Perfection Pictures

Look, But Don't Bite

No. 211 Straight from the Shoulder Talk by Carl Laemmle,

President of the Universal Film Mfg. Co.

NOW keep your eyes open!

Use keener judgment than you ever used in all your life to avoid making a calamitous blunder in your booking.

Frantic efforts will soon be made—if they have not already been made—to tie you up as tight as a drum with such a big program of features that you will not have room to book anything else. Alluring bait will be dangled before your eyes. Look at it, if you like. Smell it a bit. But be careful about biting it.

If you like certain stars and feel that they will make money for you, book them—but book them alone. Don't let anyone use certain stars as a club to hammer you into booking other so-called "stars" that you don't want.

For example, if you like Dorothy Phillips, book Dorothy Phillips pictures. If you like Mary MacLaren, book Mary MacLaren pictures. That's the Universal plan, and it is based on nothing but the merit of the pictures. If you want Douglas Fairbanks pictures, book them, but retain the right to book them WITHOUT having to take other pictures at the same time.

Don't let ANYONE induce you to take one, two, three, four, five or six pictures that you DON'T want in order to get an occasional picture that you DO want. It is the rankest kind of booking folly and it leads to disaster.

Any exhibitor with half an eye has been able to see the lightning-like changes the business has undergone in the past few weeks. Right now the big picture is the thing. The program feature that used to be a real feature is now merely a filler. The overpaid star used to pack the house, but now he packs nothing but great gobs of weekly salary in his own panties. The exhibitor who kept himself free to book the big specials is now COINING MONEY. The exhibitor who booked up a lot of stuff ON PROMISES is not.

You never were in a better position to pick and choose. The same overproduction that makes conditions bad for producers makes them glorious for you. You don't have to book anything you don't want, and there isn't any organization or group of organizations strong enough to make you book pictures that you don't want in order to get pictures that you do want.

Don't tie yourself up in a booking knot. Keep free and clear. When the bait is shoved at you, simply look, but don't bite.

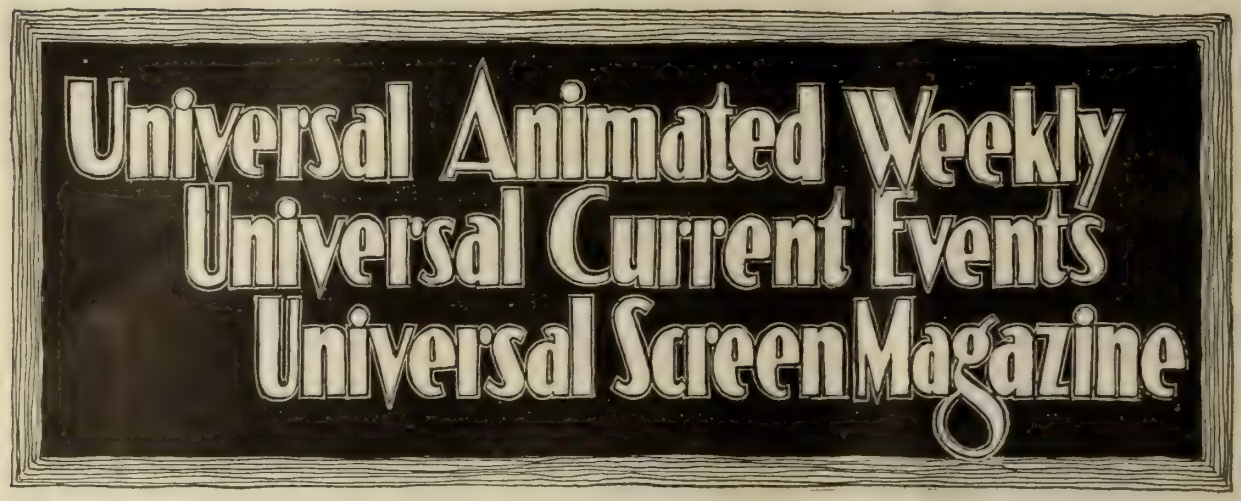
Mary MacLaren

Production

"The Model's Confession"

Book this Universal Special Attraction
thru your nearest Universal Exchange

Universal Film Mfg. Co.
1600 Broadway New York



Do you know that

the Universal Animated Weekly,

Universal Current Events and Screen Magazine constitute as big drawing cards each week as your features? Do you realize that millions of American people are more eager to see these news weeklies than they are to see your costly feature photo plays? Do you realize that you can cash in on the huge Nation wide demand for news in pictures of "Our Boys" at home, abroad, on the firing line, in the trenches, and everywhere? Do you realize that even one third of the amount of advertising you spend on your features, if spent on these news weeklies, would pay you triple the amount of actual cash profits?

We have proven it

by actual test made in theatres in

different parts of the country. Exhibitors who have taken our tip and who have boosted these news weeklies with advertising, using even only a fraction of the money spent each week on features, have, for the amount invested in the weeklies, made more actual profits than they believed possible. We have proven to Exhibitors that these news weeklies are tremendous drawing cards BECAUSE THE PEOPLE WANT THEM.

Try it yourself

in your House. Book and Boost these

three Universal Weeklies. Keep it up week after week. ***Establish*** the fact that YOU have the fascinating Universal News Weeklies in YOUR house every week with all the latest and best news of the war in pictures. The results will surprise you. Book thru your nearest Universal Exchange or communicate with the Universal Film Mfg. Co., 1600 Broadway, New York City.

UNIVERSAL
SERIAL WINNER
"BOY SCOUTS TO THE RESCUE"
Eclipsing Them All!
Booking like the wind because exhibitors know their houses will be packed by the biggest advertising force in the country at practically no expense to themselves. Get our Big Boy Scout Serial Folder at your nearest Universal Exchange today.
Book thru your nearest Universal Exchange or communicate with
UNIVERSAL FILM MANUFACTURING COMPANY
Largest Film Manufacturing Company in the World
CARL LAEMMLE, President
1600 BROADWAY NEW YORK

Take June, For Instance
Paramount Pictures

(In order of release)

J. Stuart Blackton's . . . "Missing"
Lina Cavalieri *in* "Love's Conquest"
Vivian Martin *in* "Viviette"
Pauline Frederick *in* "Her Final Reckoning"
Sessue Hayakawa *in* "The Bravest Way"
Wallace Reid *in* "The Firefly of France"
Enid Bennett *in* "A Desert Wooing"

You know they're all first class pictures
— and so do your patrons . . .
That's the important thing.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures — ARTCRAFT PICTURES

Consider The June Releases

ARTCRAFT PICTURES

(In order of release)

Elsie Ferguson	*in*	"A Doll's House"
Douglas Fairbanks	*in*	"Say! Young Fellow"
George M. Cohan	*in*	"Hit-the-Trail Holliday"
Cecil B. De Mille's		"Old Wives for New"
Mary Pickford	*in*	"How Could You Jean"

You know the quality of these productions. And your patrons know the quality of the theatre that shows them /

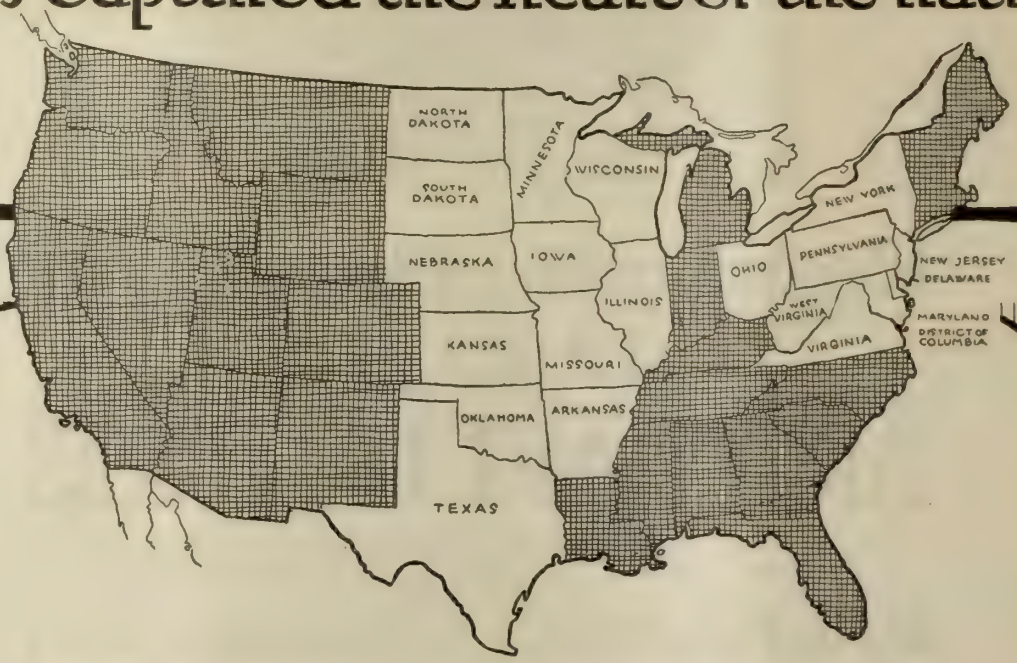
Paramount Artcraft Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

"D.W. GRIFFITH'S"

HEARTS of the WORLD

has captured the heart of the nation!



The shaded states represent rights to D.W. Griffith's latest and greatest triumph already disposed of. The white states represent money to you — or to whoever sends in his application first. . . . .

For the opportunity of profiting by this photoplay epic of the great world war—the sweetest love story ever told—produced under the auspices of the British War Office, address personally

D. W. GRIFFITH
Room 720—Longacre B'ld'g.
New York City

Successes that beat the warm weather

TOYS of FATE
with
NAZIMOVA
The new screen sensation

LEST WE FORGET
with
RITA JOLIVET
Greater now than before

BLUE JEANS
with
VIOLA DANA
A perpetual money maker

Draft 258
with
MABEL TALIAFERRO

LEGION of DEATH
with
EDITH STOREY
A great star in a great production

William L. Sherril's MY OWN UNITED STATES
with Mr. ARNOLD DALY
The success of the day

REVELATION
with
NAZIMOVA
An unqualified triumph

DOLLY SISTERS
in The MILLION DOLLAR DOLLIES
The most distinctive production of the year

The Slacker
with
EMILY STEVENS

Coming
TO HELL WITH THE KAISER

SCREEN CLASSICS INC.
Metro Pictures Corporation, *Distributors*

Widespread demand

causes us to re-issue two of the great Metro succeses, and in all offices there are now ready-

New Prints - New Advertising Matter on

The SOUL of a WOMAN

with

EMILY STEVENS

Millions have been thrilled and millions more will be thrilled by this sensational drama

The SHOOTING of DAN McGREW

with

EDMUND BREESE

Based on the Robert W. Service poem of Alaskan life, this production has broken records wherever shown.

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presents

FRANCIS X. BUSHMAN & BEVERLY BAYNE

in Katharine Kavanaugh's

SOCIAL QUICKSANDS

A new type of screen drama, directed in 5 acts by Charles J. Brabin. Scenario by June Mathis and Miss Kavanaugh

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In every heart, *and soon*
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Metro Pictures Corporation, *Distributors*

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ONE of the impossible things in nature is to permanently dam a running body of water.

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NEITHER can progress in the motion picture business be checked.

TRIANGLE saw that the fabulous prices being paid to large numbers of so-called motion picture stars could never be sustained because the enormously swollen rentals of films could not be successfully met by exhibitors.

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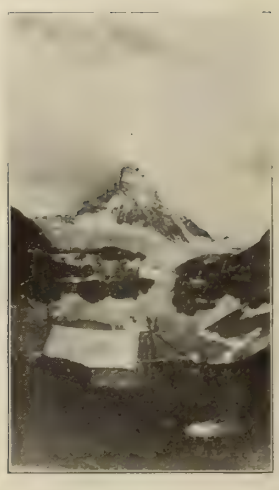

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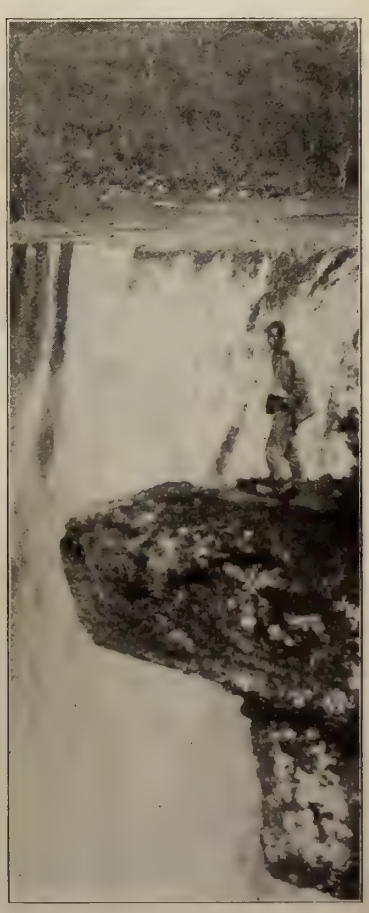
Fiji Islands, British Columbia, British Guiana, New Mexico and Venezuela—widely divergent subjects and contrasting scenes.

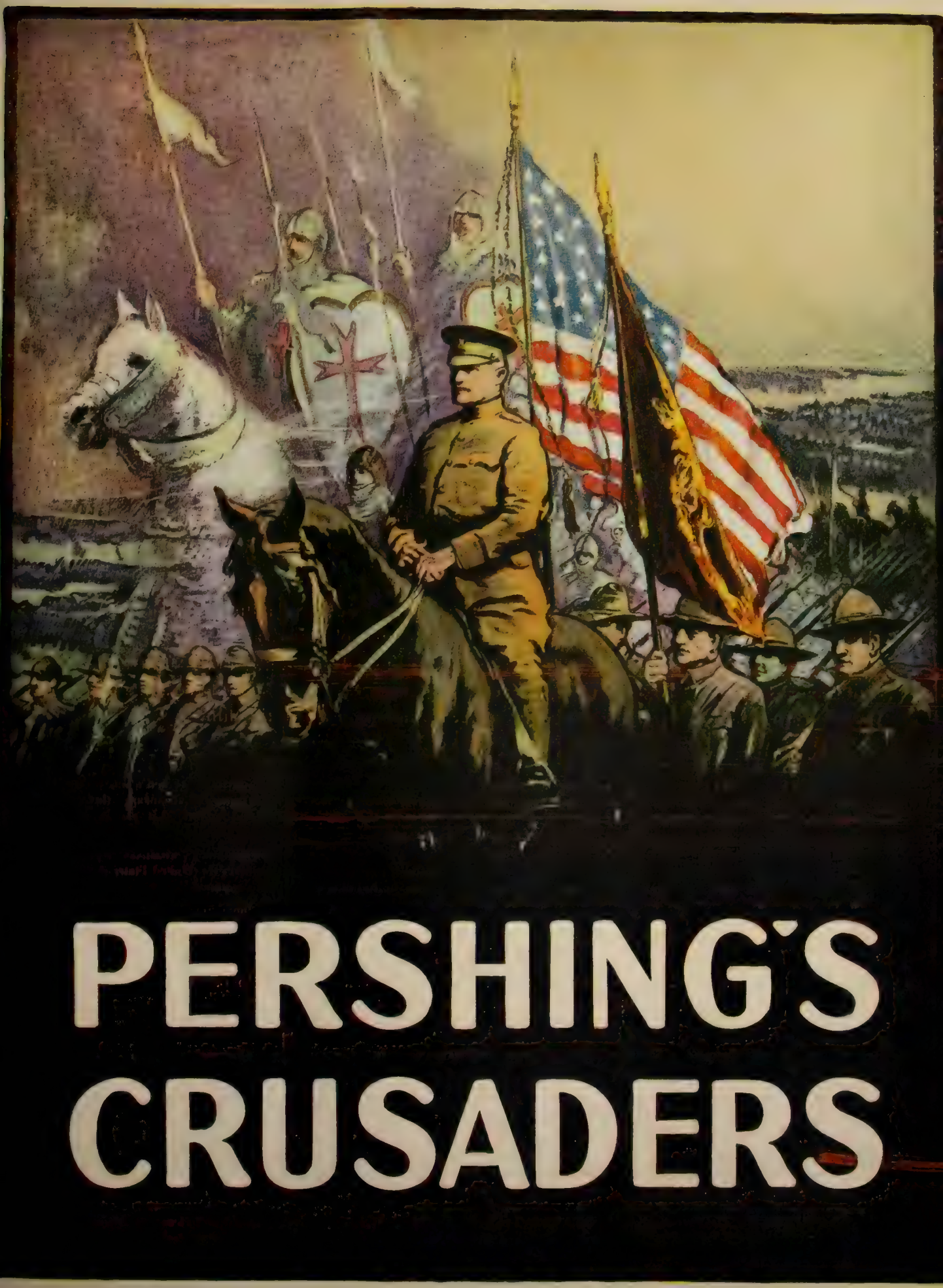
Ask the manager of the nearest Mutual Exchange for pre-view screening.



Coming

"The GEEZER OF BERLIN"

A TRAVESTY ON "The KAISER -THE BEAST OF BERLIN-"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CRUSADERS

First U. S. Official War Feature

The United States is at war with Germany. Its preparations are stupendous, its achievements great.

All Americans want full and accurate information concerning these activities. More important, the motive and purpose of this conflict should be better understood by all the people of this country.

The Government will use motion pictures to convey this information. These films will be shown in theatres everywhere from the metropolitan city to the rural village. They will be released regularly in various forms, from news service to special features. The first of these is

"PERSHING'S CRUSADERS"

showing not only General Pershing and our boys at the Front, but telling graphically how Uncle Sam is feeding, clothing and transporting these sons of America.

"PERSHING'S CRUSADERS" has already played some of the largest cities of the United States with unusual success. At Cincinnati, Cleveland, Chicago, St. Louis, Milwaukee and at other points the public has registered at the box office its intention to see this film.

What the Newspapers say:

New York Times: "'PERSHING'S CRUSADERS' is far and away the best compilation of war pictures exhibited here since the beginning of the European struggle."

Washington Herald: "It is a picture that makes the cheeks tingle with pride, and the graphic portrayal of America's coming might is a thing that tightens the throat."

St. Louis Dispatch: "The pictures are . . . extremely thrilling in the realism with which they show what it means to be a soldier in the world's greatest war."

Cleveland Press: "Scenes of staggering immensity."

Chicago Post: "There is a break in the voice and a sob in the throat when we mention 'PERSHING'S CRUSADERS'; there is so much that should be said and so little that can be said adequately."

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Buffalo Times: "Applause was thunderous."

"PERSHING'S CRUSADERS" was taken by the U. S. Signal Corps and Navy Photographers and the French General Staff

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to the American People that we do in having been granted the privilege of distributing it, we are confident.

This will be the most important aid the screen has been privileged to give in the Nation's work of winning the war.

In these times of life people will welcome this beautiful drama of human kindness

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SIR JOHNSTON FORBES ROBERTSON

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very word of it is true – Read it!

is a tribute to motion pictures that will warm the art of every man who takes honest pride in our business

FROM THE LOS ANGELES TIMES, MAY 21, 1918

At the Play-houses.

Gerard's.

MOTION PICTURES AS GRAPHIC AS LIFE ITSELF.

BY ANTONY ANDERSON.

THE war is so big that it makes big events out of every phase of life. The little things—little minds, little people—are no longer permitted to survive. Life, life in every country where the shrouded form of death is stalking.

Even motion pictures, youngest of the arts, and up to a few years ago the most frivolous, have turned toward seriousness and a genuine attempt at a criticism of life. There are no longer the mere amusement of the many, but the necessity of all, for their appeal has become of the universal in its breadth and scope.

There is purpose in many of the motion pictures of today, and that purpose is nothing less than a vivid and living interpretation of the tremendous cataclysm that is rocking the world. We had "The Hearts of the World," we had "The Beast of Berlin," with numerous minor photo-plays of similar import, and now we have, at Clune's Auditorium, Ambassador James W. Gerard's picturization of "My Four Years in Germany," one of the most marvelous of them all—the peer, indeed, of the almost peerless "Hearts of the World"—though, of course, it is not a motion-picture play in the usual sense.

William Nigh directed "My Four Years in Germany." I take off my hat to William Nigh. He is a man of genius. His work in the production of the pictures and in the choice of actors to portray famous and infamous—men living today—is like astonishing magic. Looking at them, we are almost forced to exclaim: "How did he do it—how did he get the ridiculous Kaiser and all his ridiculous retinue—the unspeakable Crown Prince, Von Tirpitz, Von Jagow, Von Hindenburg, Von Falkenhayn, Zimmerman—how did he get them to pose for the pictures, to strut through their various roles in the farce?"

Of course, he didn't get them, but he found men so like them that they look like peas in the same pod. The man who can do that, with such an unerring instinct for outward resemblances, and can then compel his actors to play in character, is unique in genius. That William Nigh is also an actor himself, and a superbly good one, is evidenced by his work in the role of the idealist Socialist who was so terribly misled to his own doom. I regretted that I went to yesterday's matinee performance of "My Four Years in Germany." I should have been at Clune's Auditorium in the evening, when the house was packed, so that I might have let myself go with the crowd—to hiss, to execrate, to shout, to huzza, with all my loyal Americans. As it is, I did start to jump to my feet and wave my arms several times, the tingle of Americanism grew so strong within me as I watched the unfoldment of German duplicity, intrigue, cruelty, and, above all, German childish—or perhaps idiotic?—credulity. The fatuous stupidity of the Kaiser and all the Kaiser's men is beyond belief. Belgium would submit! Belgium would not interfere! England would never fight! The world is our oyster! It is to laugh—and, believe me, the audience who watched the amazing antics of the autocrats at Berlin laughed long and loud, as if they had been at a circus that boasted a dozen clowns. In truth, it was a circus for every humorous American, because the dozen German clowns in the big ring hadn't an ounce of humor between 'em.

It is whispered that Mr. Gerard himself played in a few scenes. Halbert Brown must be his double, for we can't tell, for the life of us, where Gerard ends and Brown begins. We commiserate Earl Schenck for looking so much like the Crown Prince, but we congratulate him for playing that unspeakable princeling with such consummate artistic intelligence. And so it runs through the whole list of supermen "made in Germany"—save the mark as a souvenir, but don't use it—they are imitated by the actors so cleverly that they seem genuine articles, though German.

"My Four Years in Germany" is the motion picture of the hour, of the century. It is momentous history, with almost the power and grip of life itself. It will be treasured in our archives. It will mold millions of Americans into heroic stature. Americans with indomitable courage, and with a passionate love for truth and justice.

Anyhow, read this

Produced by Mark M. Dintenfass and Harry Warner

Directed by William Nigh
Scenario by Chas. A. Logue

Foreign Rights controlled by Hiller & Wilk
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New York

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"There are many who believe that Charlie Chaplin did his greatest and best work in his earlier pictures. This undoubtedly accounts for the success of the famous Essanay-Chaplin comedies. They are as popular today as they were two years ago."

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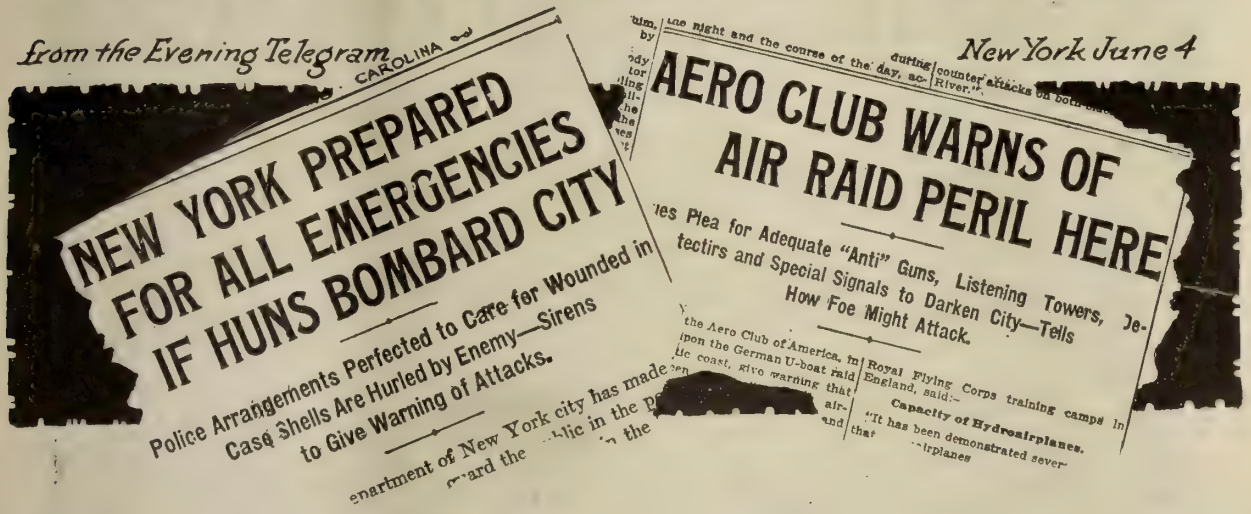
"The LAST RAID of ZEPPELIN L-21"


from the Evening Telegram
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Police Arrangements Perfected to Care for Wounded in Case Shells Are Hurled by Enemy—Sirens to Give Warning of Attacks.
New York June 4
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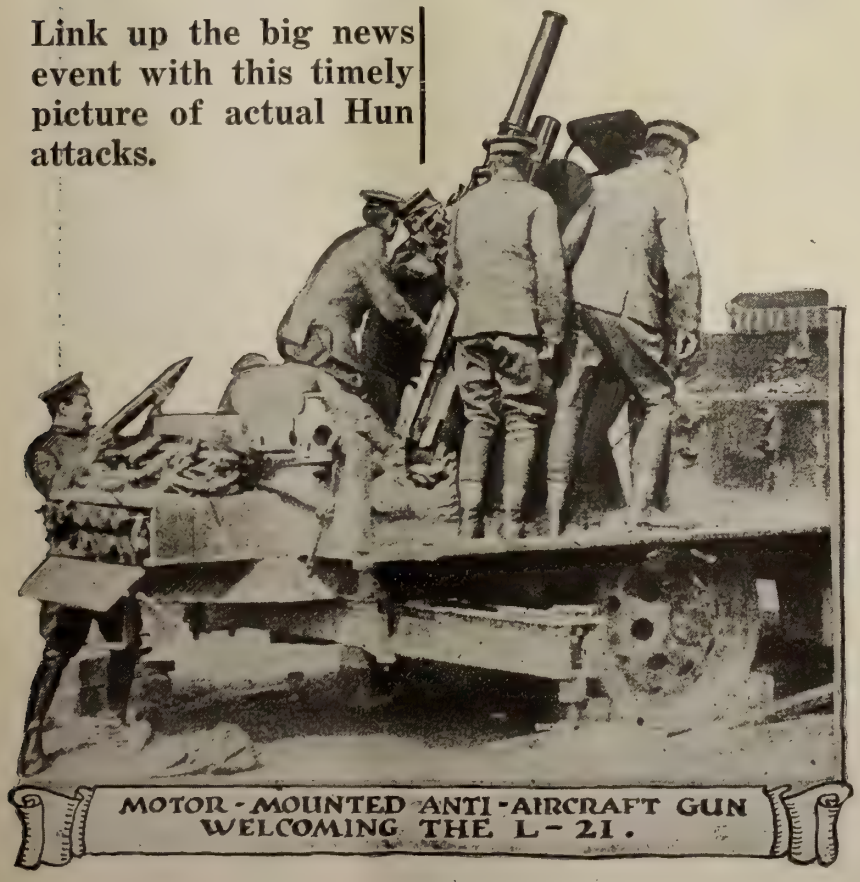

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The Drury Lane Melodrama by
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IS YOUR NEIGHBOR A HUN
ARE YOU FEEDING A BOCHE ?

"Stolen Orders" shows you how we catch them. It exposes their tricks.

See the Dirigibles, Battleships, Anti-Aircraft Guns and other implements of war.

THRILLS! THRILLS!

PLAYING TO CAPACITY AT THE

ORDERS" EIGHT PARTS

Starring

Carlyle Blackwell — Kitty Gordon
Montagu Love — June Elvidge

Directed by HARLEY KNOLES

WHAT NEW YORK CRITICS SAY:

TIMES:

"Crowd gets thrill in 'Stolen Orders.' It provides a succession of thrills. Stirring scenes."

HERALD:

"'Stolen Orders' is filled with action. Such was the interest in the picture that the playhouse was crowded to capacity, notwithstanding the heat. 'Stolen Orders' on the screen is twice as exciting as on the stage."

TRIBUNE:

"It is seldom indeed that one finds a picture so entirely satisfactory in every detail. The story is interesting from the first foot of film, and never for one instant is interest allowed to flag. It is all very exciting."

GLOBE:

"Some new thrills are given the people in 'Stolen Orders.' It is an interesting and thrilling production."

EVENING SUN:

"A masterpiece. The action is continuous throughout the picture. The picture's most thrilling moments centre about a Zeppelin in midair. The illusion is perfect."

MORNING SUN:

"Thrilling."

EVENING TELEGRAM:

"Exciting Thrills."

MORNING WORLD:

"It should have no difficulty in capturing popular approval with its thrilling story and exciting situations, all of which are very well suited to the needs of the movies."

TELEGRAPH:

"Decidedly entertaining, besides being good propaganda."

EVENING MAIL:

"Goes over the top successfully. A large audience fanned and perspired for two hours without one spectator leaving the auditorium. At the end of the picture there was a genuine and generous tribute. If it receives the support it deserves it will be running for a long, long time."

JOURNAL OF COMMERCE:

"'Stolen Orders' is full of excitement. The picture is a better show than the speaking version. A thrilling tale of the American navy and German spies."

P. S. Harrison in MOTION PICTURE NEWS:

"This is a good production. It is the kind that will offer your patrons entertainment worth their money. The story is very interesting. It is a picture that will appeal to all classes."

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"A corking, suspensive melodrama dear to the hearts of the picture patrons. A series of hair-raising episodes that hold one grippingly."

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THE LIGHT OF WESTERN STARS

Picturized from the Novel by

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The Season's Masterpiece

SHERMAN PRODUCTIONS

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FOR once something has really been done for the exhibitor. Co-operative booking, ***under the exclusive control of exhibitors,*** has been established in the United States, without the exhibitors of the country having been asked for one dollar for promotion expenses.

Fifteen co-operative booking associations, united with the Affiliated Distributors Corporation, embracing twenty-eight states, are at this time chartered and ready for operation. Four of them—Illinois, Michigan, Eastern Pennsylvania, and Greater New York—are actually releasing pictures

THE ASSOCIATIONS ORGANIZED ARE:

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" " " " Illinois (*Chicago*)
" " " " Eastern Penn. and Southern N. J. (*Philadelphia*)
" " " " Western Penn. and West Va. (*Pittsburgh*)
" " " " North Carolina, South Carolina and Tennessee and Virginia (*Richmond, Va., and Charlotte, N. C.*)
" " " " District of Columbia and Md. (*Washington*)
" " " " Southern Ohio (*Cincinnati*)
" " " " Northern Ohio (*Cleveland*)
" " " " Michigan (*Detroit*)
" " " " Indiana and Kentucky (*Indianapolis*)
" " " " Iowa (*Des Moines*)
" " " " Missouri (*St. Louis*)
" " " " The Intermountain and Pacific States, Comprising California, Nevada, Idaho, Montana, Wyoming, Utah, Colorado, Arizona, New Mexico, Oregon, Washington (*Los Angeles, Salt Lake City and Seattle*)

Officers and directors have been elected by each of these organizations and a total of more than 1,800 booking days subscribed up to date, or 85% of the minimum quota for the entire country.

Organization work in the territories not yet covered is now under way. If you have not yet arranged to share in the advantages of this assured exhibitors movement

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NOTICE

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with the exceptional campaign of publicity and advertising that is behind this beautiful star—you will reap results in your box office!

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A romance of the African veldt
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CLARA
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"THE CLAW"
Adapted by Charles E. Whittaker
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Cynthia Stockley
Directed by
ROBERT G. VIGNOLA
Each new picture by Clara Kimball Young is your new opportunity for box office success. Opportunity is knocking now at your door with "The Claw." Open!

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"Reclaimed" holds the interest throughout and is clean in purport. The story is at all times intense, exciting and thrilling.—Exhibitor's Herald.

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The excellent acting of the entire cast puts all the scenes in the best possible light.—Moving Picture World.

Niles Welch gives a sincere and sympathetic performance . . . while Mabel Juliene Scott is interesting and vigorous.—Laurence Reid in New York Review.

Entertainment, story, photography, settings—all good. Acting and technical handling, very good.—Mirror.

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THE STRUGGLE FOR A SOUL BETWEEN LOVE AND HATE

written by
Richard Field Carroll

The production reveals the able direction of Harry McRae Webster, who has provided good settings.—Frances Agnew in Sunday Telegraph.

It is treated throughout in a consistent manner . . . both author and director have handled it skillfully.—Edward Weitzel in Moving Picture World.

A tensely dramatic story, handled in expert fashion.—New York Clipper.

A HIT FROM EVERY ANGLE

Photography and settings are entirely adequate.—New York Review.

Photography excellent.—Exhibitor's Herald.

The lighting and camera work are of excellent quality.—Moving Picture World.

Photography and lighting effects are splendid.—Sunday Telegraph.

Mr. Webster accomplishes with "Reclaimed" what Mr. Shonts achieves with his subway.—Laurence Reid in New York Review.

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"HANDS UP"

with George Chesebro as leading man and Easter Walters, George Gebhardt and Wm. A Carroll in the cast....Produced by ASTRA Written by Gilson Willets Directed by Jas. Horn.

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Eighteen successful serials-
a record unique in the indus-
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Pathé knows the Serial Business
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"HANDS UP"
the New Pathé Western Serial with
RUTH ROLAND
has never been surpassed. Produced by ASTRA; Directed
by Jas. Horn; written by Gilson Willets

Frank Keenan in "More Trouble" Plays the Rivoli and Fannie Ward in "The Yellow Ticket" the Rialto the Week of May 26th!

One of the new Pathé features which you should see—and book

BRYANT WASHBURN
in
KIDDER & KO.

Produced by Diando

Written by M. Ramirez-Torres and John W. Grey

Washburn at his best!

Coming the middle of June

TWO Pathé pictures in these two famous Broadway houses the same week can mean but one thing—that Pathé is offering to the exhibitor absolutely first-class productions gauged from every angle—star, cast, story, direction and box office appeal.

Pathé has promised more—Pathé is giving more—better quality, better value, better service. There are no better pictures on the market today than the new Pathé features. They deserve extended runs in every first-class theatre in the land.

It is highly gratifying to know that many splendid bookings in America's best known theatres give evidence that the most successful exhibitors—North, South, East and West, have not been slow to recognize the Pathé Value.

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A Play That Lives Up To Its Tremendous Title

MORAL SUICIDE

A sensational, vivid depiction of how a man was willing to barter his soul for love of an unworthy woman.

Written and directed by Ivan Abramson

Presented by Graphic Film Corp'n and distributed by

PATHÉ

Stellar cast with John Mason, Leah Baird and Anne Luther

Handled properly an absolute "clean up" for any exhibitor

FIRST - As Usual!

In the Hearst-Pathé News*46
Released June 5th
Vivid pictures showing result of murderous work of Hun submarines on the Atlantic Coast.

Survivors of sunken vessels as they landed after terrible experience.

The map of the zone of terror

In the Hearst-Pathé News Released June 8th:

Exclusive pictures of the American transport **President Lincoln** sunk by German U-Boats

The Hearst-Pathé News

Sees All Knows All

Always First

URE TO HIT THE MARK!

WILLIAM FOX *presents*

GEORGE WALSH
in
The KID is CLEVER

Bristling with electrifying stunts!
Bubbling with fun!

Also these other

Fox Special Features

One a week *52 a year*

JANE and KATHERINE LEE in
"WE SHOULD WORRY"

GLADYS BROCKWELL in
"THE SCARLET ROAD"

PEGGY HYLAND in
"OTHER MEN'S DAUGHTERS"

FOX
FILM CORPORATION

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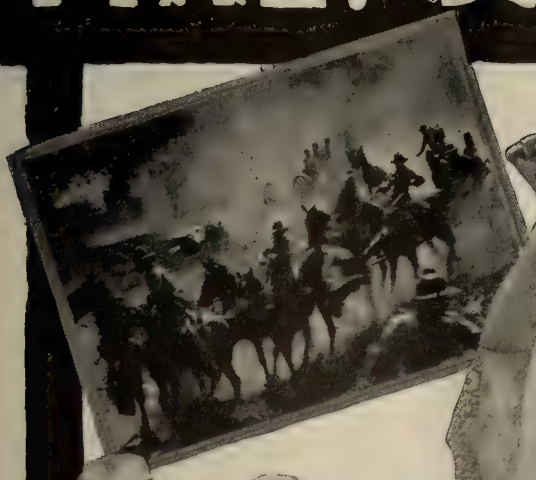

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in a Pulsing Melodrama of the Philippine Insurrection.

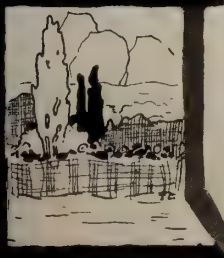
UNDER the YOKE

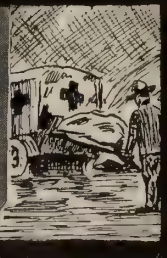
Theda Bara Super-Production.
Direction J. Gordon Edwards.
As Thrilling as "Under Two Flags"
As Romantic and Colorful as "Carmen"

A Timely story of love and the Stars and Stripes.

Book it to-day and start a steady stream

of dollars into your theatre.





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The Prettiest Girls on Earth!

THAT'S WHAT

WILLIAM FOX Presents in HENRY LEHRMAN'S

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"WILD WOMEN and TAME LIONS"
"A NEIGHBOR'S KEYHOLE"
"A WAITER'S WASTED LIFE"

"A SELF-MADE LADY"
"ARE MARRIED POLICEMEN SAFE"
"MY HUSBAND'S WIFE"

ALSO

The Biggest Little Features in the World

BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

"SPITAL ORDERLIES"
"A TALE OF A PIG"
"TONSORIAL ARTISTS"
"THE SUPERINTENDENTS"
"OCCULTISM"

FOX

FILM CORPORATION

6 big winners of 1918
Requested by 5000 Exhibitors

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THEDA

BARA
in
A FOOL THERE WAS

A Theda Bara Super-Production
by Porter Emerson Brown

TREMENDOUS SUCCESS!

The greatest Vampire Play ever filmed-

2 other of the Big Six Bara plays
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"THE TWO ORPHANS"

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FARNUM
in
The BONDMAN

Hall Caine's greatest novel.~~~
A William Farnum De Luxe Production

2 others of the Big Six Farnum plays
"THE PLUNDERER"
"A SOLDIER'S OATH"

A Story that grips and holds and satisfies-

New Prints in 5 reels-
New lithographs, new lobby displays-

REMADE! RE-EDITED! RE-TITLED!

FOX
FILM CORPORATION-

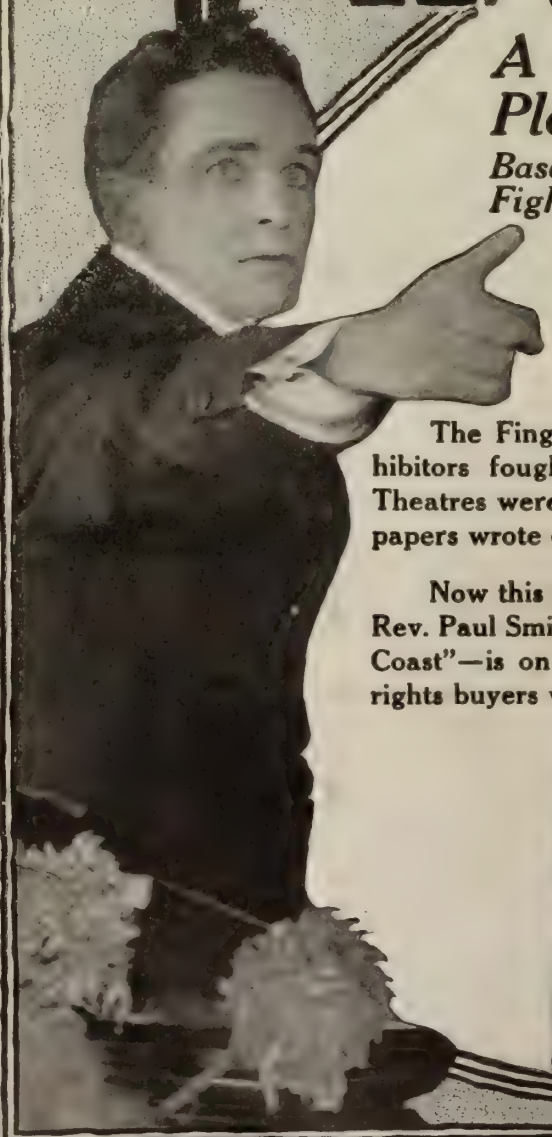
Now Ready For

The Rev. Paul Smith's Own Colossal Film Triumph

The FINGER

A Tense, Dramatic Plea to Parenthood

Based on Rev. Smith's Successful Fight Against the Vicious Barbary Coast



This is the first announcement to buyers. There have been no secret deals with syndicates or individuals. Choice territories *everywhere* are open.

The Finger of Justice is the picture pacific coast exhibitors fought to get. Successful ones coined money. Theatres were jammed. Crowds were turned away. Newspapers wrote columns and columns and columns.

Now this sensational morality drama—the actual story of Rev. Paul Smith's fight that smashed the notorious "Barbary Coast"—is on the open market. Ready now for you state rights buyers who know a triumph when you see one.

State Rights Buyers

of JUSTICE

featuring the celebrated star
Crane Wilbur

Quick action wins this money making picture. Buyers will receive consideration strictly in the order their applications are received.

Remember—this is the picture of the fight that drove vice from San Francisco. Shows vivid views of life on the "Barbary Coast"—the workings of the vicious "system" that took its toll, first in virtue, then in life. Portrays conditions that exist, or can exist, in every sizable city.

Newspapers—civic bodies—clergy—all are one in endorsement of this picture.

WIRE! Don't Wait To Write!

The Finger of Justice presents a sensational opportunity to you who can clinch territorial rights. Delay means sure loss. Get your application in immediately.

If you wait to write, you are taking chances. First application from each territory receives first consideration. WIRE!

ARROW FILM CORPORATION

W. E. Shallenberger, President

Times Building, New York City

YOU SHINE ABOVE THEM ALL!

An open letter to~
CHARLIE CHAPLIN

Good music sounds sweeter the second time it is heard, and critics say that no book is worth reading, if it cannot be read twice.

To enjoy anything more the second time it is seen, is sure proof that you have looked at a masterpiece. Because it was a masterpiece, the Public went to see Joseph Jefferson in "Rip Van Winkle," year after year for over twenty years. Thats why they want to see you in your early productions;~ and thats why we have called them the

26 CHARLIE CHAPLIN MASTERFILMS.

-and they are having an overwhelming success.

W·H·PRODUCTIONS CO.
71 WEST 23rd St NEW YORK

"A SURE THING GAMBLE!"

FOR THE EXHIBITOR~

We advertise the old titles, together with the new, so that the Public will Know how good they are!

26 CHARLIE CHAPLIN MASTERFILMS

ONE AND TWO REEL RE-ISSUES

With the exception of the first release, the advertising matter of these Chaplins bears the ORIGINAL TITLES. That one error has since been rectified.

THEY MADE HIM FAMOUS, THEY WILL MAKE YOU PROSPEROUS!

W·H·PRODUCTIONS CO.

71 West 23rd St Phone Gramercy 3027 NEW YORK

Goldwyn Pictures

"MAE MARSH'S BEST WORK SINCE 'The BIRTH OF A NATION.'"

THIS is the verdict of *The Chicago Journal* on the most powerful dramatic story Goldwyn has thus far given this famous and beloved little star.

Mae Marsh in ALL WOMAN

by E. Lloyd Sheldon *Directed by Hobart Henley*

is hailed by the trade press and by the critics in all cities where pre-views have been held as having the greatest picture of her career—bigger than all of her previous Goldwyn successes. "All Woman" is described as an elemental story containing "the emotions that will be recognized by millions." Released everywhere June 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

THE GIRL WHO FOUND A FORTUNE *in a* BATHING SUIT

HERE you have the liveliest and the best of all the Goldwyn Mabel Normand screen productions—charming, fascinating, appealing and filled with fun, romance and the doctrine of "business with pleasure."

You can advertise this as "the perfect 36" of screen dramas, or as "the romance of a perfect fit" and the crowds will flock in to see one of the screen's greatest favorites

MABEL NORMAND *in* The Venus Model

by H.R. Durant *Directed by C.D. Badger*

Better than "Dodging a Million;" snappier than "The Floor Below;" more appealing than the patriotic "Joan of Plattsburg;" by all odds the best thing Mabel Normand has done in the past five years. Released everywhere June 16.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

90,000,000 AMERICANS NEED LAUGHS!

THE popular heroes of the home in times like these are the men who can lighten the burdens of the nation with fun and laughter-making stunts. People, hearing depressing news, desire the reaction obtained from humor and lively music.

On the screen the great diversions are found in comedies. The unique, happy personality challenges instant attention and wins popular affection. This explains why hundreds of exhibitors have hastened to sign up our newest American fun-maker

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a year — *Every Second Monday*

Two reels of joy and cleanliness at attractive prices. A happy-go-lucky, wonderful hero; always young and beautiful leading women and nearly always a flock of America's youngest and loveliest girls. The first five "Smiling Bill" Parsons Comedies are: *"Bill's aby," "Bill's Predicament," "Birds of a Feather," "Mat hing Billy"* and *"The Widow's Might."* Wire or write at once to your nearest Goldwyn office for the finest short feature to strengthen your summer bill.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

THE EIGHTH ANNUAL CONVENTION NUMBER

of the MOVING PICTURE WORLD will be a *bigger, better* and more valuable medium for the conservative buyer of advertising space than any other previous numbers we have yet published.

The SPECIAL will be known as a *Publicity Number* and dated July 20th. All copy intended for this issue must be in our New York Office no later than July 3rd.

Expert attention will be given to special printing jobs and layouts.

You should reserve your space now as the *big number* is only four weeks ahead of you.

There will be no advance made in the advertising rates for the *Publicity Number.*

Everybody connected with the industry will have and hold as a lasting reference, a special issue of the most dependable trade paper

THE MOVING PICTURE WORLD

TO CONTENTS

Advertising for Exhibitors....1708
Advertising Aids for Busy Managers....1759
Affiliated Begins Soon, Says Pettijohn....1696
Airdomes Go Well Near Mother Theater..1751
Allen's Program Shift, Wide Interest in..1689
At Leading Picture Theaters....1697

"Bondsman, The" (Fox)....1756
Business and the Box Office....1688

Canadian Exhibitors Choose an Organizer..1694
Chicago News Letter....1719
Chapin, Benjamin, Dead at Forty-Four....1699
"Claw, The" (Select)....1756
Critical Reviews and Comments....1754

Detroit Trade News....1744
Don't Forget Flag Day Is June 14....1726

"Eleventh Commandment, The" (Advanced)..1754
Exhibitors Should Watch Income Tax Returns....1692

Facts and Comments....1687
Famous Players Announce a Find....1701
Film Exporters Form an Association....1698
"Find the Woman" (Vitagraph)....1754
"Firefly of France, The" (Paramount)....1756
First National Gets Pershing's Crusaders..1726
"Fool There Was, A" (Fox)....1756
Fox Managers Hold Fourth Convention....1701

Gerard Film Has Dallas by the Ears....1695
Goldfish Finds Exhibitors Optimistic....1697
Grant, Lawrence, Bears Likeness to Kaiser..1704

"Her Final Reckoning" (Paramount)....1755
"Hit-the-Trail Holliday" (Artcraft)....1756
Hodkinson, W. W., Not in New Concern....1702
Hodkinson Optimistic on Return from Trip..1725
Hoffman Retires from Foursquare....1700

Holcomb, Willard....1720
Hutchinson Offers Big Money for Scripts...1725

Irving, George, Joins Goldwyn....1700

Jones a Believer in War Films....1724

"Kidder & Ko" (Pathe)....1755

"Last Rebel, The" (Triangle)....1757
List of Current Film Release Dates, 1766, 1768, 1770, 1772
Little Christopher Discovers the Show Business....1688

"Madame Sphinx" (Triangle)....1756
Manhattan Social Holds an Active Session..1693
"Man Hunt, The" (World)....1754
Manufacturers' Advance Notes....1730
Marion, Frank, Returns to United States..1691
Marsh, Mae, Philosopher....1726
Maypole Ordinance Is Referred Back....1719
Minneapolis Exchanges, Another Shift in..1749
"Model's Confession, The" (Universal)....1756
Motion Picture Educator....1706
Motion Picture Photography....1715
Motion Pictures are Essential to Victory...1690
Motion Picture Exhibitor, The....1693
Music for the Picture....1717

Nashville Fights for Sunday Shows....1696
National Association Chiefs Confer....1723
New England, Trade News in....1743
News of Los Angeles and Vicinity....1721
Normand, Mabel, Meets Mrs. Wilson....1699
North Carolina Ignores Boston Session....1696

"Only Road, The" (Metro)....1755

Pathe Exchange Declares a Bonus....1702
Perret to Make Patriotic Series....1725
Photoplaywright, The....1711
Pictures and the Law, The....1704
Projection Department....1712
"Purple Dress, The" (General Film)....1757

Ragland Goes to St. Louis for Select....1702
Rambles 'Round Filmtown....1727

St. Paul and Minneapolis Form Locals....1693
San Francisco, Co-operative Booking Organized in....1752
Select's Eastern Managers to Meet....1725
Sherry to Distribue De Luxe Pictures....1724
"Shackled" (Paralta Plays)....1755
Short Shift for Meddlesome Teachers....1694
Sinnott to Open Sherry Exchanges....1724
"Smashing Through" (Universal)....1755
"Social Quicksands" (Metro)....1755
Soldiers, Would Give Free Admision....1699
Spokane Studio Begins Production....1753
"Spoiled Girl, The" (Edison)....1757
Spokes from the Hub....1705
State Rights Department....1740
"Stolen Orders" (Brady)....1754
Sunday Law, Court Won't Interfere With..1700
Sunday Shows, Great Need of, in Sharon, Pa....1747

Texas Trade News....1750
Toronto Trade News....1748
Tourneur Pays Respect to Star System....1689
"Tucson Jennie's Heart" (General Film)..1757

Universal to Make Films for Government..1724

War Stamp Drive by Baltimore Theaters..1745
Washington, D. C., Trade News....1746
Western Joins With United, Limited....1723
Whiteside to Make Patriotic Picture....1700

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co....1769

CHAIR & SEATING MFRS.
Steel Furniture Co....1764

ELECTRIC & MECHANICAL EQUIPMENT.
Amusement Supply Co....1771
Central Theater Supply Co....1763
Hertner Electric Co....1764
Northwestern Electric Co....1773
Porter, B. F....1773
Swaab, Lewis M....1760
Typhoon Fan Co....1769
United Theater Equip. Corp....1775
Universal Motor Co....1761

FILM EXCHANGES.
Film Exchange, The....1764

LENS MFRS.
Bausch & Lomb Optical Co....1774
Gundlach Manhattan Opt. Co....1769

LOBBY DISPLAYS.
Kraus Mfg. Co....1762
Newman Mfg. Co....1761

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories....1765
Duhem M. P. Co....1771
Erbograph Co....1780
Evans Film Mfg. Co....1762
Gunby Bros....1760
James Laboratory....1761
Rothacker Film Mfg. Co....1763

MFRS. OF MOVING PICTURES.
Affiliated Distributors, Inc....1667
Arrow Film Co....1678-79
Broadway Star Features....1663
Committee on Public Information. Colored Insert
Diamond Film Co....1662
Essanay Film Mfg. Co....1639, 1660
Famous Players-Lasky Corp....1644-45
First Nat. Exhib. Circuit, Inc., Colored Insert, 1655-56
Fox Film Corp....1674-77
"Geezer of Berlin"....1654
General Film Co....1661
Goldwyn Distrib. Corp....1682-84
Griffith, D. W....1646
Haworth Pictures Corp....1761
Jewel Productions, Inc....1638
J. Frank Brockliss, Inc....1657
Metro Pictures Corp....1647-50
Mutual Film Corp....1652-53
Paralta Plays, Inc....1659
Pathe Exchange, Inc....Colored Insert, 1671-73
Select Pictures Corp....1668-69
Sherman Productions....1666
Triangle Distrib. Corp....1651
Universal Film Mfg. Co....1640-43
Webster, Harry McRae....1670
World Film Corp....1664-65
W. W. Hodkinson Corp....1658
W. H. Productions Co....1680-81

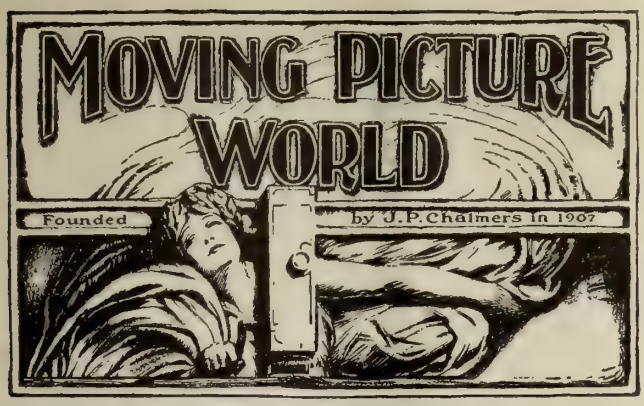
MISCELLANEOUS.
Anti-Censorship Slides....1771
Automatic T. S. & C. R. Co....1764
Bioscope, The....1763
Cine-Mundial....1780
Cinema, The....1771
Classified Advertisements....1765
Eastman Kodak Co....1773
Harvey, Geo. L....1764
La Cinematografia Italiana....1773
Moore, Wm. N....1769
M. P. Directory Co....1771
M. P. World Circulation Coupon....1771
M. P. World Convention Number....1685
National Ticket Co....1764
Our-Boys-in-France Tobacco Fund....1760
Richardson's M. P. Handbook....1780
Robinson, T. L., & Co....1764
Screencraft....1771
Stone, A....1760
Williams, A. F....1762
Woodstock Typewriter Co....1763
W. H. Rhodes Film Co....1763

MOVING PICTURE CAMERAS.
Burke & James, Inc....1764
G. Gennert....1769

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co....1762
Marquette Piano Co....1762
Seeburg Piano Co....1773

PROJECTION MACHINE MFRS.
DeVry Corp., The....1769
Enterprise Opt. Mfg. Co....1763
Power, Nicholas, Co....1776
Precision Machine Co....1767

PROJECTION SCREEN MFRS.
Gold King Screen Co....1773



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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

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Canada ..... 3.50 per year
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DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 22, 1918

Facts and Comments

JUNE 14 is "Flag Day," that date being the 141st birthday of Old Glory. Every exhibitor should take this opportunity to impress upon his audience the sacred nature of the Stars and Stripes and what its significance is to the world at this time. Born amid a struggle for freedom from oppression it has ever been the emblem of Equality of Man, liberty for the individual and righteousness among nations. Now it is leading armed hosts in the great battle for the Democracy of the World. When, by the grace of Almighty God, peace shall finally prevail, the principles for which it stands shall fill the hearts and actuate the minds of all Mankind. Let us, then, make the day a day of exaltation.

* * *

THIS issue of the Moving Picture World prints letters from men high in the councils of the Nation on the subject of the essentiality of motion pictures, should leave no doubt in our minds as to where this industry of ours stands in the great scheme of war. We believe that the utterances of these high officials reflect the true sentiment and intentions of those who have been chosen to guide our Nation through the great emergency which we now face. While it has been the desire of all men in the trade to do their utmost to aid in the conduct of the war, it is not possible for us to do more. Let us prove that we appreciate the confidence which is reposed in us.

* * *

WE would suggest to our esteemed contemporaries that they can serve the interests of the trade best by dropping the bone of controversy as regards Major Funkhouser, once Chicago censor. The Major has been relieved of his duties as censor and the work is being conducted by others, and that's an end to it. Nothing will serve better the desire of a certain coterie to have him restored to his old job than this continued nagging that some trade papers are indulging in. Suppose we drop it?

* * *

ONCE more the question of taxation is before the country. Beginning June 6 a Congressional committee began its work of securing data from the various industries in an effort to learn how the additional tax could be laid to the least discomfort. More money must be raised and none can expect to escape the inevitable and very necessary increase. The only question to be decided is how it shall be imposed. It is understood that the National Association of the Motion Picture Industry has made arrangements to be adequately represented before the Congressional committee. Just what has been decided to recommend we have not been informed; nevertheless we feel constrained to venture our opinion on the subject, which is this: Any tax that may be placed upon the industry must, finally, be paid by the public in increased prices of admission. This will be true even though the levy be directed against film footage or profits of manufacturers or distributors. This being the case, why is it not better to place the tax directly on admissions and have done with it. This method is better because it is simpler; it will not affect in any particular the schedules of prices for service or the cost of production; it will be easier to obtain because it will be collecting a small sum from many people. We know, when we advance this method, that our readers who are the exhibitors will feel that we should not advocate placing the burden of taxation upon them, but we would remind them that, no matter where it may be originally placed, they will have to pay it eventually, so why not pay in the first place. Still, they should remember that it is not a case of paying, but only of collecting—it is the public that pays. Following this theory we suggest that a fair and equal pro rata tax on admissions, including all theaters and places of amusement, will be paid by the patrons thereof for the purpose of winning the war without complaint. Think this over.

Little Christopher Discovers the Show Business

By Edward Weitzel.

What Tradition Teaches.

HISTORY tells us that Christopher Columbus discovered America in 1492. Little Christopher discovered the show business in 1918. The records also make it clear that hundreds of years before the ships of the Italian adventurer sighted the western world the show business was known to the ancients and has kept pace with the march of civilization down to the present day. Recognized as a specialized branch of commercial activity, the man who undertook to exchange his particular brand of amusement for the coins of his own particular public has always been forced to use his best wits in mastering his business.

There never was and never will be any other road to success. No one else can run his show business for him. He must be a natural born showman to begin with and must develop his gift by every means in his power.

Showmanship and the Screen.

The successful men in all branches of the moving picture business today are showmen.

Either by instinct or training they started on the right track and have learned by practical experience how to satisfy the wants of the public to which they cater. The wide point of difference between their occupation and that of the ordinary business man, whether engaged in the manufacture of pictures or their exhibition, is that every photoplay is a separate proposition, and requires its own special touches of showmanship in the making and also in the advertising on the part of both the maker and the exhibitor.

Every detail of running a picture theater comes under the head of showmanship, and the real showman buys the best product for the needs of his theater and proceeds to market it as his own skill and experience dictates.

This condition existed long before the editors of certain trade papers learned there was such a word in the amusement world as showmanship and announced their discovery with a flourish of trumpets worthy the achievement of Columbus himself.

These little Christophers are now so pleased with themselves that they will talk of nothing but the wonders of their new discovery.

It is, of course, quite within their province to publish every useful hint for the exploiting of pictures they can devise or annex. Some one may benefit by it; but there are men in all branches of the industry who had a thorough training in showmanship before any of the trade papers recognized its importance, and who must regard the attitude of these complacent Columbuses with the amused tolerance granted a child with a new toy.

A Primer on Showmanship.

Show business is the trade name for every form of amusement enterprise.

Showmanship is the art of making money out of the show business.

Every detail of manufacturing and exhibiting the moving picture comes under the head of showmanship.

Every moving picture presents its individual problems to the author, the director, the producer, the advertising staff of the producer and of the exhibitor.

Highly developed natural ability, assisted by brains, education and untiring effort, are absolutely essential to success in any and all departments.

Time was when a certain element interested in the screen resented the entrance of showmen who had received their training in the older amusement field—the stage. That day has passed.

Time was when money could be made out of the moving picture by producers and exhibitors who were not showmen. That day also has passed.

Showmanship is not the art of deceiving the publice, but of gaining its confidence. P. T. Barnum was a great showman, and made a fortune out of his circus because he had what his posters called for—the best show on the road.

Showmanship enables the manager of a play or the maker of a moving picture to turn out an attraction that will please the public and roll up big profits, although the critics and reviewers damn it most cordially.

Showmanship built the beautifully designed motion picture houses all over the world and dictated the policy of giving the spectator more than his money's worth in excellent amusement among refined surroundings.

The above primer is not for the enlightenment of the well informed exhibitor.

It is for Little Christopher and his kind.

Interesting Facts About a Showman.

Your true showman is among the most wideawake individuals alive.

He is capable of doing his own thinking.

Give him the facts and he'll work out his own deductions.

His knowledge is 50 per cent. tradition and 50 per cent. initiative.

He knows that the moment he tries some advertising scheme just because the other fellow used it he is slipping back.

He does not book pictures to please himself—or his wife's mother.

He does not bother his head about a few technical errors of lighting or some minor slip of direction provided the human interest of the story is so strong that the spectator fails to notice the defects.

He does not rely solely upon the opinion of the talkative patron, who stops every time he leaves the theater and tells how much he likes or dislikes the picture he has just seen.

Neither does he make it his business to find out the sort of picture his patrons enjoy the most and then book this one class all the time.

He believes in constructive booking as well as in constructive criticism.

Business and the Box Office

By Epes W. Sargent.

TOO many managers appear to be considering their box office slips as units. A certain film production takes in a certain amount of money, the profit or loss therefrom in so many dollars and cents. This is beautifully simple, but the real proposition is far more complex. Often the film showing an apparent profit may entail a loss, and a seemingly losing film may be the cause of an increase in business attributed to another film.

Let it be supposed, for instance, that the manager is over-persuaded by some independent film salesman to put in a sensational subject. Perhaps he may be shown other box office statements to prove that the

film has made money elsewhere. He shows the subject and the box office report records an additional hundred dollars on the day. The next day he plays a program offering and takes a loss of twenty dollars. The natural inference is that the sensational picture made a hundred and the other lost twenty. But as a matter of fact the sensational picture is directly to be charged with the loss of the twenty dollars the following day. It made a hundred dollars on the day, but it brought to the house only a percentage of the regular patronage. The rest was supplied by the sensation seekers, and the established clientele stayed away not only on the day of showing, but perhaps for many days thereafter. In reality the objectionable film may have cost the management five hundred dollars instead of making a profit of one hundred. More than that, the films which follow and which show varying losses may really show a profit in the long run in that they restore the confidence of the regular patrons and bring this business back.

It is perhaps only natural for the manager to argue that what is wanted is sensation. He took a profit on that and lost it on clean films. He is tempted to book in other odorous productions, and presently his business is shot to pieces because he cannot keep on increasing the sensation. He argues that people are tired of film, though in reality it is merely that he cannot hold his sensation-seekers and cannot draw the more respectable and more lasting patronage back.

To correctly read the box office statement the statements for the week preceding and the month following must be read as well. It is only by reading in relation to other days that the true figures are arrived at. Even a special feature wholly unobjectionable may react on the box office statements for a week following, and this loss must be charged against the feature and subtracted from the apparent profit on the day if proper judgment is to be formed. This is not an argument against the so-called super-features, but merely a plea that the regular subjects shall not be blamed for the falling business which generally follows. It is probable that the net gain will still show a profit, but in booking films do not be guided by the box office statement for the day, but charge against that the lesser business that will follow, and then figure about how much a special will really bring into the house. Specials are necessary and even valuable in building eventual business, but do not credit them with profits really obtained at the expense of the average product.

It may be figured even more closely. If you sell a film for twenty-five cents to a patron who usually takes in two fifteen-cent shows, you have lost five cents instead of gaining a quarter. Look at it in that light.

Exporters Should Organize

AN attempt is being made to organize motion picture exporters, a meeting for that purpose having been held at the Hotel Astor on June 6. The effort should succeed because there is great need for such an organization. Through the abnormal conditions caused by the war the world trade in motion pictures has become centered in New York instead of London. Insofar as the product of the United States is concerned this status should be maintained always. In the past transportation facilities have not favored American exporters, but we shall have a merchant marine after the war, plying to every port in the world, and it will be up to American manufacturers to sustain it. Consequently the motion picture trade must prepare to deliver its export business to American bottoms when that time comes. This cannot be accomplished if nothing is done between now and the time when peace shall be declared.

Tourneur Pays Respect to Star System

Producer Draws Contrast Between It and the Plan of Independent Selection to Advantage of Latter.

MAURICE TOURNEUR, who has just launched his own producing organization, is a firm believer in the big opportunities now offered the independent film maker.

"The star system of today is fast proving its fallacy," declares Mr. Tourneur. "Consider the problem of the producer with a chain of stars. He must manufacture films regularly, using these stars at systematic intervals, in order to succeed. It is natural that the stars are alloted certain roles to which they have shown themselves fitted. From two and three to twenty stars must be fitted, and there is no time to study a player's possibilities.

"Thus these stars come to get stereotyped stories, providing them with essentially the same characters. This is dangerous from many angles. Except in rare instances film fans tend to lose interest in stars who keep on playing upon the same string. Screen patrons come to be familiar with the stories and they know just what is likely to happen in their working out, so that all novelty is gone. All this spells the ultimate eclipse of the star in question.

"Today the star has no substantial hold upon his or her following. A series of three bad pictures can send a star sliding downward rapidly, while one or two unusual vehicles will pull a star back into popularity. This has been demonstrated a dozen times this year. It all goes to show the insecurity—steadily growing—of the star system.

"Don't think that the stars do not realize all this themselves! Note how they change leading men and leading women with each production, hoping to gain some novelty in this fashion.

"The independent producer, on the other hand, can afford to select the star to fit his photodrama or to produce his film play as he feels it should be produced. He can put time, undivided attention and care into his efforts as against the machine-made productions of the star system."

Mr. Tourneur, in speaking of the steadily advancing prominence of the director, says: "The charge is made that to substitute the prominence of the director in place of the player is but to shift stars, and is therefore no cure for the star system evil. This is obviously not true. The director is the man who paints the dramatic picture. Give him a bigger canvas and recognition and he will do bigger things; but make him paint around the limitations of a certain player and you curb him, stunt his growth and prevent his development.

"Let us not forget that the director and the scenario writer must be the big factors of the photoplay's future."

Mr. Tourneur is now completing his first independent production, "Sporting Life," adapted from the famous Drury Lane melodrama.

Wide Interest in Allen's Program Shift

Ben Cronk Declares There Are Distinct Advantages to Downtown House in Starting Week on Saturday.

UNUSUALLY wide interest has been aroused in Canada over the adoption by the Allen theater, Toronto's new downtown theater, of the policy to start its weekly programs on Saturdays instead of Mondays. Belief in the advantages of the arrangement is expressed strongly by Ben Cronk, of the Allen theater interests. According to Mr. Cronk these advantages consist of increased advertising for a new picture, better Monday business, a plan that is entirely different from that of any other theater; greater prominence for reviews in the newspapers, and a general lead of one day over all other theaters.

Mr. Cronk declares that the difference in business and otherwise during the first week or two after the new policy was put into effect immediately justified the change in system. He secured good reports in the Monday newspapers and the Monday business proved to be better than usual. A great many people saw the new pictures on Saturday, of course, and these people talked about the pictures on Sunday. This word of mouth publicity was supplemented by large advertisements in the Saturday and Sunday editions of the papers; the reviews in Monday's papers carried large headlines because there were no other theater reports.

Motion Pictures Are Essential to Victory

McAdoo, Hoover, Creel and Garfield Give Authoritative Expression to Their Belief That the Screen Serves a Necessary Purpose

DESPITE the fact that in every other belligerent country theatricals in general and moving pictures in particular have not been disturbed save for necessary control and taxation, there have been persistent rumors that the Government would, sooner or later, decide that the screen in America is not essential to victory and that, ultimately, picture theatres would be closed and the production of films would be curtailed, if not entirely prohibited. These reports have prevailed despite the high praise and appreciation President Wilson has publicly rendered to the good work already done, not alone in direct support of the war, but in spreading the gospel of Liberty in patriotic films as well as in inestimably valuable aid that has been given by the motion picture industry in advancing three Liberty Loans, the Red Cross and Knights of Columbus Drive and promoting the sale of Thrift and War Savings Stamps.

Charles Hart, director division of films, Committee on Public Information, undertook recently to get a direct expression of opinion from George Creel, chairman of the Committee on Public Information; and Mr. Creel, in turn, sought opinions from Secretary of the Treasury McAdoo; Herbert Hoover, director of food administration, and Dr. Harry A. Garfield, director of fuel administration, bearing upon the usefulness of films as a war essential.

Copies of these opinions, as expressed in letters to Mr. Hart and Mr. Creel, should bring assurance to everybody concerned in the industry that there will be no disturbance of the present situation during the war.

June 7, 1918.

Mr. Charles Hart,
Director Division of Films,
Committee on Public Information,
Washington, D. C.

My dear Mr. Hart: This is an acknowledgment of your letter, calling my attention to the growth of a movement against the continuance of the motion picture theaters on the theory that it is non-essential. As you know, my own views are not only definite, but a matter of record.

I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment. The motion picture industry as a whole has put itself squarely behind the Government and at the disposal of the Government, and I cannot speak too highly of the importance and effectiveness of its services.

Because I do not wish to speak out of my own experience entirely, or in any manner to run counter to the policies of other Governmental divisions, I took the whole matter up at once with Secretary McAdoo, Dr. Garfield, and Mr. Hoover, and I inclose you copies of their letters.

Believe me, very sincerely,

GEORGE CREEL, Chairman.

THE SECRETARY OF THE TREASURY,
Washington, May 25, 1918.

My dear Mr. Creel: I have your letter of the 23d of May, informing me that a movement is sweeping over the country to close moving picture theaters on the ground that they are non-essential.

I am amazed that such a movement should gain any headway. While there have undoubtedly been many harmful moving pictures displayed in the past, and while it is probable that some of this kind of pictures are still being displayed, I consider the influence of moving pictures, particularly during the war, a beneficial one. The people of the country who are working at high pressure to win the war need some form of recreation, and to a vast number of our people moving pictures are the only form of recreation within their means.

The majority of the moving picture theaters of the country have placed themselves unreservedly at the disposal of the Government for the furtherance of Liberty Loans, War Savings, and other Government movements, and deserve the thanks of the country for their patriotic attitude. I should look upon it as a misfortune if moving pictures or other clean forms of amusement in America should be abolished.

Sincerely yours,
W. G. McADOO, Secretary.

UNITED STATES FOOD ADMINISTRATION,
Washington, 25 May, 1918.

George Creel, Esq., Chairman
Committee on Public Information,
Washington, D. C.

Dear Mr. Creel: I would say that at the present moment there is no necessity to close the moving pictures as non-essentials. To me, non-essentials are all relative to our necessities. I believe it is essential to get all of the labor in the United States who have mechanical or agricultural training back into these callings.

This does not at all imply that the moving pictures should be closed down; in fact, they are educational and they have great value from a moral point of view. War does not imply the abolition of recreation—so long as it is not wasteful of national resources.

Long before the movies are closed they should be given ample opportunity to engage women for such of the work as is now carried on by men who can be replaced. That is, all such people as ushers, ticket-selling people and so on, can quite properly be replaced by women. So far as I know, none of the countries at war has found it necessary to go farther than this. Yours faithfully,

HERBERT HOOVER.

UNITED STATES FUEL ADMINISTRATION.
Washington, D. C., May 29, 1918.

Mr. George Creel, Chairman
Committee on Public Information,
Washington, D. C.

My dear Mr. Creel: So far as I have any personal conviction in the matter, I am frank to say that I consider the motion picture, properly controlled, as having distinct educational value, and as well being a legitimate amusement which I see no present need of the Government curtailing.

Yours very truly,
H. A. GARFIELD, United States Fuel Administrator.

EALAND OF DETROIT VISITS TORONTO.

A visitor in Toronto film circles on Memorial Day was Manager Ealand of the Orpheum and Regent theaters, Detroit. Mr. Ealand is a native son of Paris, Ontario, and on a visit to his home he came on to Toronto to inspect local theaters. Comparing notes with local downtown exhibitors, he was surprised to find that pictures which had proved disappointments in Detroit had gone over big in Toronto and vice versa. It was explained that the fact that Canada had been at war for almost four years had probably made a difference in the tastes of the people of Toronto and other Canadian cities.

GERALD GRIFFIN OUT OF HOSPITAL.

Gerald Griffin, the "veteran globe-trotter," has returned to his work at the Metro studio in the preparation of the five-act feature comedy-drama, "Both Members," starring Francis X. Bushman and Beverly Bayne. Mr. Griffith has been at Misericordia Hospital, New York, for several days, and was even "congratulated on his death," but has emerged feeling better and younger than ever. When his work in the Bushman-Bayne feature is finished, Mr. Griffin will go to his summer camp in Maine, to rest up for another season's activities.

Frank Marion Returns to United States

Representative of Public Information Committee Tells of the Educational Work Accomplished in Spain and Italy in Half Year

FRANK J. MARION of the Kalem Company, who was sent to Spain and Italy last November as special representative of the Committee of Public Information to secure the distribution and exhibition of American motion pictures in those countries, has returned to New York. Mr. Marion arrived at an American port on Saturday, June 1, and immediately joined his family, from whom he had been separated for nearly seven months. The real purpose of his return was his desire to make the acquaintance of a new daughter who arrived during his absence. He was pleased to find the young lady in the best of health, whereupon he proceeded at once to Washington to report to George Creel, chairman of the committee under which direction he is working.

On his way to Washington Mr. Marion stopped over in New York a day and was seen at the offices of the Kalem Company by a representative of the Moving Picture World, to whom he related many interesting incidents of his work abroad. Regarding his official business Mr. Marion spoke in a very guarded manner, as much of the work of the Committee on Public Information is not available for publication, but he was able to say that all Spain was being entertained by motion pictures made in the United States and that the people enjoyed them immensely.

"I had considerable difficulty at first," said Mr. Marion, "in getting my campaign started, but once the ice was broken things moved rapidly. Spaniards like our pictures and the only signs of disapproval came, I am convinced, from German propagandists, who now and again, hiss when the Stars and Stripes are shown.

"My best effort and the one of which I am most proud was in gaining the approval of the Catholic Educators in Spain, who have encouraged the showing of American pictures in many of their schools throughout that country.

"In addition to handling all the American film used in Spain I also had charge of the news service, sending out a certain number of words each day, which made the job a fairly considerable one. One difficulty that I had to overcome was to get the right kind of material in both films and news. Some pictures were being shown commercially in which a character in army or navy uniform portrayed a disreputable part, such as would tend to disgrace the uniform. Because of this we were compelled to advise a strict censorship over pictures intended for foreign use.

"I must say one thing, though, President Wilson is the biggest man in the world with the Spaniards. Every word coming from him is printed in the Spanish press and the people read it with avidity. It is truly remarkable. In fact, wherever I went I found that our Chief Executive was held in reverence and everyone conceded that he was right in his conduct of the affairs of the United States in this war."

Mr. Marion spent some time in Italy, where he went to establish a film and news service similar to that he had built up in Spain, but he said that the task of directing the service for both countries was beyond the capabilities of any one man, and finally confined his efforts to the Spanish service.

It was Mr. Marion's good fortune to get to the front in several sectors of the battle line in France and he related a number of personal experiences and observations. He was also in Paris during the great air raid when some sixty German bombing machines flew over the city. Of the last incident he said:

"I do not expect again in my life to pass through such a

An Open Air Show of American Pictures in Seville, Spain, During "Feria," the Great Spring Fiesta.

terrifying experience as the German raid on Paris. Life in the front line trenches is a Sunday school picnic in comparison. There you are, sitting in the dark, for all lights are extinguished; you can go nowhere, nor do anything—you just sit and wait, the bombs bursting all about you, and not knowing but that the next one may hit the building in which you may be for the time sheltered. It is more like a terrific thunderstorm than anything else I can imagine, with the exception that there is no rain. There is nothing you can do; no way to retaliate, so you just sit still and wait till it is over. In the trenches you know where the shells are coming from and you have some measure of protection; you also know that our side is giving the enemy as good as he sends, but when the bombs fall from the sky all about you in the darkness, there is nothing you can do. I'll take the trenches for mine every time if I have a choice in the matter."

Much that Mr. Marion said of the efforts being made to get motion pictures of military activities in France cannot be printed here, but he insisted that very different methods would have to be adopted before the right kind of pictures could be obtained. He intimated that it had been impossible to have a cameraman at the right spot when big things happened, but that this trouble was now being remedied. Camermen are not plentiful for the work. "The big things may have to be put on back of the lines just as we put them on here," said Mr. Marion. "A story must be written and the picture must be directed by regular directors who know their business, making the cameraman responsible for photography only. Such scenes as marching troops, construction work and artillery operations are already stale and something more substantial must be secured. This kind of material cannot be obtained by cameramen in the front lines."

Mr. Marion spoke enthusiastically of the work being done by the Y. M. C. A. in providing motion picture shows for the soldiers back of the lines. He said that the service was remarkably good and that the soldiers were making the most of the opportunity afforded. All troopships, he said, were fully equipped with machines and pictures and plenty of entertainment was provided for the men going over there. American pictures were the rule, he said.

Just how long he will remain here Mr. Marion was unable to say. He left for Washington Tuesday night to report to the Committee on Public Information and was greatly pleased with the support given his work and the great enthusiasm of George Creel and his associates in pushing every phase of its activities.

F. R. HIRSCH JOINS THE MARINES.

Among the younger film reviewers who meet in the different projection rooms of the metropolitan producers to report on the chances that coming film releases have of making a hit with the public, F. R. Hirsch, of the New York Dramatic Mirror, has become popular with his fellow-newspapermen and with the trade by his gentlemanly personality and pleasing address. On May 1 he celebrated his twenty-first birthday and made a resolution not to wait to be drafted, but to enlist. The branch of the service he chose was the Marines. At his first examination he was not quite acceptable, but the difficulty was not important, and as he was so clearly the kind of young American most wanted in that select branch of the service, the medical officers took interest in him and instructed him to take certain developing exercises. He quickly made such progress that they were glad to enroll him and he has been sworn in and is awaiting a final call to join. Mr. Hirsch will be missed in New York while he is away on duty.

GILSON WILLETS IN NEW YORK.

Gilson Willets, widely known as a novelist, world traveler and scenario writer of the Pathe forces, has returned from Los Angeles, where he has been preparing the story of the new "Hands Up" serial, starring Ruth Roland and George Chesebro, and where he witnessed the filming of the first episodes of this hot weather tonic which Pathe will release in midsummer.

As a scenario writer Mr. Willets has many successes to his credit, among them the first motion picture serial, "The Adventures of Kathlyn." He began his literary career at the age of nineteen and at twenty-one published his first book. In search of literary material he has traveled in all parts of the world.

Mr. Willets comes of an old colonial family. His ancestor, Thomas Willets, was first mayor of New York in 1665.

Exhibitors Should Watch Income Tax Returns

Joe Brandt, Back from Long Trip, Brings Interesting Observations on Some Things That Came Under His Eye.

JOE BRANDT, general manager of Universal, returned May 31 from an extended trip around the country, as a result of which he has issued a warning to exhibitors to be more careful in compiling their receipts and disbursements in order that they may avoid trouble when they are called upon by the government to make income tax return.

"I was amazed," said Mr. Brandt, "to find the number of exhibitors who are paying absolutely no attention to their receipts and expenditures. All of them are checking their theater receipts very carefully in order that they may make proper war tax returns. But in doing this they seem to overlook the fact that the government also is in the market for income taxes.

"I don't say this in a spirit of criticism, but rather to keep the exhibitors out of trouble later on. During my trip I visited numerous of them, and when I found a man not keeping the proper books so that at a glance he would know exactly his net income I showed him how to do it. From my superficial investigation there must be thousands of exhibitors who will not be in a position to render the proper income return unless they start immediately to put their house in order. They have reached the point where they must understand that a bookkeeper is not a luxury, but is an absolute necessity."

As the exact opposite to the conditions Mr. Brandt found in numerous theaters he cites the case of Mr. Blackwell, an exhibitor of El Dorado, Kan. Mr. Blackwell is a successful exhibitor. Just the appearance of his theater would prove that. His books are in such condition that at the end of every day's performance he can tell the exact amount of his profit and loss, and by carrying the total forward from the first day of the year, he knows just exactly where he stands. By this system, on the night of December 31 next, Mr. Blackwell will be able to make his income returns to the government with the absolute assurance that it is correct in every detail.

Blackwell Has Special Checks Printed.

Mr. Blackwell has carried his efficiency even farther. He has caused his bank to have special checks printed for him in a manner that makes them an absolute receipt for everything that goes with every picture he shows. There are blank spaces on the check for the name of the picture, the exchange number of the feature, the price paid, the poster cost, the advertising cost and the war tax. When one of these checks is returned at Mr. Blackwell's bank with the indorsement of the exchange he has proof conclusive of his payment for everything. The natural result is that he never has a controversy with an exchange over a financial matter.

"Another thing that was impressed upon me," said Mr. Brandt, "is the fact that the day of the big stars seems to be in the eclipse. The result of this change is thaat the big first run houses are booking the big specials and not stars. This means that the day of the big specials is here. Of course it is not safe to make a prediction as to how long this condition will last, but it is a fact that the specials are in the ascendancy and the stars are on the downward path."

During his trip Mr. Brandt went out in the capacity of a roadman. He called on numerous exhibitors throughout Oklahoma and got acquainted with some exhibitors who not only ran picture shows, but owned the local butcher shop, acted as postmaster, justice of the peace, as well as mayors of their municipality. He finished his road experience, assured of the fact that selling a film service at a reasonable price is not quite as easy as selling ice when the thermometer is at 110 degrees fahrenheit.

During his trip Mr. Brandt made several changes. L. H. Coen, in charge of the Minneapolis Metro Exchange, became branch manager of Universal in place of Elmer Pierson, who went with the First National.

Mr. Frisch, formerly with Pathe, was employed to take charge of Jewel Productions released through the Des Moines office.

Mr. Roderick was placed in charge of the Milwaukee Universal Exchange in place of Fred Myers, who resigned on account of ill health.

METRO GETS RIGHTS TO MYRTLE REED NOVEL.

Screen rights to Myrtle Reed's novel, "Flower of the Dusk," published by G. P. Putnam's Sons, have been acquired by Metro Pictures Corporation for the use of Viola Dana. A five-act feature picture will be made under the direction of John H. Collins, who is also adapting the novel.

The Motion Picture Exhibitor

Manhattan Local Holds an Active Session

Small Number of Members Decide to Get Busy in Reorganizing and Securing Suitable Quarters.

A SPECIAL meeting of Manhattan Local No. 1 of the Motion Picture Exhibitors' League was held in Wurlitzer Hall, New York, on Friday afternoon, June 7, President John Manheimer in the chair. There were fifty members present. Preliminary to the regular order of business a young corporal, who returned from the trenches "Over There" with the fifty soldiers General Pershing sent over here to tell us of what real war is like, addresses the meeting and made a plea for our assistance in the thrift stamp drive to be made on June 28. He was followed by a representative of the Government, who asked the exhibitors to make a special drive on that day to dispose of all the War Savings Stamps they possibly could.

Charles Haring, who is chairman of the Thrift Stamp national committee of the Motion Picture Industry, distributed among those present blanks which he asked all the exhibitors to sign as authorized agents of the Treasury Department and said he would furnish all the signers with any amount of stamps they thought they could dispose of on June 28.

Among the communications read was the resignation of David Weinstock as secretary of Manhattan local. In it he stated he had joined the colors and been called to Camp Merritt, N. J., where he was stationed in the Quartermaster's Department. He expressed regret that he could not keep up his associations with the League and then mentioned that he cherished his last work in connection with the motion picture Red Cross Drive and the collection of $857.12 by personal solicitation at the Park Row theater. In last week's Moving Picture World the amount was erroneously printed as $57.12, which we are glad to correct. Mr. Weinstock's resignation was accepted and the Secretary of the League instructed to write a letter to him expressing the loss of his services to the League and its best wishes for his more valuable service to the Government.

Sydney Cohen brought up the question as to how many delegates New York State was entitled at the National Convention at Boston. Tom Howard, as national secretary, answered it by stating there were seventeen in all, including five general delegates elected at the annual state convention at the Hotel Astor last March. The question of the special meeting of the State League to be held at the Astor on June 14 was broached. There seems to be some doubt as to the legality in calling it for the purpose of electing delegates at large, when this work had been done at the convention in March.

Manheimer Questions Right of Howard to Floor.

At this point the chairman asked Mr. Howard if he were an exhibitor. Howard said he was. Mr. Manheimer differed with him and said no one but an exhibitor was allowed the privilege of the floor and no one but a bona-fide exhibitor would have his permission to debate at meetings of the League while he was president. Things were getting very interesting when some one suggested that such discussion was very much out of place and was not within the province of the meeting. The incident was closed and the regular order of business resumed.

The standee law was brought up and Lee Ochs asked what had been done by the Law and Legislation Committee appointed by the League three or four months ago. Charles O'Reilly, chairman of the committee, said nothing had been done. He added that he believed something could be done if the League were properly organized and with proper cooperation.

Max Ostricher started some action when he declared that he was ashamed of the New York Exhibitors' League. This meeting of only a handful was an evidence of its lack of strength and the interests manifested in its affairs. "The Manhattan Local is without a home and is nil," he said. Its headquarters is on the film broker's curb at 729 Seventh avenue. I want to be proud of my League, where I can invite my friends and not be ashamed."

Sydney Cohen advocated a new body of 100 exhibitors and start an organization of power and influence. Mr. Ostricher said he would give $100 to secure new quarters. "If fifty of us will give the same amount we can get a home right away," he said.

Fifteen hundred or two thousand dollars was pledged. Mr. Ochs advised that he thought before taking new quarters it would be better to reorganize the league.

League Declares for Reorganization.

This suggestion met with general approval, and it was so decided. There seemed to be a sentiment that in addition to reorganization new officers should be elected. Mr. Ochs made a motion to dismiss the old committee on securing headquarters for the league and a new committee appointed. He said the New York League was a disgrace and inferior to all other leagues. His motion was seconded and carried and a committee of ways and means was appointed, with power to act, consisting of Lee Ochs, chairman; Charles OReilly, Charles Steiner, Ike Hartstall, Joe Perlman, Max Ostricher, Sam Brandon, Charles Haring and John Manheimer. This committee will take up question of headquarters and all other business matters of the League.

The question of transportation of films was brought up, and it was stated the Prudential Transportation Company had filed a bond of $1,000 to cover losses, but this would apply only to members of the League in good standing.

The ways and means committee are to deliberate on the several questions discussed every day during the week of June 9, and report their deliberations and actions at a special meeting to be called early in the week of June 16.

St. Paul and Minneapolis Form Locals

Former Starts Off With Hundred Per Cent. Membership—Hays and Hansing Are Presidents.

EXHIBITORS in the Twin Cities have taken up the local exhibitors' organization proposition. On May 23 St. Paul exhibitors (every one of them, too) held a meeting and organized St. Paul Exhibitors' Local No. 1. Theodore L. Hays, manager of the New Garrick theater, was elected president; Oliver A. Rowe, of the Blue Mouse, vice-president; Joseph Friedman, Park theater, secretary, and James Gilosky, of the Alhambra, Gem and Rex, treasurer.

Mr. Gilosky was for three terms president of the Northwest Exhibitors' Corporation. The new board of directors

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention.....June 24 and 25
At Headquarters, 1331 Vine St., Philadelphia

Virginia Exhibitors' Convention, Grays Armory, Richmond..... June 13-15

New York Exhibitors' State League, Hotel Astor, N. Y. City, 1:30 P. M.....June 14

National Exposition Moving Picture League of America at Boston.....Week July 13 to 20

American Exhibitors' Association, Business Convention..... Week August 20

is made up of S. P. O'Malley, of the Palace theater; G. R. Simpson, of the Ideal theater, South St. Paul; Henry Breilein, of the Breilein Circuit; Charlie Marks, of the Cozy theater, and E. U. Carter, of the New Garden. The fact that the organization started off with a 100 per cent membership speaks well for the feeling existing among St. Paul exhibitors.

Three days following the organization of the St. Paul local, Minneapolis exhibitors organized Minneapolis Exhibitors' Local No. 2. C. E. Hansing, of the Nokomas theater, was elected president; O. A. Lee, of the Oak Park theater, vice-president; Henry P. Greene, of the Lake theater, secretary, and John R. Martin, of the New Lyndale theater, treasurer. The board of directors consists of W. G. True, of the Princess theater; W. H. Deeth, of the American theater; S. G. Lebedoff, of the Liberty theater; Mike Mitchell, of the Ione theater, and George Granstrom, of the New Franklin theater. Mr. Deeth is president of the Northwest Exhibitors' Corporation. Both locals plan holding semi-monthly meetings, and it is expected the Minneapolis local will soon rival St. Paul by showing a 100 per cent. roster.

A local exhibitors' organization will, in all probability, be organized in Duluth shortly. It will be known as the Duluth Local No. 3. All local members are affiliated with the Motion Picture Exhibitors' Corporation of the Northwest.

Short Shrift for Meddlesome Teachers

California Superintendent Says Picture Theater Is Help to Government and That It's Patriotic to Attend Them.

THE Moving Picture Exhibitors' League of Alameda County recently held its monthly gathering at Oakland, Cal., and discussed at length the campaign that was being waged by certain teachers in the public schools against the patronizing of moving picture theaters by school children. It was pointed out by several exhibitors that this campaign had reached a point where the theaters were keenly feeling the loss of patronage and that it was spread over many towns in the vicinity. It was asserted that teachers were making pleas in the schools for the children to refrain from attending moving picture houses during the period of the war on the ground that it would be patriotic for them to save the money spent for amusement and invest it in thrift stamps.

This matter has been taken up with the county superintendent of schools and he has advised exhibitors that he will dismiss any teacher found making talks against moving picture houses. He agreed with the exhibitors who called upon him that it was in reality patriotic for people to attend theaters as much as possible, since the Government was making such an effort to present its activities through the medium of the screen.

At the May meeting of the League an exhibitor told of how he had been approached by members of an organization of women and asked to give publicity to a parade that was being planned. He did so, going to the expense of having slides made, but was rather taken back on viewing the parade to see a large sign carried in a prominent position admonishing people to remain away from moving picture houses during the period of the war. In several east-bay communities Mothers' Clubs are attempting to keep children from theaters, except when pictures approved by them are shown, and these organizations are assisting in the movement in the public schools, alleged to be in the interests of thrift.

A. E. A. MEN WILL BE AT BOSTON.

At lunch, a few days ago, with Alfred Black, Frank Rembusch, Henry Varner and Tom Blumenthal, the matter of reconciliation of the A. E. A. and the M. P. E. L. of America was broached. From the conversation it appeared that an invitation had already been sent to the A. E. A. to meet in conference at the convention in Boston next month. Mr. Rembusch said he had not officially received any communication from M. P. E. L. to that effect. It transpired that he would be so notified. Mr. Varner said he would attend the exposition if he could possibly make it, just to have a good time and show his interest in the affairs of the industry. Mr. Black said he thought it a duty to the Government for everybody in the industry to attend the exposition.

NEW DATE FOR PENNSYLVANIA CONVENTION.

The convention of Pennsylvania exhibitors which was previously scheduled for June 3 to 5, will be held on June 24 and 25 in Philadelphia and at the same place as formerly announced. Delegates to the Boston convention will be elected.

Canadian Exhibitors Choose an Organizer

To Devote His Time to Forming National Protective Association to Work for Wiser Legislation—None Named for Position As Yet.

THE moving picture exhibitors of Canada are on the road to a national protective organization. The first definite step in this direction was taken at an important conference of theater owners and managers at the Toronto headquarters of the Ontario Moving Picture Exhibitors' Protective Association, which was attended by no less than forty-six interested men. The exhibitors were unanimous in their desire for more activity on the part of the Ontario association and for an extension of the association idea. This feeling had developed, it was apparent, because of increased taxation on the part of both federal and privincial governments and the enactment of regulations affecting the film business.

To stimulate the energy of the Ontario association it was decided to employ an organizer. Who the new organizer is to be has not yet been announced officially, but it is probable that whoever is chosen will devote all his time to the movement and will retain fifty per cent. of all the fees he collects for his services. When the Ontario body is thoroughly organized it is proposed to launch a dominion-wide organization, in which case the exhibitors' associations in various cities are to be invited to join in a body. It was decided to base the new membership fee for the Ontario association on the seating capacity of the theaters. The rate will be 7½ cents a seat a year, or approximately half the charge which the Ontario government makes for the annual picture theater license fee. The membership fee for a theater with 500 seats will therefore be $37.50 a year.

The exhibitors present at the conference discussed various matters of urgent importance to the independent theater interests. One exhibitor strenuously opposed the tendency on the part of film exchanges to acquire control of large and small theaters by purchase or lease. It was urged that the independent exhibitors should not patronize exchanges which owned a string of theaters because, it was claimed, they were helping to feed their own opposition. The organization of exhibitors' circuits for the booking of pictures was also urged.

The Ontario association purposes to get busy on various legislative and legal matters, including the subject of the admission of children to theaters. The exhibitors want a little more freedom in this respect. The association also intends to give attention to the methods of taxation by the federal and provincial governments, as well as by municipalities. The first step, however, must be the building up of the Ontario organization, according to President Baillie, who is a Toronto exhibitor. There are more than three hundred exhibitors in Ontario, and an effort is being made to secure the active support of every exhibitor in the province. The new organizer will cover every part of the province in an effort to line up all exhibitors for the association.

PORTLAND EXHIBITORS ORGANIZE FOR WAR HELP.

An association has been formed among Portland exhibitors for an entirely patriotic purpose. At a recent meeting at the Benson hotel, attended by a large number of theater men, the plan was broached to affiliate the local exhibitors with a large exhibitors' organization now being promoted on the coast for the purpose of doing the theater men's "bit" more expeditiously.

Heretofore the Portlanders have worked hand in hand with Liberty Loan campaigners and Red Cross workers to a more or less disadvantage to the cause being promoted as well as to themselves. Under the new plan exhibitors will carry on the patriotic work independent of other organizations to a certain degree at least. E. J. Myrick, manager of the Liberty theater, is chairman of the new organization.

NEW YORK STATE LEAGUE MEETING CALLED.

June 3, 1918.

To All Exhibitors of the State of New York:

Please take notice that a convention will be held at the Hotel Astor, New York City, on Friday, June 14, 1918, at 11.30 a. m., for the purpose of electing delegates at large to the national convention to be held at Boston, Mass., July 15 to 20, 1918. Yours Fraternally,

SAMUEL I. BERMAN, Secretary.

By order of Sydney S. Cohen, President.

Gerard Film Has Dallas by the Ears

Hulsey Puts Over Publicity Stunt That Wakes Up Texas Town and Packs 'Em In for Two Weeks.

EARL H. HULSEY, First National franchise holder for Texas, must be credited with putting over a most novel and effective publicity "stunt" in connection with the recent two weeks' showing of "My Four Years In Germany" at his Hippodrome theater in Dallas.

The Hulsey idea which proved so successful in drawing widespread attention to Ambassador Gerard's screen story was nothing less than an essay-writing contest on the subject "Why We Are at War with Germany," open to all the pupils in the public and private schools of Dallas County. The contest was held under the auspices of the Dallas Daily Times Herald, which carried big news stories on the subject, members of the editorial staff of the paper serving as judges of the manuscripts submitted. The active co-operation of school officials and teachers was also secured, with the result that more than 2,000 children of both sexes became participants in the contest. As a result it overshadowed every other juvenile interest in the community during the seven days of its duration.

Essays were confined to 200 words in length, and each contestant was required to give his or her name, address, age and school grade. Age and grade were important considerations in awarding prizes, the system of marking being such that everybody was given an equal chance.

Copies of President Wilson's fourteen official reasons for America's entry into the war were printed and distributed in all schools by the Times Herald, and in addition children were encouraged to familiarize themselves with Ambassador Gerard's book. The prizes offered were as follows: First prize, $20 in gold; second prize, twelve tickets to "My Four Years in Germany." In addition, 900 honorable mention prizes were distributed to as many contestants in the form of tickets to the Gerard production.

The essay to win highest award was written by Andrew Patton, 15 years old, Bryan High School.

When the awards were made, the line of school children reached from the office of the Times Herald almost around the entire adjacent block. Mr. Hulsey received wholesale congratulations on the success of his enterprise, and the results were also apparent in the record-breaking attendance at the Hippodrome during the run of the Gerard picture. The names of the 2,000 contestants have been retained as a permanent mailing list.

An entire reproduction of the campaign as it was carried on by Mr. Hulsey and the Times Herald is being sent out to other exhibitors booking "My Four Years in Germany" by the First National Exhibitors' Circuit.

FLAGG TO MAKE SERIES FOR FAMOUS PLAYERS.

Famous Players-Lasky announces the signing of a contract whereby James Montgomery Flagg will provide a series of comedies to be released in the near future under the Paramount trade-mark. The theme of the series will be "Sweethearts and Wives," and each release, which will be in two reels, will appear under a distinctive title, the first of which will be "It's Greek to Us," and the second, "Romance in Brass Tacks." There will be sixteen subjects to the series, which will be released on dates which will not conflict with Paramount-Mack Sennett and Paramount-Arbuckle comedies, and which will have a decided advantage over former Flagg comedies in that the humorous side of married life will be depicted.

PICTURE CARNIVAL IN AID OF RED CROSS.

A great display of moving pictures, the appearance of artists of the screen and stage, and of operatic soloists of the first magnitude will mark the big Red Cross carnival to be held at Midland Beach, Staten Island, Friday and Saturday, June 28 and 29.

One of the novel features will be a great picture screen, built like a solid wall, in the water just off the shore of the beach. On this screen will be displayed war pictures and the newest screen plays. The screen, projection apparatus and operators will be contributed by William L. Sherry.

The proceeds of the carnival will be for the benefit of the Red Cross, the entertainments being under the direction of committees of the Staten Island Chapter. In addition to the picture shows and theatrical performances the committee plans to have military and naval displays.

CHANGES IN GENERAL FILM MANAGERS.

Two changes in the management of its branches was reported during the week by General Film Company. L. D. Wolfe, recently connected with the V-L-S-E exchange at Syracuse, has been appointed manager of the General exchange at Buffalo, succeeding F. Flarity, who resigned last week to enter the National Army.

C. D. Hill, acting manager of the Indianapolis exchange, also drafted for the selective army, has been succeeded as acting manager by C. W. McDaniel, who has been transferred to that post from the Chicago General Film exchange, where he has been acting as a traveling representative.

Children Awaiting Admission to See Gerard Film at Hulsey's Hippodrome, Dallas, Following Newspaper Contest.

North Carolina Ignores Boston Session

State League Sets Date for Convention That Conflicts With Time Set for National Gathering.

THE naming of July 11, 12 and 13 as the date for the annual convention at Wrightsville Beach of the North Carolina Motion Picture Exhibitors' League by Secretary Varner and President Wells, sets at rest all speculation as to whether or not the Tar Heels intend to be represented again this year at the League's national convention in Boston, as the holding of the North Carolina meeting near the middle of July precludes the possibility of sending delegates to Boston.

While neither Mr. Varner nor Mr. Wells has been approached for a statement as to the present status with relation to the Leagues national organization, it is felt that there would be a slight embarrassment in sending a delegation to Boston in the face of the treatment accorded the Southerners at the last convention, since they have not even received an invitation from the Ochs aggregation to rejoin the League.

The correspondence between the president of the New York State League and General Manager Pettijohn upon the subject of amalgamation cannot be considered except in the light of a personal correspondence, since the New York official was not vested with authority to make official overtures to the American Exhibitors' Association. So far Mr. Ochs has only hinted at an effort to secure an undivided force at Boston through his official convention notice.

Mr. Ochs recently made a trip to North Carolina, where he explained his distribution plan to a group of the Carolina exhibitors. He made a few friends, but included in this number were none of those who were at the Chicago convention, among whom it is still felt that there could be nothing gained by again joining hands with the League as long as Mr. Ochs and his supporters are in control of its destinies. It is felt among certain exhibitors that Mr. Pettijohn exceeded his authority in agreeing to President Cohen's invitation for amalgamation without first submitting the proposition to the directors of the A. E. A., and this view is evidently also held by Frank Rembusch, national secretary, who last week addressed a letter to Secretary Elliott of the N. A. M. P. I. declining to join in the Boston convention.

The Chicago farce of last summer has reacted disagreeably upon the North Carolina League, many exhibitors becoming disgusted with the organization as a whole, and the State League has been inactive to a great extent during the past several months.

The summer convention in July, which will be held at Wrightsville Beach, Wilmington, will be made a special occasion for reviving interest in the League as a state organization to handle independently all matters pertaining to members, without regard to any amalgamation or connection with either the American Exhibitors' Association or the National League. The convention will be purely a business meeting, no social festivities being allowed to interfere with the transaction of business.

D. W. B.

Nashville Fights for Sunday Shows

Following Newspaper Straw Vote of 10 to 1 in Favor Tennessean Continues Campaign.

THE fight in Nashville for Sunday moving pictures has narrowed practically to one point—the majority of the people against the churches. The people want seven-day pictures, as forcibly demonstrated in the recent "straw" election held by the Nashville Tennessean and American.

Following the mayor's assertion that he would not allow a picture house to open in Nashville on Sunday "under any circumstances, even if he had to use the entire city police department to enforce the order," the Tennessean and American addressed an open letter to the Nashville city commission. The letter was published three columns wide and running the full length of the editorial page, calling on the commission to take action and amend the statutes of the city to such an extent that Sunday pictures would be permitted as a means of protection to the modern welfare conditions of the city.

The open letter pointed out that various labor unions had adopted resolutions approving Sunday pictures; that the people had voted in the newspaper "straw" election by a majority of 8,237 votes for Sunday pictures and that only 844 voted against the pictures. It was shown that in a certain city statute a phrase existed which points out that it is unlawful for any place of business or amusement to remain open for profit on Sunday. The appeal to the commission asks that this section be so amended as to permit the shows to be run on Sunday without any violation of the law.

"In so suggesting," the letter reads, "we wish to call your honored attention to Section 1072, same page, same volume, laws of Nashville, which reads, 'It shall be unlawful and is hereby declared a misdemeanor to engage in, conduct or permit any agent or employee to engage in or conduct any game, sport or device for profit on Sunday except baseball.' In calling your attention to this section we do so because baseball is made an exception—an exception just as we suggest, and the people want moving pictures to be excepted in Section 1073.

"The United States Government has approved of Sunday moving pictures by allowing the Liberty theaters in all army cantonments and the motion picture houses in the District of Columbia to be open on Sundays. It is evident that the United States Government has felt that this was necessary for the welfare of its soldiers and its citizens, especially in these times of stress, when human nature tends toward morbidness.

"Nashville now has an army of many thousands of men working from early morn to late at night making powder for the Government, helping us to win in this struggle for world democracy. These men deserve some recognition. They should be given an opportunity for clean recreation on Sunday, and nothing offers better recreation than moving pictures."

Taking the question from a standpoint of the church people, there has been strong opposition since the "straw" election. At a meeting of the Pastors' Alliance on Monday morning, June 3, all members of the alliance, embracing various churches of the city, voted solidly against Sunday pictures.

Affiliated Begins Soon, Says Pettijohn

General Counsel Announces First Meeting of National Board of Directors, to Take Place This Month.

RETURNING to New York from an organization trip in the Middle West Charles C. Pettijohn, general counsel of the Affiliated Distributors' Corporation, announces that that organization would start the distribution of pictures within the immediate future.

"We expected it would require six months for organization work," said Mr. Pettijohn. Instead it has taken less than two. We were prepared to spend $100,000 or more for preliminary expenses. Instead the organization work to date has involved less than a tenth of that amount. The first meeting of the national board of directors will be held in New York this month, at which time the selection of the first pictures for release over the Affiliated will be made.

"While the Affiliated was organized primarily for the benefit of the average theater owners, in the belief that they constitute the main strength of the industry, a remarkable number of 'first-run' houses have allied themselves with this movement.

"In Buffalo, Detroit, Philadelphia and other cities these houses are the foremost of their communities. Contrary to other exhibitor organizations, however, these larger exhibitors will enjoy no advantages not shared by every other exhibitor.

"One of the reasons why the Affiliated has made such a universal appeal is the fact that none of the Affiliated's national directors have had to advance any money for promotion expenses, nor do they hold notes to be paid back out of exhibitors' funds. The exhibitor's money is at all times under his own control in his own territory.

"Evidence of the confidence which such a plan engenders is the fact that of the seventy-five officers and directors thus far chosen by exhibitors for their local association not one has declined to serve."

Mr. Pettijohn announces receipt of a telegram from the Theater Owners' Association of California, signed by H. J. Siler, president and Giles Harper, secretary, stating they have completed organization for California, Washington, Oregon and Nevada and are to unite with an organization composed of the states of Montana, Iowa, Wyoming, Utah, Colorado, Arizona and New Mexico for the formation of a unit of the Affiliated Distributors' Corporation, based on 300 booking days. There will be four distributing points—Los Angeles, St. Lake, San Francisco and Seattle. The stock is fully subscribed, and directors have been named for the meeting, to be held in New York on June 18-20.

With the formation of this unit 85 per cent. of the territory of the United States is now organized, only the New England states and a few of the southern states being still open.

Goldfish Finds Exhibitors Optimistic

In Ten-Thousand Mile Trip Goldwyn Executive Interviews Many Showmen and Completes Plans for Expansion

READY to carry into immediate execution the doubling of Goldwyn's annual output of productions and with work well laid out in advance for six or more Goldwyn stars, Samuel Goldfish returned last week from California expressing greater confidence in the development of Goldwyn and the expansion of motion picture popularity than he has shown at any time in the last two years.

Mr. Goldfish while away covered ten thousand miles of territory, saw important exhibitors in most of the large cities, and came in contact with the owners of the big and little houses in the western half of America.

"Every motion picture producer should take at least a semi-annual trip to the Pacific Coast," says Mr. Goldfish, "for such trips frequently made would absolutely destroy the cynical and oftttimes pessimistic outlook which New York associations and lobby lounging induces. The exhibitors of the West, large and small, are too busy, too prosperous, too busily devoted to building bigger houses to take care of their patronage to take time for pessimism. In Los Angeles the Kehrlein brothers are finding their handsome new Kinema theater taxed to capacity business and I was happy to arrange with them to become the first-run customers of Goldwyn Pictures, thereby giving our productions a home where increased house capacity will enable vastly more Angelenos to see them. Sid Grauman has made an instantaneous success with his new million-dollar Grauman theater and deserves all possible praise for his courage in building such a costly and beautiful structure. Always fine and aggressive showmen, the Graumans are now attaining the greatest success of their lives, which they well deserve.

Samuel Goldfish.

San Francisco Theaters Are Prosperous.

"In San Francisco I found from Mr. Turner of the big Turner & Dahnken circuit that patronage conditions have never before come anywhere near equaling their present levels. These two wealthy and successful showmen's greatest regret at this moment is that their popular Tivoli theater is not twice as large with regards to seating capacity.

"Eugene Roth's faith in the present and the future of the motion picture is advertised to the world in his beautiful and remarkable California theater, which from the day that its doors were opened has played to capacity business without lessening even in the smallest degree the attendance at his Portola theatre, which immediately adjoins the California.

"Howard Sheehan, of the Sheehan and Lourie partnership, which owns the Rialto, San Francisco, has made a tremenrous success of his house by splendid showmanship and a skilled knowledge of presentation, and since my departure from the Coast has purchased two other screen theaters in nearby cities.

"Contact with men of this sort has built anew my increased faith in the solidity of American exhibitors. All of these men have the big, broad viewpoints that prevail in all other successful businesses, and the bigness of their viewpoints should and does stimulate every producer in the industry."

Mr. Goldfish, on returning, points out to Secretary of War Baker and Provost Marshal Crowder the vital essentiality of the motion picture in war time and urges both of these officials to give earnest attention before depleting the picture industry of too many men.

Government Officials Recognize Essentiality of Screen.

"It has been a pleasure to find our governmental officers recognizing the essentiality of the stage and screen," says Mr. Goldfish. "The government view that the theater and other amusements should be encouraged and sustained is both just and wise. The motion picture industry is the biggest help the government has in winning the war. Through the picture theaters is the one great way of spreading propaganda and information. The pictures have helped in all the great drives for money. There are more than 18,000 Four-Minute men speaking in the theaters and other amusement places of the country. Take away the pictures and you at once lower the morale of the country.

"The screen is supporting the morale on the other side, too. The government called in the producers and asked us to hurry and send pictures to Europe to foil the German propaganda, which is telling that America is as autocracy-ridden as Russia, so we sent the pictures of American homes and the way people work and play here. They must have pictures for the soldiers of the cantonments and camps. Amusement is necessary to keep them happy. You can only have a stage show once in a while, but you can have the motion picture theater all the time, on the ocean as well as at home. Motion pictures are essential, and the men who act in them, distribute them and produce them are of vital service to the nation at this moment."

During Mr. Goldfish's absence on the Coast Mae Marsh's latest production, "All Woman," was completed and released. scoring the finest success of any Mae Marsh picture thus far made by Goldwyn. "I am especially delighted with 'All Woman' because it reveals the splendid dramatic capacities of Willard Mack, who recently assumed full direction of the scenario organization at our Fort Lee studios," said Mr. Goldfish. "Having enlisted the brilliant capacities of Mr. Mack, one of our most successful American dramatists, and the chief exponent of theatrical 'punch,' I feel certain that Goldwyn has obtained the one big factor we desired in our organization to round it out into fuller perfection."

At the Leading Picture Theaters

Programs for the Week of June 9 at New York's Principal Motion Picture Houses.

THE STRAND.—A double feature program was shown at the Strand for the week of June 9. "Colonel Theodore Roosevelt's Expedition into the Wilds" and Mae Marsh in the Goldwyn photoplay "All Woman" were the two numbers. The Roosevelt pictures cover the Colonel's South American trip. The Topical Review was also on the program. Betty Brown and Joseph Tushinsky were the soloists.

THE RIVOLI.—George M. Cohan in a screen version of his stage play "Hit-the-Trail Holliday" was the feature at the Rivoli. The picture is an Artcraft. Marguerite Clayton is the star's leading support. A scenic of modern Mexico, a comedy and the Animated Pictorial completed the picture program. Gladys Rice and Greek Evans were the soloists

THE RIALTO.—Elsie Ferguson in an Artcraft production of Ibsen's "A Doll's House" headed the list of screen attractions at the Rialto. The picture was directed by Maurice Tourneur and does full justice to the subject. Views in St. Croix, the Animated Magazine, and a comedy were also on the program. The soloists were Annie Rosner and Carlos Mejia.

EIGHTY-FIRST STREET THEATER.—First half, Charlotte Walker in "Men," and a number of "The Eagle's Eye." Second half, Dorothy Dalton in "Tyrant Fear."

FORTY-FOURTH STREET.—Tenth week of "Hearts of the World."

LYRIC.—Third week of "Pershing's Crusaders."

BROADWAY. — Herbert Rawlinson in "Smashing Through."

PARK.—Second week of "Sealed Orders."

Film Exporters Form an Association

Elect Temporary Officers and Discuss Ways and Means for the Protection of Their Interests

ACCORDING to schedule the exporters of films and cinematographic supplies—or, to be exact, most of those established in New York—and some of the Latin-American buyers in town gathered on the eighth floor of the Astor on June 6, at 12:30, to devise ways and means for the protection of their interests.

Those present were: J. M. Aragon, manager of film department of Gillespie Brothers & Company; W. E. Atkinson, export manager of Metro; B. Herrera, of Pairoa & Herrera, Chile; H. G. Kosch and S. S. Krellberg, of the Trans-Russian Film Corporation; Fred Thomander, of the A. B. C. Film Company; C. P. York, representing John Olsen of Sweden; Piedmont Pictures, represented by Joseph Lamy and H. R. Habicht; John M. Millander; K. W. Linn, export manager of the Universal; L. H. Allen, L. R. Thomas and C. L. Chapman, North American Motion Pictures, Inc., Argentina; L. L. Hiller and Jacob Wilk, of Hiller & Wilk, Inc.; Joe Lee, representing Reginald Warde; A. J. Bimberg, Popular Pictures; David P. Howells, David Russell, J. H. Hallberg, vice-president United Theater Equipment Company; R. P. Martin, Cuban-American Film Company, Havana; Miles & Manheimer, represented by E. S. Manheimer and Joseph R. Miles; Mutual Export and Import Company, Peru, Bolivia, Chile and Ecuador, represented by J. Hoffberg; L. Auerbach, Export and Import Film Company; Chester E. Sawyer, Caribbean Film Company and Central American Film Service, West Indies and Central America; John Carlson, Scandinavia; E. Wineberg and A. Schlesinger, African Film Trust, Ltd.; Manuel Zeno and F. H. Knocke, Medal Film Company, West Indies; Robert W. Priest, Merida Export Company; A. L. Godoy, Louis Burstein, King-Bee Film Corporation; William M. Vogel, of William Vogel Productions; Sidney Garrett, president J. Frank Brockliss, Inc.; Carl Hamburger, representing the National Association of the Motion Picture Industry.

After a short preliminary address by Mr. Howells he was elected temporary chairman and Mr. Kosch temporary secretary.

The discussion took a rather peculiar turn. A minority, instead of going into the different matters that would form the scope of the proposed organization, seemed to doubt the wisdom of organizing at all. Mr. Atkinson advocated that the exporters should join the National Association of the Motion Picture Industry as individuals, while Mr. Schlesinger appeared to be in fear that the mere fact that such organization had been formed would tend to predispose the authorities in Washington against the exporters in general.

Mr. Garrett reminded the gathering that the merchants engaged in the export of film in Great Britain, France and Italy were already organized, not only for the purely selfish purpose of safeguarding their interests, but to help the government in all possible ways.

Mr. Aurbach did not think the gathering sufficiently representative, and insisted that the actions of the organization (if there was to be one. Mr. Aurbach was not quite sure of the advisability of organizing) would carry more weight when backed by the counsel and approval of some of the exporters absent from the meeting.

Manufacturers a Secondary Export Factor.

To a statement made to the effect that the manufacturers were the biggest exporters of all and should have been invited to the meeting, Mr. Kosch replied that, although the intention was to co-operate with them as well as with all other branches of the industry, it was a fact that the producing companies, with the exception of Pathe, Fox and Universal, had really very little at stake in a direct way, as their practice was to take no chances whatever on outside markets, selling their foreign rights to the different exporting houses situated in New York.

Mr. Schlesinger, in the course of the debate, remarked several times that he was not interested in generalities and wanted somebody to state his specific troubles. Although this request was not refused point blank, none of those present showed any inclination of complying with Mr. Schlesinger's wish.

Mr. Hallberg, as a vice-president of the National Association of the Motion Picture Industry, advised the exporters to join that body as individual members, as he thought that better and quicker results would be obtained that way.

Mr. Vogel suggested that before definite steps were taken a committee should be appointed to approach the N. A. M. P. I. and decide the best method of procedure.

Mr. Krellberg stated the only effective method of meeting organized competition abroad, now and after the war, was by organizing in New York, the position of which, as the film export center of the world, would be seriously endangered if the exporters were to adopt a policy of indifference.

By this time most of those present had taken part in the debate, and the whole discussion had concentrated on two points:

Whether the exporters should organize as an independent body.

Whether they should join the N. A. M. P. I. as individual members.

On a motion from Mr. Krellberg, seconded by Mr. Garrett, the first proposition was put to the vote and passed by an overwhelming majority.

Messrs. Howells and Kosch were retained as temporary president and secretary respectively until the next meeting, which will be held June 13 at the same place and hour.

At the suggestion of Mr. Vogel the chair was authorized to select a committee of five for the purpose of interviewing the officers of the N. A. M. P. I. and arrive at an understanding as to the best means of co-operating with them.

Messrs. Howells, Chapman, Krellberg, Miles and Garrett were appointed members of the committee.

The meeting adjourned at 2:30 p. m.

Washington Officials Refuse to Discuss Situation.

A few minutes before the meeting adjourned one of the representatives of the Moving Picture World read the following telegram from the journal's Washington correspondent:

"War Trade Board officials refuse any information on Government's attitude on discontinuance of film exports. It is understood the whole film question is now under consideration, and until present investigations are completed no information is available. Officials refuse absolutely to talk. LINZ."

A Great Step Forward.

It was undoubtedly a great step forward to get forty odd exporters together. The tricks of the film exporting business were so primitive two or three years ago on this side of the Atlantic that the men engaged in it had to adopt secretive methods to survive and to discourage possible competitors.

Things have changed in New York. It now requires special training, standing capital and world-wide connections to do business in films in foreign countries. The age of mystery has passed, and the film exporters are quite willing to make as much noise as any other branch of international merchandising. Besides, during this short space of time, the interests of most of the exporters who met at the Astor have increased tenfold, and today they have something tangible to defend.

These are some of the reasons why it was comparatively easy to get them together.

The fact that an organization was formed and that the New York film exporters are already able to act as a unit indicates of itself a great deal, but, in our estimation, the first meeting was devoted to the discussion of a subject that is not as important as some of those present seemed to think. Some of the opinions aired on the lack of steamship facilities and the stand that the authorities in Washington would take in regard to the film industry bordered on the hysterical.

GIL-SPEAR BALLOONING IN CUBA.

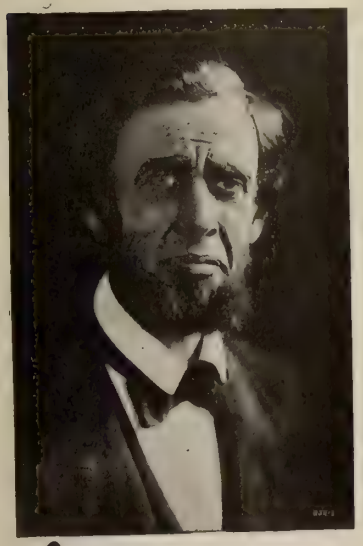
Adrian Gil-Spear, former scenario editor for Goldwyn, has been busy since he left New York not only writing the stories for which he is noted, but soaring even higher. He has been ballooning in Cuba and expects soon to get his commission in the balloon section of the aviation corps once he succeeds in the final test.

Benjamin Chapin Dead at Forty-Four

Famous Impersonator of Lincoln After Illness of Several Months Succumbs to Tuberculosis.

SUCCUMBING to tuberculosis, Benjamin Chester Chapin, widely known as an impersonator of Abraham Lincoln, to whom he bore a remarkable resemblance, died at the Loomis Sanitarium, Liberty, N. Y., on Sunday, June 2. By a coincidence, Mr. Chapin's illness assumed its serious phase on Lincoln's birthday, when he ceased all activities and was sent to the sanitarium where he died.

It is a peculiar circumstance, also, that Mr. Chapin's series of ten motion pictures, "The Son of Democracy," in which he personated Abraham Lincoln, was released by the Famous Players-Lasky Corporation on the day he became ill and since that day the pictures have been and still are being presented with great success. By a strange perversity of fate, Mr. Chapin was not privileged to enjoy the financial fruits of his life's work, the profits of which to date are estimated at more than $500,000. Mr. Chapin was born in Bristolville, Ohio, on August 9, 1874, a son of Warren Ely and Catherine Taylor Chapin. He was graduated from the Bristolville High school in 1890, and from New Lyme Institute in 1892. From 1892 to 1898 he was a platform lecturer and entertainer, and in 1902 he entered vaudeville in a dramtic monologue entitled "Lincoln," in which he achieved a decided success.



Benjamin Chapin.

In 1906 Mr. Chapin produced a play in four acts entitled "Lincoln," which later he presented with success. His remarkable resemblance to the great emancipator attracted much attention and his success spurred him on to write his now famous "Lincoln Cycle" for motion pictures giving the human side of the man in a series of ten stories depicting incidents in the career of Abraham Lincoln from his boyhood until his death. This great work required five years of unremitting study and toil to complete, and though he frequently suffered severely from the malady that was slowly sapping his vitality, he never ceased his labors until the final story was picturized and released on the anniversary of Lincoln's birthday.

Mr. Chapin's lecture on Lincoln, as well as his crowning achievement, "The Son of Democracy," gained for him the degree of Doctor of Literature, which was conferred on him by Lincoln Memorial University at Harrowgate, Tenn., last month. He was a member of the American Society of Dramatists and president of the Charter Features Corporation of New York. He is survived by his mother, Mrs Catherine Taylor Chapin, his sister, Lucile A. Chapin, and brother, Warren T. Chapin. Interment was at Bristolville, Ohio. Arrangements for a memorial service in New York are being made.

Would Give Soldiers Free Admission

Cincinnati Councilman Introduces Ordinance Granting to Men in Uniform One-tenth of House's Capacity.

AN ordinance has been introduced in the Cincinnati city council of Cincinnati, under which soldiers in uniform will be admitted free of charge to all moving picture theaters, as well as to free rides on street cars. However, the author of the ordinance recognized that there might on occasion be large numbers of soldiers on the streets, and therefore limited the number to be admitted free of charge to the theaters to one-tenth of a house's seating capacity. There has been comparatively little comment on the free admission ordinance among exhibitors, and those who have been interviewed expressed their perfect willingness to admit men in uniform free of charge. However, it has also been pointed out that there is no reason to "pick on" the exhibitors, inasmuch as the same reasons which would make it proper to admit soldiers to their theaters free of charge should apply to other theaters as well, and, in fact, to all other forms of entertainment, including concerts and baseball games. Unless more interest is shown in the matter, one way or the other, the chances are that the measure will die a quiet death from lack of nourishment in the way of public support.

Mabel Normand Meets Mrs. Wilson

At Society Gathering in Washington Lady of White House Congratulated Player on "Joan of Plattsburg."

MRS. WOODROW WILSON asked that Mabel Normand be brought to her box at Crandall's Knickerbocker theater in Washington that the first lady of the land might speak to the star of "Joan of Plattsburg." It happened on June 4, when Goldwyn's patriotic comedy-drama was presented in aid of the Children's Year Campaign Committee of the Council of National Defense, an organization devoted to the welfare of babies. Miss Normand was in Washington at the direct invitation of this organization, of which Mrs. Wilson is the chief patron.

The audience, one of the most distinguished ever assembled to see a motion picture and meet the star of it, included, besides Mrs. Wilson, Vice-President Marshall and Mrs. Marshall, Secretary of War Baker and Mrs. Baker, Mrs. Josephus Daniels, wife of the Secretary of the Navy, and various other ladies of the cabinet as well as Army and Navy officials and leaders in war work.

When she was called to the stage after the showing of the picture, Miss Normand told the audience how happy she was to be in Washington for the first time and how deeply she appreciated the honor paid her by the Children's Year Campaign Association in asking her to make a personal appearance.

Previous to this Mrs. Wilson had made known to Manager Arthur Robb that she would like to say au revoir to the star, and in the lobby of the Knickerbocker, surrounded by the crowd, most of them Mrs. Wilson's personal friends, the wife of the President expressed her enjoyment of Mabel Normand's work to the star herself.

NAVY PICTURE PRAISED BY OFFICER.

The United States Navy holds the shooting record of the world, and faces the coming naval Armageddon with perfect confidence, according to Lieutenant Henry Reuterdahl, U. S. N. R. F., who addressed the Architectural League in West 57th street, New York, on Thursday evening, May 30, in connection with his showing of the Educational Films Corporation's new spectacle, "Your Fighting Navy at Work and at Play." The navy has attained a record of 25 per cent. of hits at a distance of over ten miles (18,000 yards) at targets no larger in size than a railroad freight car. The average of hits in actual battle in this war has only been between 1 and 2 per cent. Three per cent. of hits is more than can be expected.

The lieutenant said that the Educational's "Your Fighting Navy" was the best navy picture he had thus far edited.

GEORGE KANN WILL REMAIN IN NEW YORK.

George Kann, chief assistant to Carl Laemmle, president of the Universal Film Company, will not go to Universal City as has been persistently reported in the trade for several weeks. The rumor was that Mr. Kann would be the personal representative of Mr. Laemmle at the production plant. This rumor was stifled recently at the New York offices of Universal by the announcement that Mr. Kann's duties in New York are far too exacting and his knowledge of the organization detail too comprehensive to think of sending him to the coast permanently. It may be that he will be sent West for a short time to look over the big plant of which he formerly was in charge.

COHN GETS PICTURES UNDER DIFFICULTIES.

Jack Cohn, in charge of the Universal news weekly department, claims to have put across an exclusive on his competitors by obtaining motion pictures of the survivors of the vessels sent to the bottom by the Hun submarines.

He had several cameramen at the docks at which the survivors were landed only to find that the Government representatives had orders not to allow any pictures to be taken. For several hours the Universal representatives hung around the piers, eventually gathering together parties of the survivors and inviting them to the Universal studios at 1600 Broadway, where pictures were taken.

Hoffman Retires from Foursquare

Former Vice-President Sells Holdings to George Backer and Buys the Company's New York Exchange.

A RE-ALIGNMENT of financial interests in Foursquare Pictures, Inc., has been made. The holdings of M. H. Hoffman, who has been vice-president and general manager of Foursquare, were purchased by George Backer. Simultaneously Mr. Hoffman resigned and withdrew from the administrative headquarters of the corporation.

Mr. Backer, president of Foursquare, assumes active control of the organization and with his associates will proceed to extend its endeavors. With Jacob Wildberg, treasurer, Mr. Backer will not only direct the operations of the Foursquare organization but also select the pictures to be acquired for distribution.

Foursquare will secure for distribution, through its twenty-six exchanges and affiliated distributing companies, one feature photoplay each month. Every picture, in order to qualify as Foursquare product, must conform to a given standard of pictorial and box-office excellence.

Eight of these "specials" will be produced by the Bacon-Backer Film Corporation, which is confining its efforts solely to that number. Arrangements have been concluded with another producing firm for four, possibly six, features.

It is the purpose of Mr. Backer and his associates to apply to the conduct of the enterprise the constructive methods which are followed by large commercial institutions.

"Mr. Hoffman leaves us with every good wish for his success," said President Backer. "He has purchased from us the New York Foursquare Exchange, the terms of the contract specifying that he shall distribute in this territory our product. Mr. Hoffman, I am sure, will endeavor to operate the exchange upon a basis of serving the needs of exhibitors to the end of increasing the business and making it one of permanence and worthy of the good will of its patrons."

George Irving Joins Goldwyn

ADDED distinction is given Goldwyn's roster of directors in the acquisition of George Irving, who is to hold the guiding reins in Mabel Normand's production, the title of which has not been announced.

From his recently brilliant work in "Daughter of Destiny" admirers of George Irving look back on his successful career as a motion picture director and, before that, his thirteen years in Charles Frohman's stage productions. In passing it is worth mentioning that Goldwyn brings together two artists, each of whom rendered distinct service in the same stage play. Both George Irving and Pauline Frederick appeared with Francis Wilson in "When Knights Were Bold" some years ago, before either realized that the silent drama would offer them their greatest opportunities. Miss Frederick will soon be a Goldwyn star, and George Irving is a Goldwyn director.

George Irving.

Irving's first undertaking in this direction was the picturization of Booth Tarkington's "The Conquest of Canaan," and after a few more productions he scored his greatest success in visualizing Augustus Thomas' play, "The Witching Hour." His status as a director of unusual delicacy, keenness and strength was at once evidenced, and since then he has taken additional proof of these qualities.

In analyzing his methods of work the bystander does not have to search long to account for Mr. Irving's popularity with the players under him nor reason for the polished results he achieves. Quiet, exceedingly considerate under all conditions, his poise and authority are sensed before they are felt, and when work is actually begun his unerring sense of dramatic values, his searching eye for the pictorial quality of every scene and his never-failing grasp on the psychology of a character and the human nature underlying it make George Irving a director to whom the most exacting star gives fullest confidence.

Court Won't Interfere With Sunday Law

Supreme Tribunal of Ohio Refuses to Disturb Lower Court's Conviction of Standen for Operating on Sabbath.

THERE have been several decisions of the Supreme Court of Ohio during the past week or so of direct interest to moving picture exhibitors and to the public as well. The most important of these, and that which excited the greatest amount of comment, was that in which the court refused to disturb the ruling of a lower court convicting William Standen, of Medina, of operating a moving picture theater on Sunday in violation of the old Ohio statute forbidding amusements and numerous other things on the Sabbath. In other words, the court has again upheld the validity of this old statute and has affirmed its existence, which is not a secret to anybody. As it has frequently been pointed out, however, the statute is a dead letter in most of the cities, inasmuch as its enforcement would be directly against the desires of the public and the general sentiment of today, and it is consequently ignored.

Wherever blue-stocking agitators are sufficiently strong to force a case into court the court must recognize the existence of the statute, but exhibitors in Cincinnati and the other large cities, as well as in most of the other communities of Ohio, feel no apprehension of a general resort to and enforcement of the statute.

The two other cases referred to dealt with the power of cities to operate moving picture exhibitions themselves, and while the decisions were somewhat confusing to the layman, apparently one overruling the other, the opinion of the Supreme Court seems to be that Ohio cities may run picture shows if they please as a part of their educational activities.

Whiteside to Make Patriotic Picture

ARRANGEMENTS have been made between Walker Whiteside and Ernest Shipman whereby Mr. Whiteside will depict for the screen the part of a Japanese patriot and head of the Japanese Secret Service in America. The story is constructed along up-to-date lines, visualizing modern events in the most attractive form and showing the closest co-operation between the Allies and the United States Government, particularly the splendid friendship that is being formed between America and neutral governments. It will be manufactured along lines that lend themselves most thoroughly to a strong spirit of patriotism and will be released in the open market.

Walker Whiteside has not as yet had his full dramatic value and reputation exploited in pictures, although both of his past efforts have proved most successful from a financial standpoint. Mr. Whiteside's great success in "The Typhoon" not only in this country, but in London, stamped him as a most successful interpreter of Oriental roles. The selection of Mr. Whiteside for the part of a Japanese patriot and Secret Service agent is a happy one and should meet with the approval of buyers, exhibitors and the public.

Walker Whiteside.

One of the foremost organizations has already put its O. K. upon the theme and stands ready to purchase it when completed. Definite plans for marketing it will not be announced until the picture has been privately screened by the owners.

Ernest Shipman has left for Los Angeles to complete studio arrangements for the making of the Walker Whiteside picture.

Fox Managers Hold Fourth Convention

Representatives From Nine Countries Attend Four-Day Business Session and Are Entertained By Company's President.

WITH nine countries represented, the fourth annual convention of the managers and representatives of the Fox Film Corporation was held from June 3 to June 6, inclusive, at the Biltmore Hotel, New York. Close on the heels of his successful efforts as captain of the Allied Theatrical and Motion Picture team in the Red Cross campaign, and his successes in the Knights of Columbus and Jewish War Relief drives, Mr. Fox at the opening session on Monday enunciated the policy of the Fox Film Corporation.

"The only job in the country today is the winning of the war," said Mr. Fox. "To bring this war to a successful conclusion the Government needs money, and lots of it, and the only way the Government can get this money is through taxation.

"Therefore it is up to the business men of the country to expand and push their business with greater energy and vigor, so that when the Government comes to collect its war taxes—whether they be 5 per cent. or 95 per cent.—it will find more money to levy on.

"It doesn't matter a continental whether we, as a corporation, have a nickel left after these taxes are collected. The point is that we have got to make enough money so that the Government can collect more money. That, gentlemen, is our job this coming year."

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided at all the business sessions. The countries represented, besides the United States, were Canada, Great Britain, Australia, New Zealand, Argentina, Brazil, Uruguay and Paraguay. After the opening business conference Monday afternoon Mr. Fox was host to the visitors in the evening at the Winter Garden.

The second business session was held all day Tuesday at the Biltmore, following which Mr. Fox entertained his managers and the others attending the convention at a beefsteak dinner at Murray's, in Forty-second street. Harry F. Campbell, of Boston, New England district manager, was toastmaster, and the evening was enlivened with humorous speeches and anecdotes by the various guests. Several vaudeville acts also were given, under the direction of Jack Loeb, and a jazz band dispensed music throughout the dinner. Flashlight photographs were taken of the diners, who were garbed in aprons.

The program Wednesday was a screening in the morning at Wurlitzer Hall and another business conference in the afternoon at the Biltmore. In the evening the visitors were again guests of Mr. Fox, this time at the Eltinge theater, where they saw "Business Before Pleasure." Later Mr. Fox took them to "The Midnight Revue" at the Century Grove.

Thursday morning saw another screening at Wurlitzer Hall and a conference was held in the afternoon at the Biltmore. The convention closed with final instructions by Mr. Sheehan at the home office, 130 West Forty-sixth street.

Throughout the entire convention the sessions were marked with patriotism and a desire for national service. At the opening meeting Mr. Campbell, of Boston, in a short speech, expressed the pride of the whole Fox organization in the war relief work Mr. Fox has been doing. In his response Mr. Fox announced that 312 employees of the Fox Film Corporation throughout the country are now in their government's service for the war.

On their arrival at the convention, the managers were presented with small gold American flags, which were worn in their coat lapels.

Those attending the convention were: District managers Harry F. Campbell, Clyde Eckhardt, George F. Mann, Vincent C. McCabe and Paul C. Mooney.

Managers and assistants, Sam Dembow, Jr., and G. Hoffman, of Atlanta; W. D. Shapiro, of Boston; Thomas Brady, of Buffalo; William Jenner and Harry Willard, of Chicago; Lester Sturm and Rudolph Knoepfle, of Cincinnati; C. A. Browne, of Cleveland; E. H. Wachter, of Dallas; R. J. Churchill, of Denver; Field Carmichael and Joe Kaliski, of Detroit; C. E. Penrod, of Indianapolis; C. W. Young and B. E. Edwards, of Kansas City; M. A. Walsh, of Los Angeles; E. S. Flynn, of Minneapolis; Maurice West, of Montreal; A. S. Moritz, of New Orleans; Louis Rosenbluh, Jack Levy and Isadore Schmertz, of New York; Sidney Meyer, of Omaha; George Dembow and L. Burnstine, of Philadelphia; F. C. Burhans, of Pittsburgh; W. J. Citron, of San Francisco; Albert W. Eden, of Seattle; Joseph Lieverman, of St. John, N. B.; Joseph P. Roden, of Salt Lake City; B. P. Rogers, of Toronto; C. F. Senning, of Washington, and D. M. Thomas, of St. Louis.

Home office, Jack G. Leo; general manager's office, Herman Robbins, Lewis S. Levin, J. R. Grainger; advertising department, Lloyd Willis, Jerome Wilson; contract department, Leon J. Bamberger, Irving Maas and Henry Heitman; scenario department, Hamilton Thompson; auditing department, C. J. O'Donoghue and Edward Walso; publicity department, Jay A. Gove, Russell Micheltree, David Morrissey, Stuart Acheson, Will T. Gentz, C. E. McCarthy, Benjamin Garetson, of Chicago, and Joseph Di Pesa, of Boston; requisition department, W. E. Sennett and A. P. MacIntyre; foreign department, A. Carlos, David J. Mountan and F. W. Lange; disbursement department, Maurice Goodman and Harry Reinhardt.

Famous Players Announces a "Find"

Company to Back Lila Lee of Vaudeville with National Exploitation—Will Work in the West.

JESSE L. LASKY, vice president of the Famous Players-Lasky Corporation, last week announced a "find" for the screen in the person of Lila Lee, prominently identified for the past eight years with vaudeville in Gus Edwards attractions. This confirms the recent rumor that the big organization was about to announce a young star, who will be given a national exploitation that will aim to make her one of the big attractions of the screen.

Lila Lee.

In making his announcement, Mr. Lasky said: "The published rumor that the Famous Players-Lasky Corporation was about to announce a young star of unusual talent and beauty is confirmed in our engagement of 'Cuddles.' For more than a year our organization has been searching all branches of the entertainment world for just such a young woman and our hunt finally has been rewarded in the person of Lila Lee, widely known as 'Cuddles.'

"Little Lila was first 'discovered' by Gus Edwards, some eight years ago. It was the time of the first 'kiddie' show in vaudeville, when a certain song, 'Look Out For Jimmy Valentine,' demanded a cute tot properly to express the humor of it. Mr. Edwards sought and sought and found no one. Finally, riding along despondently in his machine one day, he spied a lot of little children playing in a street of Union Hill, N. J., where his act was to open. They all looked alike to him with the exception of one, who in her childish way and forceful manner immediately impressed the song writer as just the type he wanted.

"With the consent of her parents, Mr. Edwards put her in his act and the result was that the child 'ran away with the show.' Her subsequent work displayed further genuine histrionic accomplishments that were conceded to be unusual considering her youth. Lila has many friends throughout the country and her recent 'discovery' for motion pictures will delight those who have been charmed with her really exceptional work behind the footlights. She will be a Paramount star in photoplays that will strike a strong human appeal. Miss Lee is tall, faultlessly built, vigorous and athletic and is fully eligible for the heavier demands of the motion picture drama as well as the finer expressions. We have signed her for a period of five years. She will be surrounded in her work by the best artists, and nothing will be overlooked to make her name the household word of the motion picture patron. She will leave for the Lasky studios in Hollywood shortly."

ARTHUR BATES JOINS COLORS.

Arthur Bates, for years one of Essanay's leading character players, was called last week to join the colors. He left for Camp Wheeler at Macon. His best characterizations were as old man parts in "The Man Trail" and "The Kill-Joy." He played comedy parts with Chaplin in his early Essanay comedies and later played leads in the Essanay comedies directed by Arthur Hotaling.

Pathe Exchange Declares a Bonus

Company Executives Believe Spurt in Business Due to Selective Service Method of Booking.

FOLLOWING the presentation of two big Pathe features at the Rialto and Rivoli Theaters, a further indication of the prosperity attained by the company under Paul Brunet, vice-president and general manager, is seen in the statement that a big bonus has just been paid to employes.

The double Broadway presentation is considered a demonstration of the big way Pathe is handling features under the new system, and the bonus, after an interval of more than half a year, follows upon the inauguration of Mr. Brunet as chief executive, as the benefits resulting from his broad business policies begin to be reflected in the biggest business transacted in the history of Pathe Exchange, Inc,

Paul Brunet.

"No words could better show the prosperity of this company," said a Pathe official in discussing the trend of the industry, "than the single statement: Pathe has just declared a bonus. Nothing could more clearly indicate the great organization Pathe is building."

Among the Pathe employes who received the latest bonus are W. E. Raynor, B. Sanford, M. Marsh, A. M. Holah, Henry Laws, D. C. Stearns, E. A. Helouis, R. Shrader, Paul McDaniels, C. B. Haskett, F. W. Gebhardt, Leo Adler, A. Reinlieb, Miss M. Dougherty, M. Kohn, A. Goodman, J. W. Fuller, L. Lowe, E. E. Heller and Thomas Lark.

An enthusiastic spirit of co-operation is manifest in all Pathe branches. F. C. Quimby, sales manager, is now on a tour that will take him to Chicago, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Salt Lake, Denver, Oklahoma, Dallas, New Orleans, Atlanta and Charlotte, and his long trip is taken for the purpose of furthering the co-operation between home office and branches.

F. C. Quimby.

One of the first acts of the new chief executive was to establish the Pathe selective service method of booking features, and it is this policy which is responsible for the big results Pathe is now getting with its features which are hitting a high average.

The selective service system has all advantages of former methods without their disadvantages. For instance, it permits an exhibitor to select each picture and play it on its merits, to book in star series or to play the program, which last is often found the most satisfactory policy for the small house, while one of the other two is preferred by the larger.

In the immediate future the company will release in all exchanges the seven-reel Pathe special feature "Moral Suicide."

Another bix six-reel special on the way will be "Common Clay," the A. H. Woods stage hit, starring Fannie Ward. "A Japanese Nightingale" is another coming Ward play.

Pathe also will release "The Woman Eternal," a Ralph Ince picture. "The Narrow Path" is an A. H. Woods hit. "The Bells" and "The Orleans Coach." "The Ghost of the Rancho" and "In Wrong' are coming with Bryant Washburn.

"Caroline of the Corners" and "A Little Sister of Everybody" are two attractive Bessie Love vehicles on the way. "The First Law" is an Irene Castle play. "Annexing Bill" and "Waifs," starring Gladys Hulette and Creighton Hale.

Baby Marie Osborne is represented in the list of coming feature attractions by "The Voice of Destiny" and "Cupid by Proxy."

Ragland Goes to St. Louis for Select

Old-Time Showman Was Four Years With Kleine and Later With Fox.

BEGINNING June 3 Select Pictures St. Louis Exchange came under the management of J. C. Ragland. Mr. Ragland was installed as the St. Louis branch manager by Field Manager J. S. Woody. Mr. Woody is spending some time at the St. Louis branch inducting Hr. Ragland into his office.

In the new manager, St. Louis exhibitors gain a friend who is an expert showman, and whose pride it is to help every exhibitor in his territory to succeed in putting over the pictures which he sells them. Mr. Ragland is both an expert showman and an old picture salesman. He has been prominently identified with both picture and theatrical concerns for many years.

Way back in the dim past, when George Kleine astonished New York show circles by putting on the first "dollar-top" picture presented Broadway, "Quo Vadis," at the Astor Theater, Ragland was the man at the helm. Already well known for his expert handling of theatrical attractions, he was chosen by Mr. Kleine to put over this daring experiment in picture presentation, and Ragland put "Quo Vadis" over with a will. In New York and on the road, first with "Quo Vadis," then with "Pompeii' and other similar attractions, off and on Ragland spent four years with the Kleine interests. And then his first love called to him, and he backslided to handling the attractions of the spoken drama once more.

Recently Mr. Ragland has been with William Fox enterprises. His success as manager of the Pittsburgh branch, in exploiting Fox's Standard Pictures, is one of the traditions of the "Smoky City." In the fall of 1917 he became Fox's manager in Cincinnati, which position he has held until recently.

W. W. Hodkinson Not in New Concern

Denies Statement That He Is Interested in Society Players Film Company.

IN a San Francisco report published in the Moving Picture World of June 15, W. W. Hodkinson's name was given as among others who were planning a large producing company to be called the Society Players Film Company and to build a great studio in that city. We have a communication from Mr. Hodkinson definitely and unequivocably stating that he is in no way interested in the concern. He also wishes it made known to the trade that should he enter or make connections with other business organizations, complete and full announcement will always come from his home office, the W. W. Hodkinson Corporation, 527 Fifth avenue, New York.

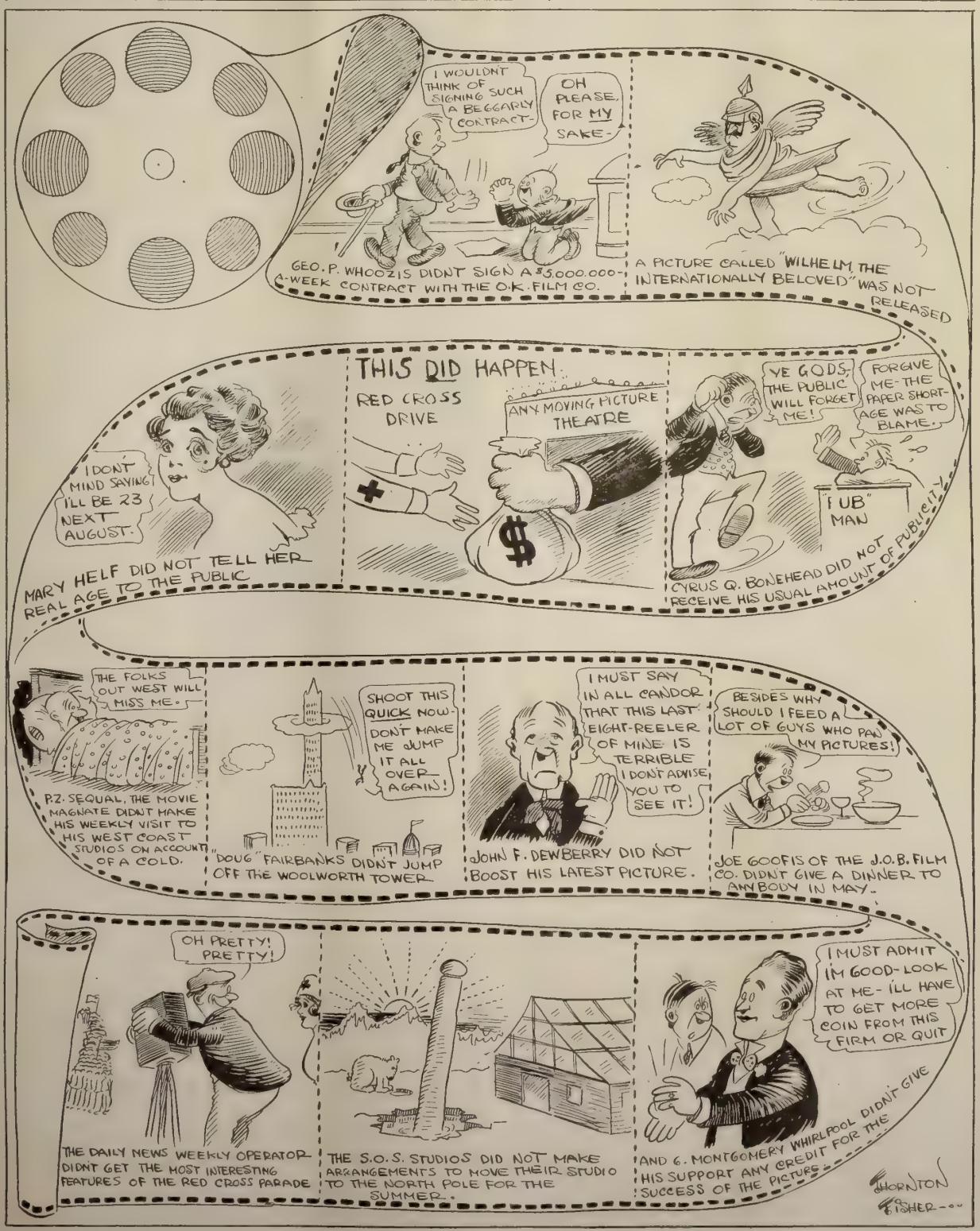
BIG LIGHTING EFFECTS IN WEHLEN PICTURE.

A scene in silhouette is one of the striking features of "The House of Gold," the Metro production starring Emmy Wehlen, which will have early release. Unusual and startling light effects are made necessary by reason of the developments of the story. "The House of Gold" was written by Katharine Kavanaugh and directed by Edwin Carewe, Eugene Gaudio is responsible for the photography, and he has been obliged to use every trick at his command to secure the results called for.

SEELY OUT OF ARROW FILM.

W. E. Shallenberger, president of the Arrow Film Corporation, announces that Walter Hoff Seely is no longer connected with that company in any capacity. It is also reported that Robert Priest has also severed his connection with Arrow.

MOVING PICTURE WORLD NEWS REEL for MAY


I WOULDNT THINK OF SIGNING SUCH A BEGGARLY CONTRACT-
OH PLEASE, FOR MY SAKE-
GEO. P. WHOOZIS DIDNT SIGN A $5,000.000- A-WEEK CONTRACT WITH THE O.K. FILM CO.
A PICTURE CALLED "WILHELM, THE INTERNATIONALLY BELOVED" WAS NOT RELEASED
I DONT MIND SAYING I'LL BE 23 NEXT AUGUST.
MARY HELF DID NOT TELL HER REAL AGE TO THE PUBLIC
THIS DID HAPPEN..
RED CROSS DRIVE
ANY MOVING PICTURE THEATRE
YE GODS, THE PUBLIC WILL FORGET ME!
FORGIVE ME- THE PAPER SHORTAGE WAS TO BLAME.
"UB" MAN
CYRUS Q. BONEHEAD DID NOT RECEIVE HIS USUAL AMOUNT OF PUBLICITY
THE FOLKS OUT WEST WILL MISS ME.
P.Z. SEQUAL, THE MOVIE MAGNATE DIDNT MAKE HIS WEEKLY VISIT TO HIS WEST COAST STUDIOS ON ACCOUNT OF A COLD.
SHOOT THIS QUICK NOW- DONT MAKE ME JUMP IT ALL OVER AGAIN!
"DOUG" FAIRBANKS DIDNT JUMP OFF THE WOOLWORTH TOWER
I MUST SAY IN ALL CANDOR THAT THIS LAST EIGHT-REELER OF MINE IS TERRIBLE I DONT ADVISE YOU TO SEE IT!
JOHN F. DEWBERRY DID NOT BOOST HIS LATEST PICTURE.
BESIDES WHY SHOULD I FEED A LOT OF GUYS WHO PAN MY PICTURES!
JOE GOOFIS OF THE J.O.B. FILM CO. DIDNT GIVE A DINNER TO ANYBODY IN MAY..
OH PRETTY! PRETTY!
THE DAILY NEWS WEEKLY OPERATOR DIDNT GET THE MOST INTERESTING FEATURES OF THE RED CROSS PARADE
THE S.O.S. STUDIOS DID NOT MAKE ARRANGEMENTS TO MOVE THEIR STUDIO TO THE NORTH POLE FOR THE SUMMER..
I MUST ADMIT IM GOOD-LOOK AT ME- ILL HAVE TO GET MORE COIN FROM THIS FIRM OR QUIT
AND G. MONTGOMERY WHIRLPOOL DIDNT GIVE HIS SUPPORT ANY CREDIT FOR THE SUCCESS OF THE PICTURE..
HORNTON FISHER

The Pictures and the Law

A Valuable Compilation of Leading Cases and Opinions the Newest Contribution to Our Literature.

By Epes W. Sargent.

MOTION pictures and the theater in their legal aspect is the subject of an exhaustive work by Louis D. Froelich and Charles Schwarts, just published by Baker, Voorhis & Company under the title of "The Law of Motion Pictures and the Theater." It offers a reasonably complete treatise of the laws governing the making and exhibiting of motion pictures so far as there are any precedents, with opinions as to the probable rulings where no precedent yet exists.

The work is not to be confounded with "popular" books of the "Law at a Glance" or "Every Man His Own Lawyer' type. This has its initial place in the law library, but is so carefully laid out that it also serves the maker and exhibitor of pictures as a guidance, the classification of chapters and their sub-divisions being so intelligently made that the law or opinion upon any phase of making or showing is readily accessible. It is broadly divided into sections on the author and literary rights, the actor and his rights, other employees of the producer, the distributor and exhibitor, the public and copyright.

Where such exist the leading cases in the various points are cited, many of them being briefed in the footnotes to give a sufficient understanding of the leading case as it applies to the point at issue. Where there is no precedent (and there are innumerable points yet to be passed upon by the courts) leading cases in dramatic litigation are cited as the nearest approach to a precedent, and inferences are drawn that are usually sound, though it is not probable that many of the decisions arrived at will be sustained when taken in connection with general custom.

As an example the authors are of the opinion that "there is a good consideration to the producer when a manuscript is submitted to him—namely, the opportunity of reading the manuscript," and therefore he will be held liable if the script is lost through his own or his employees' negligence. The only citation in support of this contention is an English case, in which it was decided that a printer could not be held liable for the destruction of plates stored without charge by them. This point would not hold in law against the prevailing custom, for scripts are submitted at the risk of the author, who is supposed to hold a carbon copy of the same and to sustain only the loss of time and white paper. There is a ruling to this effect in the California courts, where a thief who stole a script and sought to make a sale was discharged because he was held not to have taken anything of value. Along the same lines, basing upon dramatic usage, it is held that a company cannot materially change the script of an author without libel; a decision which, if sustained, would keep half the authors in the courts all of the time and the rest on part time.

Another point to be questioned is the statement that the actor, knowing that in filming a play it is frequently necessary to travel, is personally liable for his traveling expenses and support in strange towns if he agrees to take part in a picture without specifying that these expenses shall be paid by his employer. Here the citations are all based on theatrical usage, and the chief case is one from the English courts. Many actors receive no contracts, and it is general custom that a company shall pay traveling expenses, though usage differs as to the defrayment of board and lodging.

There are several other instances where the inferences drawn are distinctly bad, but in general the book is sound in its logic and valuable in collecting the various precedents. Some rather surprising facts are arrived at. Perhaps the most vital of these is the changing of a title or the presentation of a dramatized novel under another title destroys the validity of the copyright. If this contention is sustained by the courts then 75 per cent. of the novels from which plays have been made are now in the public domain and no longer under copyright protection. To use a concrete example, if this opinion be held good, then the Universal Company, in releasing Mary Roberts Rinehart's novel "K" under the title of "The Doctor and the Woman" (presumably acting with her consent), has destroyed all of her copyright rights in the novel, which has become public property. The importance of such a question cannot be underestimated.

The chapters of laws relating to the exhibiting end are more fully sustained by precedents along the same lines, and therefore are more authoritative than opinion unbacked by decision can be. These and the chapters on copyright are complete as they stand, and of value to house and production managers.

Taken as a whole the work is one of great importance to the industry, though it should be understood that none of the opinions contained therein are the final word. State laws differ, and a local lawyer should be consulted upon all important points, but the work provides him with the references he needs and, lacking a later precedent of contrary effect, gives him a working basis for his case preparation. The work is a book of nearly one thousand pages, and is the first to cover the ground comprehensively and with legal care. It should be in the libraries of all picture producers, managers and those lawyers who specialize in motion picture litigation, for it is the last, as well as the first, word on the subject.

Lawrence Grant Bears Likeness to Kaiser

Portrayer of German Emperor in Metro Production Is Well Known in United States as Actor and Lecturer.

LAWRENCE GRANT, who plays the important part of the Kaiser in the Screen Classics, Inc., production, "To Hell with the Kaiser," is as well as an English actor of distinction a noted traveler and lecturer, who has toured the world in many capacities.

At the beginning of the European war Mr. Grant was associated with Anne Morgan and Elizabeth Marbury on the lecture committee of the Women's Department of the National Civic Federation. Mr. Grant talked on "England and the War," a subject on which he is highly versed, having spent much time at the front in 1914. He also gave a series of illustrated travel talks, with motion pictures taken by himself, on "Women of France in Time of War," which was given under the auspices of the American Fund for French Wounded.

Lawrence Grant.

Mr. Grant has made a special study of the Indian in his native life and preserved his impressions in Kinemacolor motion pictures, which he obtained permission from the Government to take for lecture purposes.

As an actor Mr. Grant is numbered among the best known English thespians. He was born in Bournemouth, Hampshire, near New Forest, England. His stage debut was made in London in 1899. Eighteen months later he was made leading man with Mrs. Lewis Waller in "Zaza." He enacted the important part of Dufresne and was her leading man in five other productions. Later he appeared in various London productions with Kate Rorka. Then he succeeded Kyrle Bellew as leading man with Mrs. Browne-Potter, with whom he played in eleven successful productions. After this he was associated with Sir George Alexander at the Saint James theater, and with Arthur Bourchier at the Shaftesbury and Garrick theaters. Then he starred in the famous play by Henry Arthur Jones, "Joseph Entangled," in the same part played in this country by Henry Miller. Mr. Grant's first visit to America was with Olga Nethersole, in a repertoire of eleven plays.

As the Kaiser in the Screen Classics, Inc., big melodramatic production, "To Hell with the Kaiser," Mr. Grant makes his motion picture debut. His great likeness to this monarch and his talents as an actor made him the ideal player for the part. His experience in this character has been gained by three years of playing the role of the German Emperor in his two vaudeville sketches, "The Final Arbiter" and "Efficiency," which have attracted attention throughout the country.

JULY 20TH—JUST FOUR WEEKS AWAY
Will be the date of the
Eighth Annual Convention Number

Spokes from the Hub

By Marion Howard

MOST effective picture seen here in weeks—"My Own United States," shown privately at the Fenway, and I hope it will be seen by millions all over the land, if only for its patriotic lessons. We have had this worked out in part in "The Beautiful Mrs. Reynolds," picturing Hamilton and Burr, and the duel scene, also the latter part of it well done, in "A Man Without a Country," opening similarly, but with due credit to the late Edward Everett Hale, who gave us this classic. Nowhere in this picture has he been given credit—a great mistake, easily rectified. The scenes portrayed in the book are cleverly reproduced. Arnold Daly lives up to his reputation as a painstaking actor. The greatest care has been taken by all concerned to give a flawless picture; the cast has been carefully selected. Know any other actor who could play Hamilton like Duncan McRae? He certainly looked the part, and very like the portraits seen. There were some high lights in the production. Now let William Sherrill, head of the Frohman Producing Company, interpolate a picture of Dr. Hale somewhere, as Nolan goes in the picture and give him rightful credit for the idea, anyhow. True, this episode does not appear early as many of the initial reels are given over to the historic sequence of events, leading up to the disastrous utterance of the unfortunate Nolan, yet it is only fair to the author. Daly is fine in the ship scenes, but they have not given him the correct lines in appealing to the boy to stand by the flag. A strong sentence was this: "Stand by her (the country) as you would by your mother," etc. And then he added: "Oh, if anybody had said that to me when I was your age!" Sentimental? Well, why not!

* * *

Glad to see J. Frank Glendon well supported as he was in "The Wooing of Princess Pat," for he and little Leslie carried the play along, as of itself there was not very much to chronicle, it being one of those small kingdoms eternally squabbling with their neighbors. The exteriors were fine, and little Gladys was quite a sport in her coasting stunts. William Dunn, whose work grows, had a thankless part. The finale was a delight, and as a whole it is well worth while.

* * *

If you like Theda Bara and Oriental or East Indian stuff, go for "The Soul of Buddha," beautifully staged in every detail, and a credit to Fox. Splendor with a capital "S" prevails. I saw it at the Park, and following it was "The Guilt of Silence," a Bluebird, with Monroe Salisbury doing some quite severe stunts like being snowed under, near death, emerging at the right moment (thanks to a passer-by), but minus the power of speech. He suddenly recovered it at the close, but seemed unable to hear the sound of his voice. There are many inconsistencies in this picture. As a woman said: "Where on earth did they get that six months' old baby, when its supposed mother had not been away from home and there was no indication that the stork was to arrive." Then the hero had his hands scalded, and bound up, only to remain that way until after said baby had to be born months later and brought into the picture—from where, is not indicated. There were wonderful outdoor snow scenes.

* * *

Florence Reed and Milton Sills struggled with "Today," which has no particular merit in story, is risque in spots, and not one to take the very young to see.

* * *

Glad to know that the work of Charles Miller, formerly of the Hub, is appreciated by Goldwyn and we anticiapte seeing the results in "The Fair Pretender," which Mrs. Ayer is giving us this week. We also congratulate that company on securing Herbert Rawlinson, the clever lead, for its forthcoming release, with Mabel Normand opposite. His personality is compelling and we have missed him for some time.

* * *

When one sits in front and sees one's own flesh and blood (a nephew), with other chaps, doing a big stunt along patriotic lines, it does clutch the heart. In one of the weeklies we had the Pelham Bay naval recruits spelling the word "Victory" in double quick time. The Great Lakes flag was some picture, with its 10,000 men, but we did not see it made, as in this case. Another picture in the same series showed the building of a pontoon bridge, 350 feet long, in exactly 37 minutes, the men doing flawless work—much to the astonishment of French Army officers and even their own. Some discipline here, a joy to witness!

* * *

"Mother"—what a play! Done in old England, directed by George Loane Tucker, put out by the McClures for our edification and as a lesson in mother love and sacrifice. Here we get a throbbing story concerning the simple folks in rural England. Having seen Elizabeth Risdon on the speaking stage, in "Seven Days' Leave," I could hardly penetrate her make-up in this, although she was equally artistic in Hall Caine's "Manx Man," done on the Isle of Man—the author's son in the cast. All the players are English, but mother love is the same the world over.

* * *

"The Winning of Beatrice," featuring May Allison, with a new leading man in Hale Hamilton, a good-looker, and John Davidson returning to the screen after appearing in the spoken play, villain to the core in this. Baby Ivy Ward will make this picture one to be remembered. A young thing exclaimed: "Haint she cute, and, say, he's just grand!" Whether Hale or John I did not know.

* * *

Bobby Connelly has been making speeches at the Park theater for the Red Cross and incidentally being entertained by admirers. I took him to the Professional Women's Club last luncheon, along with Mrs. Sidney Drew and her clever leading woman, Maidel Turner, and the lad made a big hit with the many fans there. He is more attractive away from the camera and is unspoiled by adulation. He was accompanied by his mother, a comely woman. Then he was taken out to Concord by Manager Soriero to see rehearsals of scenes in "Little Women," being done there under Arthur Ashley's direction for the World Film Company, of which he is still a valued member. Ashley has made a big hit here in "The Man Who Came Back" at the Plymouth theater, and the dear young things who have seen him on the screen are going to the theater to hear his voice, as they did for the Drews, who made a distinct success, and are now back near Broadway to resume picture work. Speaking of the Drews —why "Pay Day"? Of course, we all went, hoping to see it, but one theater canceled the booking and the Park showed it only three days, and then substituted another picture. It is not a credit to these popular players or to the company.

* * *

Mrs. Ayer also gave us last week "Resurrection," splendidly put on by Paramount, reverently pictured, following the story of Tolstoi, to the delight of the class of patrons at this house, which has the call on the Back Bay set, now waking up to the value of the photoplay. Our old friend of the Castle Square theater, John Sainpolis, had a part unlike that usually assigned him, and was most satisfactory. In lighter vein we had that night "Up the Road with Sallie"—some picture, with the effervescent Constance Talmadge in the limelight, compelling close attention, especially when she was speeding with "auntie" down hills and around curves until we held our breath with fear. Good picture, with new plot and twists at the end!

* * *

Jack Pickford scores again in "His Majesty Bunker Bean," and for those who did not see and howl over the play with the only Taylor Homes and who are unfamiliar with the mummy stunt, the picture has novelties not seen on the screen this season. A man next me said: "I wonder what the drink was they gave him before the wedding—some dope to last so long!" On the same program at the Exeter I saw "The Doctor and the Woman," a very strong offering, certainly a "Jewel" of a picture, directed by Lois Weber, adapted from Mary Roberts Rinehart's book, "K." This picture was consistent, new in plot, and wonderfully well done.

* * *

"Unclaimed Goods," with Vivian Martin, had a new stunt, shipping a human being as an animal by freight and getting away with it—rather cleverly. Harrison Ford is one of my favorites. He is dependable always and clean-cut. Remember him in "Petticoat Pilot," when he sat down on the fly paper in a Cape Cod "corner grocery?" On the same program Marguerite Clark appeared in "Rich Man, Poor Man," good vehicle for her in all ways. Here we get another young lead of the Ford type in Richard Barthelmess, and Frederick Warde in his first Paramount. These players made the picture a success, as there was little new in any of it.

* * *

"The Seal of Silence," with Earle Williams and Grace Darmond, was seen at the Park, and proved diverting to a degree, with the professional side of the doctor cleverly shown. Glad to see Kate Price back making good.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Unpardonable Procrastination

Plain Facts Showing How Educational Pictures Are Kept from the Schools.

By Rev. W. H. Jackson.

PROCRASTINATION is the Thief of Time." This old-time proverb is still true. There is, however, another which may now truthfully be used, entitled "Procrastination is the Thief of Education." Strange though it may seem it is nevertheless true that the greatest hindrance to the use of moving pictures in schools comes from the school principals and county superintendents. Taking them as a whole they are a most reactionary company. Every pioneer in the school use of pictures describes how he had to force his way through opposition, in every case finding himself vindicated in the course he had so violently to take. Some of these successful men have written us, proud of their successes, proud of the advance made in their schools, proud of the advance of their pupils. On the other hand, those who have ventured to put upon paper their slow use of the pictures would not like to see their excuses written on the pages of well-read journals or magazines. In every instance no good reason or cause is advanced, but always and only procrastination—a procrastination pardonable with a person lacking responsibility or leadership, pardonable under circumstances in which either promptitude or haste have no part; but entirely unpardonable when procrastination means the delay of some good. Under these circumstances procrastination becomes criminal and justifies the old-time truth—that to whatever it may truthfully and helpfully be applied procrastination is a thief. Before proving the guilt of the procrastinator let us try to realize the importance of that matter about which such unpardonable, if not guilty, delay is made. We are living in days when it is admitted that moving pictures are an **essential.** Opinions and debates die in the presence of facts. About facts there can be neither debate nor opinion. Facts are here to be dealt with. Whoever is guilty of debating with them when they concern progress is a pure, common, ordinary reactionaire. These are days of progress and nowhere is progress more required and demanded than in educational matters. Whoever is guilty of delaying the progress of educational matters is encouraging the retention of ignorance, delaying advance and hindering the progress of youth—a most unforgivable offense. There is not a field of endeavor in which the moving picture has not been tried, proved and accepted, with the result that it has become an **essential.**

In spite of all this there are school and other officials, whose opposition on forgotten grounds and whose prejudice on untenable grounds have been killed by the development of facts, who still drag upon the wheels of progress by the newly adopted method of procrastination, thereby robbing the youth of the country of the best means of education given to them since the discovery of printing. Some enlightened (?) educators put off the use of the pictures "until they are absolutely perfect" or until they are "accompanied by the talking machine" or, again, until they are "pedagogically arranged" or "conform to the school's curriculum." Others sin in waiting "for a more convenient season," or, say some, "until after the war." Of this latter it should be said that the period of the war is the one in which they are most to be desired. Now they can be of tremendous importance to the pupils. This is the very time in which greater haste and anxiety should be displayed to get the pictures installed while they are of such overwhelming importance, the war relating pictures are the greatest educators of the day, and, an up-to-date school principal should be nervously anxious to avoid any further delay which can rob his pupils of the great benefits of such manifold learning powers as are found possible with the pictures in these swift history-making times; to procrastinate now is an offence against the youth of the land, and a fearful dereliction of duty upon the part of those responsible. A strange vindication of the value of the pictures has recently been seen in Greater New York. In the Borough of Brooklyn the "Eagle" provides for weekly current topic talks and uses a current topic bee, which is well known as a contest. In the most recent bee those who failed did so upon topics familiar to those who keep themselves instructed by the very valuable current topics of the screen; these are far superior to the daily paper, in that the intense nature of the information they convey is invaluable, confirming the belief of all patriotic instructors of the American youth that every boy and girl in the land ought to be familiar with them, and whoever hinders them when it is his power to help, is in every respect unworthy of confidence, or trust, or responsibility. Most of the foolish and ignorant oppositions to the best uses of the moving picture have died (as they should) ignominious deaths, above all let us now and here kill that most insidious enemy—PROCRASTINATION.

Interesting Educationals

Four Industrial Subjects, Three Travel, One Military, and Two Scientific Subjects.

Reviewed by Margaret I. MacDonald.

"The Friendly Bee" (Educational).

HONEY and its makers forms one of the most interesting topics of the day, inasmuch as it is now being used in the treatment of wounds as well as for food. The Ditmars number, entitled "The Friendly Bee," gives us 500 feet of material, in which we are privileged to see the bee at work in its home. Close-ups of the honey and of the hive, and also of young women being instructed in the care of bees are shown. After seeing this picture it is easy to realize the congestion of population in a bee-hive.

"Raising Chickens" (Universal).

In the 75th issue of the Screen Magazine are shown some instructive views on the incubation of eggs, and the rearing of chickens. These views include close-ups of the egg and chick from the first evidences of form and life. This subject is very interesting and is well illustrated in this particular number of the Screen Magazine.

"Harvesting Bananas in Central America" (Universal).

Just how the great bunches of bananas are cut from the trees by the natives of Central America and landed on the ground without injuring the fruit can be seen in the 75th issue of the Screen Magazine. Then we see the harvesters on their way to the storage sheds laden with the fruit. The executioner of the irregular stem is also on hand and as the line passes along he deftly relieves with his long knife each bunch of any irregularity which its stem displays.

"Arms for Democracy's Defenders" (Universal).

The manufacture of pistols forms one of the most interesting subjects of the 75th release of the Screen Magazine. In this picture can be seen the various details of the making of the pistol from the original rough casting from which it is shaped, up to the inspecting of the magazine and final assembling.

"St. Thomas" (Pathe-Post Film Company).

The first of the New York Evening Mail Travel Series. It takes the observer on an intimate trip to the island of St. Thomas, purchased by this country from Denmark. The scenes are both picturesque and highly entertaining. Native life and customs are shown and points of interest are pictured on this former pirate isle, which lies in the North Caribbean Sea. The coal-carriers at labor makes an excellent feature.

"Winter Scenes in Southern France" (Beacon).

A pleasing series of views showing Southern France in its winter coat were shown at the Rialto theater during the week of May 25. These views included farm homes, showing the natives at their simple tasks, bridges, most of which

have but one span, an old and picturesque water mill, mountain women in the Pyrenees doing their washing in the cold mountain streams.

"The Heart of Mexico" (Educational).

Mexico City is the particular portion of the land of our southern border which is shown us in the first of the series of pictures being released by the Educational Films Corporation of America entitled "Mexico Today." It opens with views showing the busy life of the Central Plaza, followed by a panoramic view of the city and the volcanos which stand guard over the valley. Chapultepec Park is another point of interest shown, and also the Paseo de la Reforma, the residential section where live the city's wealthiest residents. Independence monument, President Carranza's home, the ruins of the home of the late President Madero, the Citadel and other interesting features are included in the picture. This series is running at the Rivoli theater, New York City.

"Britain's Bulwarks, No. 5" (Pathe).

Hundreds of Britain's fishermen and their women-folk are shown in this informing number at the work of preparing nets and electrical cables for protecting sea travel in the submarine zone. Scenes are also pictured on board "drifters," mine-layers and mine-sweepers, which have played so important a part in the war. This entire number contains matter that will be of absorbing interest to everyone. It is an extremely good instalment.

"Character Analysis, No. 2" (Paramount-Bray).

Quite the most interesting series that has appeared in connection with the Pictograph is "Character Analysis." This time it deals with the facial features. By means of a chart and the faces of prominent personages the various evidences of good or bad are noted. Such men as President Wilson, General Foch, General Pershing, Theodore Roosevelt and General Haig are shown. In contradistinction to these splendid types of manhood the face of the beast Von Hindenburg is shown and analyzed.

"The Science of Weather Prediction" (Paramount-Bray).

Although there are many who maintain that weather prediction is more a matter of guess work than real knowledge, the 123d release of Paramount-Bray Pictograph shows conclusively that when the report goes out from the Weather Bureau that rain is in order for the following day, rain falls in ninety per cent. of the cases.

Perched more than four hundred feet above the street in a tower above one of New York's skyscrapers the "weather man," surrounded by all manner of complex instruments, watches day and night the automatically registered records that are made, each on long strips of paper running through the machines, and twice each day his reports are flashed to every paper and post office in the country.

The weather man has turned science to good account and his instruments are marvels of ingenuity and precision. One of them, the hygrometer, tells by the shrinking or expanding of a hair, whether there will be rain or sunshine, while another, the anemometer, catches every stray breeze, registers its velocity and at the end of the day leaves a written report of the direction and speed of the wind for the preceeding twenty-four hours.

Other devices, which record rain fall, hours of sunshine and darkness and in fact every feature of the weather changes, make the Weather Bureau a place of extreme interest.

Progress in Animated Drawing

Max Fleischer of Bray Studios Gives Startling Demonstration of Pen Plus Screen.

ONE of the most remarkable evidences of what the animated drawing has to offer in the way of realism is demonstrated in a simple bit of pen work by Max Fleischer in the Paramount-Bray Pictograph No. 123. This work is entitled, "Out of the Inkwell," and is nothing more than a pen drawing of a clown performing some funny stunts; but the animation of said drawing is so remarkable that the movements of the figure are as smooth and easy as those of the human body. In a fade-out which finishes the cartoon the clown continues to wave his farewell until only the tips of his fingers are visible.

We would judge that one of the secrets of the realism of this work is a matter of a greater number of drawings to the foot of film than usual. After witnessing such an exhibition of artistic ingenuity it is hard to predict just what splendid future is in store for the animated drawing. Considerable has been accomplished already in an educational way with the animated drawing, and who knows to what instructional uses it may yet be put.

"The Story of Old Glory"

Strand Presents in Pictured Form History of American Flag —Especially Well Suited to School Curriculum.

E. G. LUTZ, 1110 Park avenue, New York City, is responsible for the arrangement and photographing of "The Story of Old Glory," which was presented at the Strand theater during the week of May 26 in commemoration of Memorial Day. This picture, which is in one reel, is particularly interesting by reason of its apparently accurate recording of historical facts connected with the development of our flag from the period of the three original States, New York, Virginia and Massachusetts. A map thrown on the screen at intervals keeps us acquainted with the order in which the stars representing the States were added to the flag until we come finally to a full explanation of the meaning of the 48 stars and the 13 stripes of "Old Glory" as she flies today.

Schools as well as theaters should welcome this clearly defined story of the national flag.

Gaumont Makes Coal Picture

Industrial Department of the Gaumont Company Makes Two-Part Production on Fuel Situation.

THE Industrial Department of the Gaumont Company has just made, in cooperation with the National Coal Association, a two-reel motion picture called "A Day in the Coal Fields." This picture, which opens with beautifully picturesque scenes in the world's greatest coal fields, shows the complete operation of mining coal, including grading, loading and shipping. It also draws attention to the necessity for a continuous supply of coal cars to insure a reasonable production cost. The picture is completed with a realistic animated drawing which impresses upon everyone that Uncle Sam says, "Buy your coal now!"

This picture will be shown not only to all coal operatives, but will be widely distributed and exhibited to users of coal all over the United States.

"Nations at War"

Newly Arranged Patriotic Feature Presenting History of the War Contains Eight Reels Covering Scenes at Home and Abroad.

ONE of the latest arrangements of scenes pertaining to the present war have been grouped into eight reels of film covering in all about 7,500 feet, by Joseph L. Dunham, Room 702, 320 Fifth avenue, New York City. These pictures, it is said, were exhibited abroad previous to their being brought to this country, and it is further claimed for them that they are among the best pictures from the scenes of battle that have been presented. W. J. Hanley is representing this feature in the capacity of booking agent, and has been booking towns along the Hudson prior to entering New England for an extended tour. According to information received these pictures have been passed by the Committee on Public Information at Washington, D. C., by the British, French and Italian consulates, and by the National Board of Censors.

These pictures have been brought up to date and have been given a more emphatic patriotic flavor by the use of scenes showing the activities of preparation on this side of the water, closing with a newspaper quotation lauding the work of the American soldiers at Cantigny.

Further information concerning these pictures can be had by communicating with Mr. Dunham.

Items of Interest.

Strand specials during the week of May 26 included, in addition to "The Story of Old Glory," the first instalment of the Bob Bakker animal pictures, entitled "Capturing Wild Mountain Lions Single-Handed." At each performance this was accompanied by an interesting talk by Mr. Bakker, in which he further illuminated the scenes of the picture. The fifth of the Outing-Chester series, entitled "A Jungle Joy Ride," which takes us through the wilderness of British Guiana.

* * *

The Rialto included in its Animated Magazines during the week of May 26 several unusually interesting features. Among these were "Educated Seals," "War Dogs," "A Military Horse Show."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Public Spirit.

SEVERAL years ago we began to urge Exhibitors to make themselves a part of the business and public life of their town or section. We pointed out that it was time for the Exhibitor to become something more than the man who runs the picture theater. Many Exhibitors have followed this advice and have raised themselves to positions of importance in their localities. No one man has done more in this respect than George A. Bleich of Owensboro, Ky. When the first Liberty Loan drive was started Mr. Bleich was on the committee. He helped the Red Cross and the Y. M. C. A. raise money. He was one of the solid citizens of the town to whom people turned when they wanted things done and done right. He was not a booster merely from motives of policy, or he never would have reached the position he now enjoys. He was a booster because he was built that way. And the other day the local paper came out with this editorial tribute:

NO. THIS IS NOT PAID PUBLICITY.

We have had it in mind for some time to say something nice about George Bleich; the genial and hustling theatrical manager, but he is so modest that we have up to this time spared his blushes. Owensboro has not a more public spirited citizen in all her borders than George Bleich. If there is any soliciting to be done of funds for public enterprises, we all with one accord say: "Let George do it." And he is just as clever in performing these little tasks as we are in asking him to do them.

Mr. Bleich is the manager of all the amusement places in the city. This is his means of making a living. But when there is a patriotic or educational function that needs a hall, he is always ready to allow the use of his halls. Frequently this is done at a financial sacrifice. Only yesterday the May festival of the pupils of the public schools for the benefit of the Junior Red Cross was carried out. It was necessary to have an exhibition hall, and there was no place fitted for it except the Grand. Manager Bleich had a musical comedy there all week, and yesterday was matinee day. But Manager Bleich and the manager of the company gave way in order that the children might have their play, and Bleich didn't charge them a cent for it. You don't find many playhouse managers like that.

But it is all in the day's work. Bleich is not living in this town for the money he can make out of it. He knows that he is going to make a living, and at the same time he can be doing good to all around him.

In addition to this being an absolutely free notice, George hasn't even heard about it yet.

That sort of thing counts. People seeing this editorial will have a greater respect for Mr. Bleich and for the moving pictures with which his name is connected. Mr. Bleich started with one house. Now he has three. He controls the amusements of the town, and he is one of the leaders of the town's business affairs. His connection with the pictures gives them a solidity in the minds of the readers. They look upon pictures with increased respect. Mr. Bleich did not donate his house to get a press notice, but he got a press notice that could not be purchased by donating the house. Train yourself to work along the same lines, and train yourself to mean it. To be effective you must be sincere.

Not the Way.

A private correspondent remarks that the other day he went to see a new Pickford release, and between the second and third parts a Liberty Loan rally was held, "which rather interrupted the continuity." This is not the right way. It is a patriotic duty to open your house to the four-minute men, the loan workers or any others who seek, with proper authority, to advance the aims of the Government, and it is up to the individual exhibitor to supplement their efforts, but primarily the picture theater is a place where entertainment is sold, and not even a Liberty Loan speech should be permitted to break in on the chief feature, or presently there will be no audience to talk to. The idea is probably that the audience will rush out at the close of the feature and not remain to be talked to, but this does not hold good argument. Let the speaker get out and hold the audience before they have a chance to slip away. It can be done.

Toledo Talks Back.

C. P. Tefft, of the Toledo Times, writes relative to the comment on the Toledo advertisements shown in the issue for April 13. He says in part:

I, personally, write all the ads that appear in the Toledo Times for the theaters which you criticized. I, therefore, know the conditions that exist, and know how hard it is to secure good illustrations for these advertisements. Take for instance the Temple ad in "Scandal." This is a Selznick picture, and the Temple theater had but four stills of this show of which the two appearing in the "Scandal" ad are the best. In the case of "Aladdin and His Wonderful Lamp" they had a few stills, but none that would make up well in an ad. The lower cut in this ad also came with the still photograph on "Jack and the Beanstalk," which was showed some time previous to "Aladdin and His Wonderful Lamp." It is not one time in a dozen that we are able to secure a picture that tells the story as well as the illustration used in the "Auction Block." You must remember the conditions out here are a little different than in New York, where the exhibitors can secure the stills which they need from the main office of the producer.

A little educational plan to the producer telling him what photographs the exhibitor should have in order that he may advertise the producer's picture and thereby put it over in a successful way both from the appearance of his advertising and from a box office standpoint might do a world of good for the exhibitors who have the same conditions to contend with as the local motion picture man.

I am writing this letter so you may know what we have to contend with in trying to write advertising for the local motion picture exhibitors. If you will inquire of Manager Gerstle, of Loew's Valentine; Mr. Zorn, of the Temple theater, or Mr. Horater, of the Alhambra, you will be able to verify these facts.

"A little educational plan" to the producer will not do a bit of good. He has been talked to and talked to in the trade papers and out of them, and the average manufacturer of motion pictures is turning out just as rotten stills today as were turned out ten years ago, and for the same reason that the average manufacturer doesn't know his business and is afraid to talk back to those whom he thinks does. He tells his press man to get good stills. If his press man happens to be a live wire he tells the directors to turn in better stills, the director tells his camera man, and they individually and collectively tell the dear boss to go to Tophet, and the boss doesn't talk back because he's afraid of them. With most companies, and this goes for the biggest as well as the smallest, the good still picture is an accident and not a matter of design. Sometimes the exhibitor can get no stills at all; particularly those houses further West, and conditions are worse in some exchanges than others. But the point is that the advertisement does not HAVE to carry a still. It does not HAVE to be a drawn design. If proper stills are lacking—and they will be so long as present conditions continue—why not use a good type display in preference to a meaningless cut that takes space and gives no return? If Mr. Tefft writes the copy for all the advertisements he must have his hands full. It's bad enough to have to write the copy for one house, with such aids as the average exchange affords.

A Revolutionary Poster.

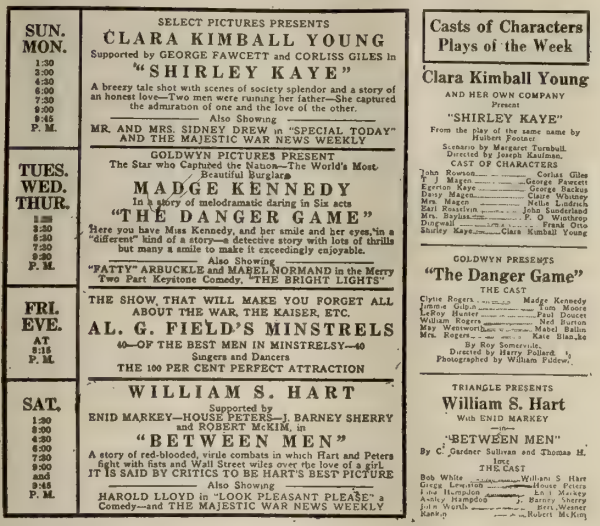
The revival of "The Still Alarm" by the Selig Company brings to the fore again a historic poster, for the paper issued for the state rights proposition duplicates the paper used for the original play some

thirty years ago, and old timers will remember the sensation this striking paper caused in London when the play was first shown there. It was so superior to the best English work of that time that for the

first few weeks people stood before the boards admiring the paper, and the improvement in English show print paper may be said to date from that time, for it set a new standard across the water. It still stands up with the best of the paper of today on either side of the water.

Side Casts.

The program for the Majestic, Jackson, Mich., offers a new wrinkle for giving the casts in proximity to the program without detracting from the program display. We have already reproduced the program


SUN. MON.
1:30 3:00 4:30 6:00 7:30 9:00 9:45 P. M.
SELECT PICTURES PRESENTS
CLARA KIMBALL YOUNG
Supported by GEORGE FAWCETT and CORLISS GILES in
"SHIRLEY KAYE"
A breezy tale shot with scenes of society splendor and a story of an honest love—Two men were ruining her father—She captured the admiration of one and the love of the other.
Also Showing
MR. AND MRS. SIDNEY DREW in "SPECIAL TODAY" AND THE MAJESTIC WAR NEWS WEEKLY
TUES. WED. THUR.
1:30 3:20 5:30 7:30 9:30 P. M.
GOLDWYN PICTURES PRESENT
The Star who Captured the Nation—The World's Most Beautiful Burglar
MADGE KENNEDY
In a story of melodramatic daring in Six acts
"THE DANGER GAME"
Here you have Miss Kennedy, and her smile and her eyes, in a "different" kind of a story—a detective story with lots of thrills but many a smile to make it exceedingly enjoyable.
Also Showing
"FATTY" ARBUCKLE and MABEL NORMAND in the Merry Two Part Keystone Comedy, "THE BRIGHT LIGHTS"
FRI. EVE. AT 8:15 P. M.
THE SHOW THAT WILL MAKE YOU FORGET ALL ABOUT THE WAR, THE KAISER, ETC.
AL. G. FIELD'S MINSTRELS
40—OF THE BEST MEN IN MINSTRELSY—40
Singers and Dancers
THE 100 PER CENT PERFECT ATTRACTION
SAT.
1:30 3:00 4:30 6:00 7:30 9:00 and 9:45 P. M.
WILLIAM S. HART
Supported by
ENID MARKEY—HOUSE PETERS—J. BARNEY SHERRY and ROBERT McKIM, in
"BETWEEN MEN"
A story of red-blooded, virile combats in which Hart and Peters fight with fists and Wall Street wiles over the love of a girl.
IT IS SAID BY CRITICS TO BE HART'S BEST PICTURE
Also Showing
HAROLD LLOYD in "LOOK PLEASANT PLEASE" a Comedy—and THE MAJESTIC WAR NEWS WEEKLY
Casts of Characters Plays of the Week
Clara Kimball Young
AND HER OWN COMPANY
Present
"SHIRLEY KAYE"
From the play of the same name by Hulbert Footner
Scenario by Margaret Turnbull.
Directed by Joseph Kaufman.
CAST OF CHARACTERS
John Rowson ..... Corliss Giles
T. J. Magee ..... George Fawcett
Egerton Kaye ..... George Backus
Daisy Magee ..... Claire Whitney
Mrs. Magee ..... Nellie Lindruh
Earl Rossiter ..... John Sunderland
Mrs. Bayliss ..... F. O. Winthrop
Dingwall ..... Frank Otto
Shirley Kaye ..... Clara Kimball Young
GOLDWYN PRESENTS
"The Danger Game"
THE CAST
Clytie Rogers ..... Madge Kennedy
Jessica Gilpin ..... Tom Moore
LeRoy Hunter ..... Paul Doucet
William Rogers ..... Ned Burton
May Wentworth ..... Mabel Ballin
Mrs. Rogers ..... Kate Blancke
By Roy Somerville.
Directed by Harry Pollard.
Photographed by William Fildew.
TRIANGLE PRESENTS
William S. Hart
With ENID MARKEY
—in—
"BETWEEN MEN"
By C. Gardner Sullivan and Thomas H. Ince
THE CAST
Bob White ..... William S. Hart
Gregg Lewerton ..... House Peters
Esther Humpdon ..... Enid Markey
Ashley Hampden ..... J. Barney Sherry
John Worth ..... Bert Wesner
Rankin ..... Robert McKim

with its side-boxed days and time-table, but this new wrinkle adds to the completeness of the idea and is worth another look.

The Rivoli Booklet.

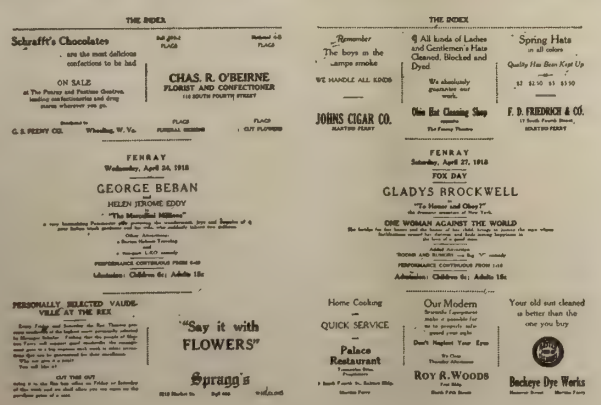
Someone—we suppose it is Hamish McLaurin—has gotten out a booklet on the Rivoli, reproducing a story in the New York Post. It is one of the best examples of efficient publicity we have seen in some time, and it is the more efficient in that it does not smear the house name over every page. You read with interest the entire story, and do not come to the name of the house or even Rothapfel until the very end of the story. A page announcement of the theater follows, and that is all. In typography and preparation alike it is a model.

Expanding.

Walter Brooks, of the Auditorium, Coatesville, Pa., is using special folders and booklets in addition to his model six-page folder. We have already spoken of his special work for the Chapin films, and now he comes out with a neat four-page for "The Blue Bird." If you pay a special rental for a special film it pays to add a couple of dollars for special advertising, and if you can, with a small investment, make a special of some regular priced attraction, it pays even more.

We Don't Like It.

The Fenray theater, Martins Ferry, West Virginia, has recently increased the size of its program to a 7 by 10. They should do better with the larger page, but we confess that we do not like the appearance



of the new sheet as well as we did the old. The choice of type is not so good, being largely the old style of face on a larger page, and the absence of rules gives the pages a jumbled effect. The reproduction shows the two middle pages. Those dot leaders cannot replace a well defined rule.

Wastes No Space.

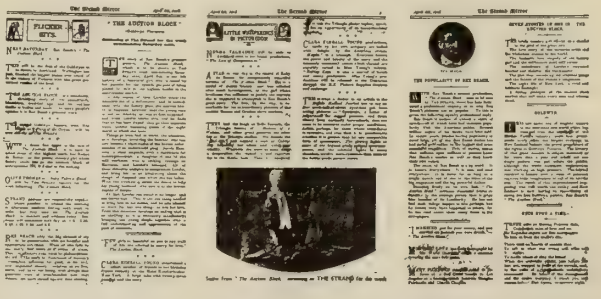
The Hill theater, Newark, N. J., believes in wasting no space. Its four-by-six program is not only closely printed in the proper spaces, but there are legends on all four sides of the type page, and we think they would print on the edge of the sheets were there sufficient thickness. The Hill is a five and ten-cent house and perhaps plays to a patronage that is impressed by the crowded program, but we think that even here a more open composition would be appreciated.

Starting On Its Third.

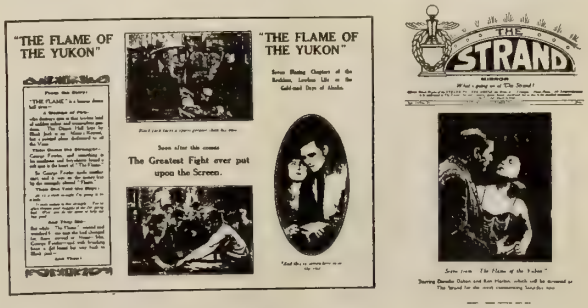
The Regent theater, Montreal, is now in its third year, having passed the second milestone on March 8. The Regent is a high-class house, in the residential section, and makes appeal to the better class of patrons, wtih a well chosen program as a complement to the films. A specially good program was arranged for the anniversary, with a double orchestra and several soloists. It was made a real occasion, and not merely an advertisement unbacked by action. The program—a four-pager—was nicely laid out, but presents no novelty in make-up. The Regent is the type of house that helps the business generally. May it long continue!

An Anzac Folder.

Phil Hayward, of the Strand, Auckland, New Zealand, sends in some more of his clever house organs, and this time gives us a couple we can reproduce. The pages are 5½ by 8¾ and form a six page railroad style. The front form gives a page with portrait cut and a double page for the current week's attraction. This permits the use of a really



well-planned display with cuts as well as type, and gives a better layout than would two single pages. The example shown was printed in a two-tone green-to-brown ink. The inside form has three regular pages with some house talk and enough miscellaneous matter to take the curse off and get it read all the way through. The reproduction



shows the folder for "The Auction Block" and gives about half the space to that attraction, with some film chat. Mr. Hayward doesn't like the stock the organs are printed upon, but realizes that he is lucky to get any sort of print paper with the war going on. He sends in a three elevens from the Sunday paper on "The Auction Block": thirty-three inches at $1.25 an inch. The main attractor is the cut of the lead made familiar through its very general use over here, but in this advertisement a circle has been drawn in into which project a hand holding an auctioneer's gavel and other hands offering coin and bills for the victim. The text falls below. The original drawing is in line work with the figure in half tone. It is not precisely artistic, but it is vigorous and compelling, which counts for more. Mr. Hayward is also using the "We dare you to show this to your wife" sealed envelope, worked some years ago over here. The idea is in Picture Theater Advertising, but if you have not your copy yet, the idea is merely to give out sealed envelopes printed across the face (preferably in reproducer typewriting), "We dare you to give this to your wife." Mr. Hayward improved this by adding in a fine line below, "If you haven't a wife, give it to someone else's." But better still, on the flap, as the recipient starts to open the envelope, is printed, "Now then, play the Game!" Inside there is merely an invitation to the better half to visit the Strand to see the picture named. It is an old idea, but it is still a good one.

Still Likes Throwaways.

Just to show that he still likes throwaways, Steve Farrar sends in a whole bunch of them, and we note that below each large "Tonight" there follows the day and date. You can't go wrong with Steve on dates. He knows it pays to use that extra line, just as he knows he can reach some people to the best advantage with newspaper

publicity and others with the cheaper form. He uses both and gets both. That's Steve in a nutshell. He goes after *all* the business there is in town, and he knows that to do so he will have to use the two mediums.

A Joke.

In a certain town a new and fine house was recently opened. It opened with a feature and five acts of vaudeville, and the other managers tore their hair. Pretty soon it brought in a 10-20-30 show, and charged 15-25-50; half the house being the latter price, and the once proud kings tore their hair some more. They cannot seem to realize with glee that a house with fluctuating prices and motion picture-vaudeville is builded upon the sands even if those sands do happen to be on Main street.

Doubled Up.

For Marguerite Clarke in the "Seven Swans," John C. Green, of on the front would have greatly helped the display, and it could have been gained with no additional cost; indeed, there would have been a saving, both on the make-ready and the number of impressions. On a run of five thousand, for example, but ten thousand impressions would have been charged instead of fifteen thousand.

Whitcombe Philosophy.

Here are a couple of bits by Philip Wright Whitcombe from late London Triangle booklets:

GIVE YOUR CINEMA A DISTINCT "PERSONALITY."

Decide on a distinct tone for your theater. Keep to it. Make attendants, advertising, decorations all harmonize with it.

But even when you've seen, chosen and booked the best films your job isn't done.

You must show the *best* films in the *best* way.

Then your cinema will be one of the *best* liked and you will make *best* profits.

There is a lot to that last paragraph. It is not sufficient merely to have the best subjects. You must give them the best projection in the best surroundings if you would clean up.

Ruff Stuff.

Ralph Ruffner wants to know what we think of advertisements with the signature top and bottom, and sends in an example to show what he means. The sample is four columns wide, full length of the page.

We think that a smaller signature at the bottom might look well, but to box in top and bottom with a signature 2½ inches deep is a little too heavy. A page-deep advertisement is sufficiently well held together by its size. It has to fight nothing. A top and bottom signature would work better in a half page or less where there are other heavy ads to be met. Then we would use the two cuts, not quite so high, and run a six or even a twelve point rule down the sides to hold them together. Generally speaking, however, we think that the double signature is a waste of space. A single signature, properly placed, will do all that is necessary, and if a second is used for a tailpiece it need not be as large as that at the top. The cut for "Playing the Game" carries Gordon H. Fullerton's trade mark; an arrow piercing "100 per cent.," for Ruff finds himself picking about the same stuff that Fullerton uses, and so he buys the mats and saves money. Trained advertising men are apt to hit upon the same cut as being the best attractor, and we are surprised that there is not a greater interchange of ideas. We like the smaller advertisement for "Bunker Bean" much better than the Ray advertisement. The cut is really typical of the picture and the wording is good selling talk. Ruff sends in another photograph of his usherettes. Instead of loading them down with fifteen dollars' worth of near-gold lace he has dressed them in neat little house dresses of gingham. Each girl has two dresses, to provide for frequent laundering and Ruff thinks

that the effect is to give one a feeling of ease to the patron. There is a lot in this. The stiff ushers at the New York Rialto have always oppressed us, just as the general atmosphere of the house is oppressive. Informality in dressing, if it still makes for uniformity and effect, is much to be preferred. But Ruff adds that they use good quality dresses, that keep on looking good after their first bath.

Program Copy.

L. W. Carroll, who used to have a house at Lancaster, N. H., is now with the General Film's Bangor branch. He sends in a couple of pieces of copy prepared by W. P. Sherburne, of Dover, Maine, for Central Hall. One is straight text, and reads:

> The battle for Democracy must be as hard-fought on American soil as in the front-line trenches. America's boys—our boys—are over in France giving all. They can't win the war alone. War is a 50-50 proposition. A tremendous responsibility is ours. The greatest of all is the folks at home—the fathers, the mothers, the workers, all of us—must be kept in the right frame of mind. The motion picture exhibitor must do his part. President Wilson has said so. General Pershing has said so. It is just as important to project the right sort of picture as to fire the right sort of cartridges.

This is used both on a throwaway and also on a neat card program for a Belfast house managed by George C. Thompson, with the text and house name on one side and the weekly program on the other. The second piece of copy is a nonsense throwaway that runs:

$5 REWARD.

LOST. A small boy about the size of a man, barefooted, with his father's shoes on. Hungry, with a loaf of bread in his pocket. When last heard of he was sweeping the sun off the roof of Central Hall to get the price of admission to the pictures.

This is sufficiently idiotic to attract attention, and played up in the regular reward style of throwaway will bring business in small towns and perhaps the larger ones as well. Stuff like that will be passed from hand to hand where more serious argument will be read by the recipient and thrown down.

Getting the Talk.

The publicity man for "The Eagle's Eye" tells how A. J. Mack, of the Hill theater, Newark, made a patriotic talk after each showing of "The Eagle's Eye," dwelling on the spy menace and urging his hearers to talk to their neighbors about it. Of course they did, and they could not very well talk without mentioning the Hill, and the house came in for a deal of word-of-mouth advertisement that beats the skin off newspaper advertising. The scheme will work with other attractions, but this serial lends itself particularly well to the idea.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

Imagination.

THIRTY years ago visitors to to the National Capital will recall the Potomac Flats, an oozy, odorous mudbank between the harbor channel and the channel of the river almost directly back of the Executive Mansion. It was a breeder of malaria conditions and a thing hideously ugly. Most persons saw only the mudbank until someone with more imagination than the rest saw the possibilities of this waste swamp. The river needed dredging. The liquid mud pumped up was drained onto the flats until high land was made. The channel was dredged to a proper depth and the flats became the now beautiful Potomac Park. Bids were asked for dredging a certain portion of the Delaware River. One bidder made a price so much lower than the rest that he was given the contract. He dredged onto a tract of swamp he purchased instead of carrying away the material by scows. He made a profit on the dredging operation and found himself possessed of an amusement park for which he paid swamp land prices. Others saw only the dredging job. He saw the possibilities. He had imagination to see beyond the immediate work. It is the same way with plot getting and development. Learn to see beyond the immediate idea. Most persons will see in a story only the plot they have imagined. The successful writer may see something so wholly different that the original plot is not used at all; it is merely the stepping stone to something better. This quality of imagination is inherent, but it must be trained and developed to be of value, and some who do not realize that they possess imagination might, with care, develop into brilliant thinkers along one line or another. But to achieve the proper stage of imagination, the imagination must be constantly employed, and not merely brought into use when a plot is needed. Imagination is not a thing to be kept at beck and call. It must be given free rein. It cannot merely be used when ideas are wanted. It must be permitted to bring ideas even at inopportune moments. Learn to exercise the imagination at all opportunities and in time imagination will require no effort. If you are on a street car, look at the different people. Try to weave stories around them. One man may have a scar on his cheek. It may have been the result of football playing, but try to weave a romance around the scar. Another may be lame. Make a story about that. They will not be very good stories at first, but as time passes you will find that your imaginary histories will become more and more vivid. Presently you will have your imagination so trained that the slightest happening will start a train of romance that, with development, which is merely an intensification of the imagination intelligently applied, you will have a worth while story. But remember that the imagination must be constantly employed or it will grow stale. You must keep in the habit of thinking stories or you will be under the necessity of again learning to think them. Story writing is not wholly a matter of inspiration, however. It is inspiration systematized to business-like methods. That is the thing that many would-be writers do not realize. They seek to run upon imagination alone and not upon an imagination trained to do its work properly. Train your imagination to think along the right lines or you will get much chaff with your grain and are liable to overlook the grain.

The Surest Way.

For a great many years now we have been listening to authors tell how they did it, and there seems to be one method that gives the best results. This is the analysis of the story; the study of the film upon the screen. This does not mean the viewing of the picture and the formation of snap judgment. It means the close study of a subject through several viewings and then a dissection of the good and bad points. Several writers have reduced the film plays to what they imagine the synopsis to have been. Some have done it from memory and others have used shorthand. One man got a job as usher so that he could see the plays repeatedly. But in the end it all gets down to this one point: *The student has learned how to produce an effect through screened action.* He sees what makes audiences laugh and cry, grow sympathetic or indignant. He studies the effect of the picture upon the spectator until he knows how to produce those same effects himself, not through the use of the same action, but by application of the same methods. He knows that a certain style of scene should bring a laugh and another create sympathy. He knows how to build his play. He cannot show much of this through the synopsis only, but even here he can line his action to get practically the desired effect, because he knows how it should be done. It is better for the student to see one play six times than six plays once. The trouble is that the average student makes his studies the excuse for seeing plays rather than for their study. He wants to see as many plays as possible rather than one play as many times as possible. One dramatic writer has told how he used to see the same play night after night in order to see just how to gain an effect. It is the same with the photoplay. See the same production as often as possible and study the handling of the effective scenes from every angle. Do not see a play once and form a snap judgment. Verify your deductions through repeated viewings. It is impossible to do proper analysis from one viewing. In these days of two and three-day runs it is possible to make a more intimate study of the play than when there was a daily change of program. Nothing will advance your knowledge further than the repeated viewings of some good play. For every author who has arrived at success through some other means there are ten who have studied effects, and those who think they have found some other road to success will find that in the end their different methods merely arrive at a study of cause and effect through some other means. You must know how to move your audience just as surely as the painter knows that to blend certain colors will give certain effects. Until then you are writing by guesswork and you are bound to guess wrong most of the time. Know why you do a thing instead of stumbling upon it by accident and you will be able to repeat.

Letting It Wait.

We know a man who has an idea he wants to write, but he cannot find the time to give it proper attention, and so he is letting it wait until he can do it properly. He is not going to dash it off some night instead of getting his proper sleep. He is not going to write it piecemeal as a few spare minutes offer. He knows that he will stand no chance of making a good synopsis until he gets the time to write it deliberately and properly. He needs the money his story will probably bring, but he is willing to wait until he can present his story in such an attractive form that it will stand a proper chance of selling. He knows that to do poor work on the synopsis will spoil his chance of making a sale now or later on, and so he is waiting until he can offer it in its best form. There are a few authors like that, but not enough. Too many get the story down in an incomplete form and expect the editor to supply the missing inspiration. It is not being done now, and it is far better until you can get the inspiration yourself, and you have full inspiration only under proper writing conditions.

Mechanical Work.

If you cannot take an interest in your story, how can you hope to interest others? So many stories sound as though they had been ground out by a tired brain. There might be the germ of an idea there, but the idea has not been expanded into a plot. The synopsis reads as though the author had striven to get the story out of the way in order that he might tackle the next one and make up in quantity what his ideas lacked in quality. Even in these days of slow markets the story really above the average will be bought, but it must be above the average, and the standard is not what shows on the screen, but what shows on the script before the director gets a chance to spoil it. Do not put a story out until you are certain that it stands a chance. Do not even undertake to make a final draft until you have become so engrossed in it that you simply must write it or lose sleep. If you merely grind out your material you will produce a labored script that will tire the editor to read it just as it tired you to write it. It will not sell, and it may get you a reputation for writing poor plots. Wait until you can see the story clearly. The plot that seems flat to you today may seem better than usual if you will put it away for a few weeks and take it up fresh. Give yourself a chance to partly forget it and it will seem new to you when you take it up. You cannot eat the same dinner day after day. You seek a variety in food. In the same way, if you stick to a story too long you are bound to lose your enthusiasm. When you do, drop that story and give it a chance to freshen up, meanwhile giving your attention to some other item in your literary menu.

Hold on to the Dead Ones.

Do not throw away a story because it seems to be of a type gone out of fashion. Hold the idea until the fashions change again. The fashions keep changing, and the story that is hopelessly out of date may be the very type most in demand three years from now. It is a bad plan to throw away any manuscript idea. Keep it, and keep it where you can see it now and then. You never can tell when a crude melodrama and your immediate frame of mind will work into a charming heart-interest story. You may have read the same idea dozens of times before without getting an idea from it, but sooner or later you will get a suggestion that may lead to a far better story. For this reason it is well to keep your suggestions in such a form that you can handle them easily and with the least possible wear and tear. If you cannot afford the loose-leaf system you can at least afford a five-cent paper clip of the spring type, and with a stiff pasteboard backing you will have a good enough "book" to serve your purpose. Make a point of reading all your old ideas at least once every month or six weeks, selecting some day when you are not brain-tired and are at peace with all the world. You will find that it pays.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars
Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

T is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Non-Citizen and Enemy Alien Projectionists.

It has been suggested to this department by a Federal investigator that the matter of non-citizen and enemy alien projectionists is one well deserving of our attention. That this is true is proven by the fact that Federal investigators have already discovered that there are some non-citizen and even enemy alien projectionists working in the projection rooms of Greater New York City.

This is a matter which should be checked up *immediately* and the license of every man who cannot show proper Federal registration card should be revoked forthwith. This for several reasons. The very fact that a man carries a license card sealed with the seal of New York City, or any other city or any state, is presumptive evidence that he is "allright." Personally I know it would not occur to me to question the citizenship of a man holding a proper license, evidenced by a card sealed by, let us say, the State of Massachusetts. This feature in itself is distinctly bad in times such as these, when the enemy guns are today working havoc just off our coast, and hundreds of thousands of our boys are facing the Hun in France. Personally I am not inclined to be lenient with or look with any but a cold, fishy eye, upon the non-citizen projectionist when, however improbable, it is entirely possible that a shell may drop down on the roof of my domicile as I write this, blow a perfectly good roof to smithereens and reduce me to small and widely scattered fragments. These are war times, and the chap who does not want to become a citizen should, in my humble opinion, be led down to the shore of the Atlantic and invited to swim back to where he came from, said invitation to be backed with a cocked, hair-trigger smoke wagon, aimed straight at his most vital spot. I was agin the war before we got into it, but we're in it now, and the time has arrived to cut out all foolishness, get down to hard-pan and use every shred of effort we have to WIN, and one bit of effort is the elimination of the non-citizen and enemy alien. There is no darned excuse for them. The non-citizen ones may mean no harm, but, if so, lettum prove it by the speed they show in eliminating the objection. As to the enemy alien, why the sooner we put every blasted one of them in confinement the better for us. We are at WAR, gentlemen, and war isn't refined tiddle winks or anything like that. It is just plain, simple hell, as the German has so ably demonstrated by his fiendish treatment of women, children, Red Cross nurses and helpless prisoners.

But to get back to our subject: It has been found by Federal investigators that in at least one case a New York City projectionist had no Federal registration card, claiming he was not yet 21 years of age. Inasmuch as New York law prohibits the licensing of any one under 21, he was immediately removed. It later developed he was an enemy alien and he was interned.

It is not only wrong in principle to have the places of our loyal men, drafted into the army or navy, filled by non-citizens, who may even be enemy aliens, but it is also dangerous to have men who may be enemy aliens in such positions. They might, under some circumstances, do serious damage and cause a lot of trouble.

The Department is already working with the Federal Government and if it be possible I would respectfully suggest that steps be immediately taken to revoke the license of every projectionist in Greater New York City who cannot produce a Federal registration card, and that the same action be extended all over the country, modified only by the fact that in some places men of less than 21 are permitted to project pictures. Under this condition those under age should be made to prove their citizenship by other means. The motion picture industry has no room for, and cannot, at this time, afford to harbor any other than loyal citizens of these United States of America, excepting, of course, citizens of France, the British Empire, Italy and our other allies. The one I'm after is the Enemy, and I'm after him good and strong. I devotedly wish he, the enemy, had just one neck, and I was within reach of it with a good, sharp axe.

From New Zealand.

Lesley W. Fowler, Hastings, Hawkes Bay, New Zealand, write interestingly and at some length, with regard to various matters. Says food waste and profiteering go merrily on over there, and that our methods of setting down on those things excite admiration among the few who know. He expresses surprise that United States newspapers have not cultivated the New Zealand field. Says the United States and its people are much misunderstood in New Zealand and Australia. Says the best war illustrations he has seen have appeared in the New York papers. Says my comment on his last letter was re-printed in New Zealand daily papers. Novelties in connection with theater advertising, such as film cartoons, are quite unknown there. Says there is a field for what they call "Cute Yank notions." He then continues:

> Since my last letter the Powers and Simplex are doing well in the machine market, and they tell me shipments are coming forward very well now. But the prices ($500.00 to $600.00) are too high for small country shows, which are constantly on the lookout for second-hand projectors at $150.00 to $200.00. (Might be a field there for Power's No. Six.—Ed.) The Metro films, I neglected to say in former letter, are extremely popular here. Neither "Mr. Slacker" or "Draft 258" yet released here. And now here is something for the National Carbon Company. Several of us have tried the one-inch positive on 60 and 75 volts (Presumably meaning a 60 or 75 volt arc.—Ed.) and have turned them down. We ascribe the lack of popularity to the fact that the core is so much smaller than that of other makes. The bottom carbon is "bonsor," which means real good. (Wonder if he means the Silver Tip?—Ed). Would the National people let us try a carbon with a larger core?
>
> I had a resistance with five rows of coils in series, and seven series, with a switch for each series. On a 90-volt supply this gave me 9 amperes per series. With all seven series cut in this gave me 65 amperes. Wanted to get the same amperage at 65 volts. Consulted some theorists, who said: "Add more wire." Under practical test, however, I had to cut out three coils on each of five series, and four each on the other two, making a difference of twelve coils. (He says "wires" where I have used the word "coils," but think he must mean wire coils.—Ed.). Would never have imagined that 25 volts less would have meant such a large reduction in quantity of wire. In closing let me add just a word of praise for the splendid topical gazettes your film firms are turning out.

As to the larger core, I will refer the matter to the National, but believe your objection is not well founded. The core in a projection carbon is placed there merely to stabilize the arc. It accomplishes this by supplying a comparatively large quantity of gas, as compared to a similar area of surrounding carbon, and a gas of different quality, having greater conductivity. Having accomplished the stabilization of the arc there is nothing else the core can do, and anything above the core area necessary to accomplish the desired result is objectionable, because every bit of added gas makes for flaming and light absorption; the first named preventing the bringing of the arc as close as it should be to the lens. The National has a core of ample dimensions to accomplish reasonable stablization of the arc. True, a larger core might possibly make the arc somewhat easier to handle, but if so it would, I think, be at the expense of efficiency. If I am in error in my setting forth of the case let some carbon manufacturer correct me. As to your resistance problem, it seems to me you set up an electrical impossibility. You might lower the arc voltage by reducing resistance (by eliminating coils you, of course, reduce resistance), but you would at the same time very greatly increase amperage, and your proposition was to lower arc voltage, with amperage remaining stationary. I do not myself just know what would happen to the arc voltage if you cut out all that resistance, but it is a cinch that as you increase amperage you would have to increase arc length in order to maintain satisfactory projection light conditions. It really seems to me that, whereas you may have lowered arc voltage, with a given arc length, by increasing amperage, still as soon as you increased arc length to what it should be with the new amperage, you would have about the same voltage you had before. I have never actually made any such experiment, but will ask the National when I write them about the other matter, to test the thing out and report results. You will doubtless hear from the National direct.

Answered the Last Call.

Fred Knoll, Sioux Falls, South Dakota, sends in bad news. He says:

> Have just finished reading the letter Mr. Olson, late projectionist of the Strand theater, this city, wrote you (May 18 issue.—Ed.), and wish to say that Mr. Olson was a high-class workman in every respect. I am, however, sorry to record that some weeks

ago he answered the Last Call and passed into the Great Beyond. Pneumonia was the cause.

I am now working in the place his death left vacant, and will say I never, in all my experience, saw two machines in better condition than those formerly handled by Mr. Olson. I also fully endorse his good opinion of the manager of this theater. There could not possibly be a better manager as to repairs and projection speed. And now for a trouble I am having. When I strike the second arc in changing over the one operating almost goes out,, while the second one takes about three minutes to get up to normal brilliancy. Have a Fort Wayne motor generator set. Use 40 amperes with a fifty-volt arc. Am using ⅝-inch cored upper carbon and same below. Can you advise as to what is wrong?

I am sorry indeed to hear of Brother Olson's death. But after all, he has merely set forward a little in advance along the path you and I, and all of us must very soon travel.

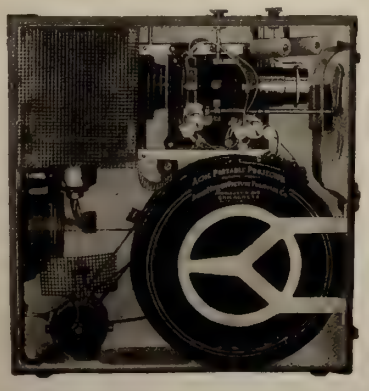
Would advise, first of all, that you use a solid carbon below, either Silver Tip or Holdark. Get a few of each from your dealer and try them out. As to the motor generator trouble, you have not set forth one very important item, viz.: capacity of the set. I suspect you have a 35-ampere set, which is operating normally at 40. It should work for a short time at 100 per cent. overload, or 70 amperes, and might work for, say three minutes, at 80 amperes. However, it is quite possible that something is wrong, which makes it very slow to pick up on such heavy overload. I could name a number of things which might cause this, but on the whole think it better to refer your letter direct to the Fort Wayne folks for attention. You will hear from them long before this letter is published. My compliments to your manager. He must be a member in good standing in the Reg'lar Feller's Club.

Acme Motion Picture Projector.

President H. T. Edwards and our old friend J. H. Hallberg of the United Theater Equipment Corporation have been doing so much blowing about the Acme Portable Projector that it was with considerable degree of curiosity I visited the factory where it is made, over in the Windy City by the Lake.

The machine is made by the Acme Motion Picture Projector Company, and is the invention of O. J. Holmes and L. B. Larsen. While at the factory I had the privilege of meeting C. M. Swan, O. J. Holmes and L. B. Larsen of the company, all of them energetic business men, and gentlemen whom I am glad to add to my list of friends.

The Acme factory is on the Northwest Side in Chicago, and is still somewhat in the state of building. The company's present difficulties consist principally in getting out enough machines to satisfy the demand. The Acme is contained in a substantial wooden case, lined inside with sheet asbestos and outside with imitation leather. The case is 17 inches by 18 inches by 7¾ inches in size, made in the form of a suitcase. In the lower left hand corner, as will be seen by the illustration, is the driving motor (which is universal, and may therefore be used either on alternating or direct current) on the top of which, behind a perforated metal guard, is the ventilating fan which runs 12,000 revolutions per minute, drawing air in through an opening in the bottom of the case and forcing it out at the top, thus providing ample ventilation to dissipate the heat generated by the illuminant. In the upper left hand corner, behind the metal guard, is the illuminant, a 400 watt, special designed Tungsten film incandescent lamp. In the lower right hand corner are the reels and films, contained in a double magazine, or perhaps I might better say in a single magazine opening in its center, either side containing one of the reels. The path of the film through the mechanism is easily followed in the illustration. Tension at the gate is provided by the usual tension shoes and suitable springs. The aperture plate tracks are of spring steel and are instantly detachable for renewal in case of wear. Rewinding is accomplished by motor, without removing the reels from the magazine and without operating the mechanism. The machine uses a two-wing shutter. The machine has all the necessary adjustments for speed control, framing, focusing, etc. The mechanism frame is aluminum casting with phosphoric bronze bushings. The oiling system is by means of oil pipes leading to the various bearings, so that all lubrication may be taken care of merely by sliding back a metal guard cover at the top of the case, which discloses the ends of all the oil pipes. Electrical connection is had by means of a countersunk slip connector. There is also a very simple attachment by means of which wear in the intermittent movement may be taken up without removing the machine from its case; it is merely a matter of loosening four screws, moving a small lever slightly and retightening the screws. The intermittent is of the familiar star and cam type, is glass hard and runs in an oil well. The optical system consists of a two-lens, three-inch diameter, plano convex condenser, the component lenses being 4½ focus, and a standard objective lens of suitable E. F. The lamp is a "G 30" bulb, 4½ inches in diameter, its edge being right up almost against the condenser, which places the filament about 2¼ inches from the lens.



All together the Acme is a well built, serviceable projector for use in offices, factories, homes and in fact for a multitude of uses to which the moving picture has already been or will be applied. The machine is not designed for use in theaters.

Experting That Don't Work Well.

From the World Publicity Department comes the following:

> World Pictures have established at their studio at Fort Lee a laboratory that occupies the same relative position to the film industry as does the Rockefeller Institute for Medical Research to medicine, or the Carnegie Foundation to the furtherance of a higher degree of educational efficiency. This laboratory at the World studio is presided over by men of experience who study and pass on claims for damage growing out of injuries to prints during their exhibition. The one question that arises more than any other is as to the scoring along sprocket holes. On this point an extensive discussion has long been waged as to its cause, effect and its value as an excuse to exhibitors in the adjustments of film damage. In order that this controversy be settled by an unquestionable authority, the subject has been given exhaustive study in the World Laboratory, and the decision made there by World experts is as follows:
>
> Scoring along sprocket holes does not to the slightest degree affect the wearing quality of film, weaken the sprocket holes or affect projection. As this scoring or scratching is always on the emulsion or "printed" side of the film, it only affects the emulsion or the emulsion and coloring.

We would respectfully suggest to these "men of experience" that they guess again, at least in so far as applies to their statement that the thing named does not affect projection. That it does not in some cases injure film is also not true. Given some types of tension spring and a tight enough tension, I have myself seen emulsion deposits on the spring, or shoes, cut right down into the celluloid. True this will only occur under certain conditions, and then at comparatively infrequent intervals, but the fact remains that it can and *does* occur, for I have myself seen many examples of that kind of injury, and I am a great believer in what I see. Moreover, emulsion or tension springs, or shoes DOES affect projection, and that very seriously, especially in case of worn intermittent movement. Then, too, with old type springs the emulsion deposit causes them to "clutter" and jump, and that in turn is very apt to cause unsteadiness of the picture.

But anyhow, such advice spread broadcast is nothing short of pernicious. Many unthinking projectionists reading a statement of that sort, emanating from supposed-to-be competent men, will at once become careless as to preventing emulsion deposit, or removing that which forms promptly, and the net result of such action will be most anything but good. Men who presume to give advice of that kind must not only be practical projectionists who "know the game," but they must be familiar with all types of machines, because a thing of that kind does not act the same with them all; also, he must know actual conditions in the projection rooms of theaters of all types. It is very easy to give advice. The woods are literally full of "experts" with bushels of advice they ache to give away. But to give advice which will FIT THE ACTUAL CONDITIONS FOUND IN ACTUAL PRACTICE, which same are very different indeed from those found in laboratories, is something else again. Yea, verily, it is very muchly something else again, as many who have hoisted "projection expert" signs have discovered to their sorrow.

My own advice to projectionists is to keep right on preventing that emulsion deposit with every means at your command, and the heavier your necessary tension the greater the need for clean shoes. The World "men of experience" tell us nothing new when they say that *ordinary* scoring does no harm to the film (though it may, and is apt to to the projection). The trouble is that it does not always stay "ordinary," and, take it from me, Pauline, when an emulsion deposit occurs and hardens, and then a bit of the right kind of dirt catches in it just right, you watch the fireworks when the film goes back to friend exchange. I have been there, and I know.

The Mazda Lamp and the Screen.

In considering possible results with the Mazda lamp the prospective purchaser will do well to very carefully consider the type of screen surface he intends to use. The Mazda lamp demands a bright surface—a semi-reflective surface, if you please. On a kalsomine surface, a painted surface, a plaster wall or a cloth screen, the Mazda gives its minimum illumination result. The light from the Mazda when projected on a screen of that kind is distinctly yellow, and returns its minimum of result in picture illumination. In many instances where the Mazda lamp has been used with plaster, cloth or kalsomine surface with but indifferent results, satisfactory results have been obtained by the substitution of one of the modern metallic surface semi-reflective screens. I repeat: exhibitors contemplating the installation of Mazda projection lamps will do well to very carefully consider the type of screen they have or propose to get, since it will be of vital importance to the result.

Motiograph Installation.

The operating room of the New Howard Theater, Rogers Park, Chicago, seating 2,300, is to be equipped by the Enterprise Optical Mfg. Co., which company will install two De Luxe Motiographs, one dissolver, one spot light, and a motor rewind. The operating room of this theater will be of ample dimensions and of modern construction. The Howard is owned by Seavers & Zoller, who own a number of other Chicago theaters. Mr. Spahr, general manager of the Enterprise Optical Mfg. Company, informs me that the installation will be thoroughly up to date in every respect, which means that if it is placed in charge of a competent projectionist, the Howard may expect high-class results on the screen.

The placing of the installation was under the direct supervision of Messrs. Gill and Hahn, Motiograph salesmen.

Another Disciple Gone to Fight the Hun.

Harry Bowman, whose name is known to our readers, writes from Madison Barracks, New York:

> This is to inform you that another of your disciples has donned the uniform and is rehearsing for the big show. I volunteered in the Photographic Division of the Signal Corps. There is a fine bunch of fellows up here, some of them from the big producing studios of Los Angeles. They are drilling us very hard, but it is a great life and not one of us would be anywhere else from choice, except Over There. Was hoping maybe you might be up-state and drop in to see us, if only for a short stay. (Wish I might. Ed.) The Y. M. C. A. is operating two well-patronized shows, free for the boys, on nights when they can get pictures. They have Motiographs at both places; use A. C. We will remain in Madison Barracks until our military training is over, then we are off to Rochester for training in photography. When I get my first furlough, if I get one, I want to come to your town and see you, but don't take that for a promise.

Glad to have you. My domicile is sort of a soldiers' home anyhow. When we are not entertaining one or more visiting Uncle Sam boys, friend wife is generally out rolling bandages, working in Coney Island canteen or otherwise helping the Red Cross nurse proposition. Me, I'm getting to be a dandy cook, getting my own meals; also, if the war isn't soon over, I'll be able to darn the holes (I damn them already) in my socks. It's a great life—if you don't weaken. And say, son, you needn't think you soldier chaps have ALL the trouble. We remain-at-home soldiers get ours too. Grass widowers we are, most of the time, while the wife is out (and we're glad of it, mind you) working for the Red Cross, or something else for you boys; also, we can't stick our noses outside the door without being boned for contributions, Liberty Bond investment or what not (which we're proud and glad to give, mind you), and they give us the glad smile for shouldering the burden (and it is s-o-m-e burden, too, mind you) until a uniform heaves into sight, whereupon we are danged small potatoes and scarcely any at all in a hill until aforesaid uniform passeth from view. Yea, verily, we, the ordinary burden bearers of the war, have troubles of our own. Come on, Old Man, we'll be glad to see you.

Has Delivered the Goods.

W. L. Henderson, Des Moines, Iowa, writes:

> Just received the question booklets and find I can only fully answer a comparatively small number of the questions; also, can only answer some of the others partially, and some not at all. Will study up on them at once. Would like to have the answers if they are published. (They were published, one each week, in the department, covering a period of 150 weeks. Ed.) Have been in the "game" for five years, on the West Coast and in Canada. Have succeeded in delivering the goods to the satisfaction of all the managers I have worked for to date. (Um, and did you deliver the goods *to your own satisfaction?* Ed.) Have studied both the second and third editions of your handbook and consider them as being invaluable. Would not sell mine at any price, if I could not replace it.

Good luck to you, brother Henderson, though "good luck" usually comes to those who go out and surround it. Am glad you like the books. It is significant that of all the thousands upon thousands of my books which have been sold, there has, to date, not been one single purchaser who has expressed dissatisfaction, whereas I could not even estimate the number who have spoken words of commendation, many of them in terms of enthusiasm. It is said one cannot hope to please everyone, but surely in this matter I at least do not seem to have displeased any one. And, believe me, a book must have real merit when it sells for four dollars and satisfies the purchaser.

The Airdome and Daylight.

Herman Altmyer, of the Bon Ton theater, Cincinnati, Ohio, is in trouble as to its airdome and daylight, which is set forth as follows:

> I have heard that airdomes in New York City are projecting pictures in broad daylight. As you will understand the additional hour of daylight is seriously affecting our airdomes, and I would ask your assistance in solving the problem confronting me. Please advise as to how the New York airdomes are projecting pictures in daylight. We project a 15-foot picture at about 110 feet. The sun, setting in the west, throws its rays directly on our screen. We are seriously hampered by using A.C., hence do not get a very bright picture as it is.

First, I have no knowledge of New York airdomes "projecting pictures in broad daylight." However, I have been absent from the city and it may all be very true. But if it is true, there can, I think, be no mystery about it. It is done by the application of very simple, easily understood rules. First: Install a metalic surface screen having as "bright" a surface as you can get without objectionable fade-away. Second: reduce your picture as much in size as is practical, since for a given amperage you will materially increase picture brilliancy by reduction in size. I would suggest a 10 or 11 foot picture during the period of daylight, changing to a larger one when it gets dark if you think necessary. This may be done as follows: use your present lenses for projection after dark and get another pair projecting a 10 or 11 foot picture during daylight hours, substituting the other lenses when the time comes, between reels, of course. This will involve some expert condenser and lamphouse juggling, but it can be done. Third: Make a false black border for the screen, of black cloth or light, thin lumber, which can be rolled up, set into place and removed or hinged at top and swung up out of the way when it is desired to substitute the larger picture for the smaller. This change of borders is very important, since it is highly essential that the black border come right up to the picture where daylight projection is attempted. Fourth: Increase your A. C. amperage to seventy amperes, at least, using Speer Alterno or the National Carbon Company Special A. C. White carbons. This latter (kind of carbons) is also important. Fifth: Build a canopy and side-flare at least ten feet deep, as per figures 13 and 314 of the Handbook, painting its inside dead (non-gloss) black. Sixth: If it is impractical to change the location of your screen, then there is nothing you can do which will give you a decent result unless you can build a screen which will cut off the direct rays of the sun from the picture screen, which same might not be impractical. The sun will, I think, be very low when you start and a screen of canvas or lumber might be erected at the rear of the airdome which would shade the picture screen from the direct sun rays. I do not say this can be done, but it may be practical. That would be a matter for you to decide. You most certainly cannot get results with direct sun rays striking the screen. Provided you can keep the direct rays off your screen, either by changing its location or as suggested, then if you follow the suggestions I have outlined faithfully you will get a very good picture. But let me caution you to make the top canopy deep and almost, if not quite, flat, and to bring the side wings in at as sharp an angle to the screen as you can without cutting off the view from your seats.

Clock Face Illumination.

J. B. Middleton, Portland, Oregon, manager Home Telephone and Telegraph Company, says:

> I notice on several occasions the objection you make to the clock face being too brilliantly lighted. The thought just occurred to me that you could put radio light on the hands and numbers, similar to the way wrist watches are treated, and dispense with a light altogether. This chemical is now obtainable at any reputable jewelers. In fact, a jeweler recently offered to put some on the hands of my watch. He said, however, that the Waltham people, and, in fact, all the best watch manufacturers had hands and dials already prepared to fit on the standard watches. I have no doubt that clock manufacturers have the same, and the change could be made for a very nominal sum, probably it would be better to go direct to the manufacturers, as they have it prepared correctly so it will give a maximum brilliance. Has this idea ever been suggested? I would be glad to be advised as to what you think of it, and give it publicity if you think it is meritorious.

Yes, the thing has been suggested, though quite some time ago. I have not, however, approved of the plan, for two reasons: (A) As I understand the matter, all these paints require the application of light to their surface for an extended period at fairly frequent intervals, else they will not be luminous, or at least only very faintly so. (B) I very much doubt that the luminosity of the paint would be sufficient to make the hands and figures sufficiently visible at a distance, especially if placed close to the screen, where there is considerable diffused light. If any one has actually tried the plan out we would be glad to hear from them, with full data as to distance of seats furthest from clock, location of clock (whether in a very dark place or a place of comparative light), whether or no it is necessary to apply light to the paint, and if so, how often and how long.

Nothing Doing.

A correspondent sends in sample of carbon branded "Plania A. C.," and wants to know where he can secure a supply of them.

Sorry, brother, but it can't be did. The carbon in question was (note the "was") the product of a German factory. And that is quite amply sufficient for the present, and I hope for quite some several moons in the very distant future. But, anyhow, the manufacturers in these lil' ole United States, have rose up on their hind legs and produced carbons equal to anything the Hun ever made; also as applies to A. C. carbons we have gone the German not only one, but *several* better. Try National White A. C. Special or Speer Alterno. Use either of these as directed by the manufacturer, and I have faith to believe you will never allow another German carbon within seven miles of your theater. See our advertising pages for where you can gettum.

Cheyenne Projectionists Now Organized.

Recently a committee from Denver Local Union 230, consisting of Ed Shields, President, J. Dooley, Vice-President, H. Kintusky, Recording Secretary, George Thomas, Business Representative, and Tom Costello, former Business Representative Local Union 306, New York City, now located in Denver, at the urgent request of the Cheyenne Trades Assembly journeyed to that city and effected a 100 per cent. organization of the projectionists of the city, which same are under the jurisdiction of Local 230. The men were well pleased at their accomplishment. Incidentally Costello is getting along all right, and I predict that he soon will again be a well man, for Colorado's wonderful sunshine, air and climate works near-miracles in health restoration.

Projection Experience

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Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Systematizing the Laboratory.

By Gerald A. Prager.

ALMOST every executive has asked himself this perplexing question, and well he may. It is therefore the purpose of this article to show the reader that with proper co-operation between executive and employee a simple yet efficient system may be devised whereby we may eliminate certain leakages and wastage which are apt to occur in the daily routine.

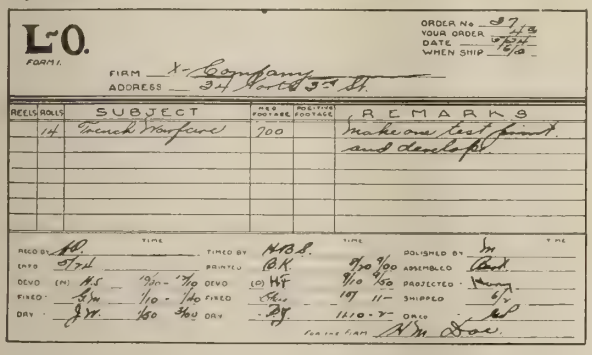
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Fig. 1.

It is surprising how little attention is paid to this important branch of the motion picture industry, due in great part to the ill-advised slogan among representative concerns, "Spare no expense." However, while this may be true to the proper production of a picture, it does not apply to the motion picture laboratory any more than we would apply it to the automobile or kindred industries.

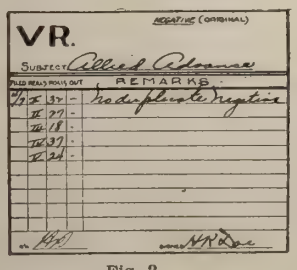


Fig. 2.

The writer has in mind one prominent concern in the film industry that practically relies on the say-so of its laboratory manager as to such vital questions as these: How many feet of positive stock have passed through the developing room today? Or how many feet of film were reprinted this week, and why were they reprinted? Inquiries of this type are of common occurence, and we can safely assert that a very small percentage of executives ever receive authentic information.

The writer will not go into the details of laboratory construction

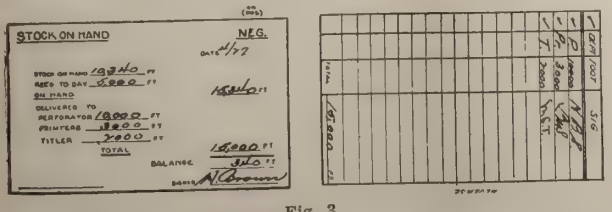


Fig. 3.

but will confine himself to a few simple record forms that may be applied in most every instance.

The chief shortcoming of every laboratory, with a few exceptions, lays in its total inability to deliver prints when specified, which often results in the losing of an account or creating a loss of confidence. We believe these records may help to eliminate a number of minor difficulties in production.

For example—The X Co. ships us five cans of negative to be developed and a test print made and returned the following day. Let us follow it through the plant by the following checking system:

Having been received by the receiving clerk it is recorded in a triplicate book. See Fig. 1.

Two copies of these are then sent to the general laboratory office.

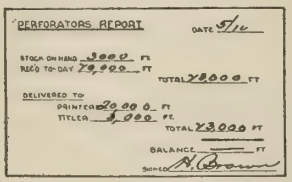


Fig. 4.

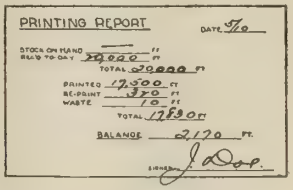


Fig. 5.

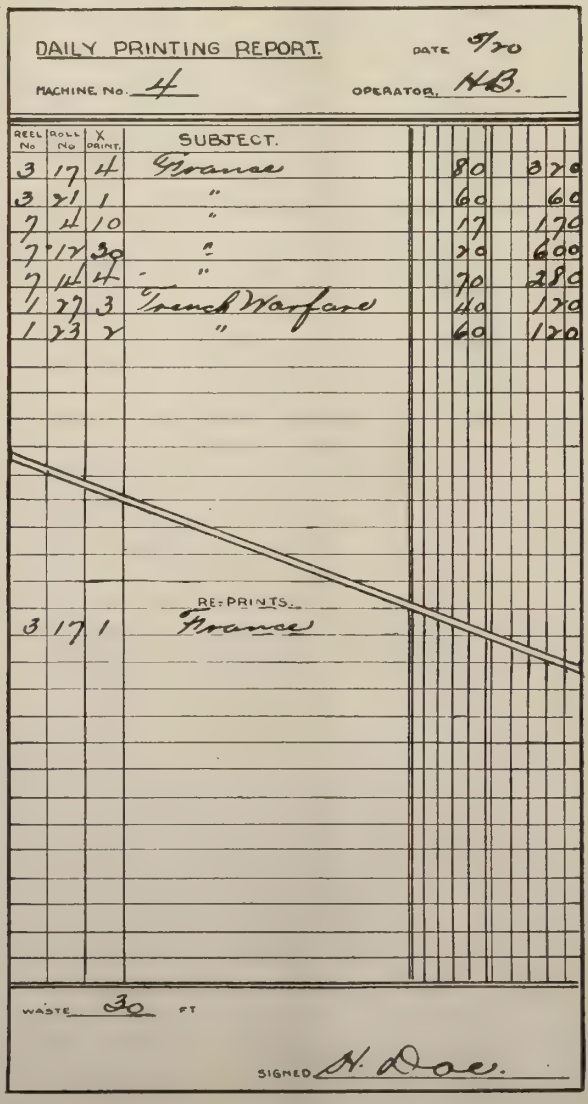

DAILY PRINTING REPORT.
DATE 7/20
MACHINE No. 4
OPERATOR, HB.
REEL No ROLL No X PRINT. SUBJECT.
3 17 4 Grance 80 320
3 21 1 " 60 60
7 4 10 " 17 170
7 17 30 " 20 600
7 14 4 " 70 280
1 27 3 Trench Warfare 40 120
1 23 X " 60 120
RE-PRINTS.
3 17 1 Grance
WASTE 30 FT
SIGNED N. Doe.

Fig. 6.

•Copyright, 1918, by the Chalmers Publishing Co.

the remaining copy kept by the receiving department as a matter of record. In the office of the manager the necessary instructions are added, such as date of delivery, number of prints, etc. One copy is then sent to the shipping department, a second goes to the developing room with the cans of negative or to the printing room in the event that a print is wanted, the person in charge of the developing room upon receiving the slip enters the time and his initials in the place designated, after being developed he again signs the time. This procedure is carried out in the fixing, washing and drying rooms and so on through the various stages until completion; the shipping department having at all times a record of all work in process for the day, for the purpose of billing and shipping.

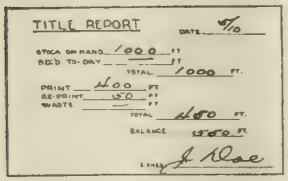


Fig. 7.

It may be noted that the above procedures require no difficult or intricate work on the part of the various employees, yet at the completion of the negative or print we have an accurate and concise record.

We may suggest that the time record is not essential in every instance except when a print or negative is wanted within a prescribed time.

We now come to another important part of laboratory records, that of having an accurate report (daily) of negative and positive stock used in the course of the day; amount of footage used in the making of positive prints; the number of reprints; amount of wastage; total amount of footage made in the title department; quantity of chemicals used; these important facts and others are absolutely essential, if we are to draw an accurate production report. Above are a number of record cards that are self-explanatory:

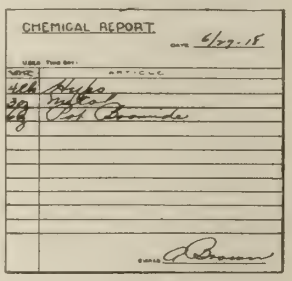


Fig. 8.

It may be seen in each instance that the line "STOCK ON HAND" is entered at the beginning of the day from the general office; using for its base the report of the previous day, the balance being filled in by the various departments.

With card No. 5 an individual slip No. 6 is filled out by the person in charge of the printing room. These are returned at the end of the day to the general laboratory office for further completion.

WEEK OF:

WEEKLY SUMMARY SHEET.

.....FT. OF POSITIVE USED @..... $
.....FT. OF NEGATIVE USED @..... $
AMOUNT OF CHEMICALS USED..... $

TOTAL ..... $
GENERAL OVERHEAD, etc..... $

GRAND TOTAL..... $
Tabulated by .....

FIG. 9.

Fig. 9 is a typical weekly report sheet, data being obtained from the individual record cards.

There are a number of equally good routing and checking systems similar to the one described, but we find from practical observation that this one is sufficient for the needs of the average busy laboratory that desires the maximum of efficiency with a minimum of labor expended.

For the busy executive who desires a ready reference chart, pertaining to the weekly production of his plant, we suggest the following graphic chart, the information being tabulated from the daily report records of each individual department.

NOTE: The perpendicular numbered squares indicate the footage and the horizontal squares the successive weeks in the year. The solid black line follows the amount of positive printed, the dotted line the amount of negative developed and the black line at the bottom records the percentage of positive waste.

Quick Lens Change for Box Type Cameras.

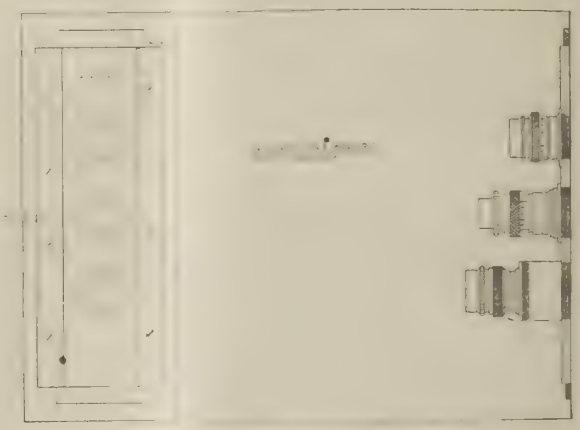
W. Wallace Clendinin sends a drawing of a very handy front board by which lenses of different focal lengths may be quickly substituted for each other. He writes as follows:

Editor Photographic Dept.

Dear Sir:

In answer to W. W. B., Cleveland, Ohio, in issue of May 11, 1918, you advise me to buy a reversing prism for use in making temporary titles from typewritten copy. He says he is using carbon paper for his impression. The answer is one of those simple things that have a peculiar faculty of being overlooked, and, I have no doubt, has been called to your attention by now. Let W. W. B. use a thin paper, and put his carbon paper on the under side of it, face up, thereby obtaining reversed lettering that can be photographed in the ordinary way, with the emulsion side of the film towards the lens. If the thinner paper has any tendency to photograph slightly darker on account of any dark backing, a white glazed paper is very satisfactory, as the thin paper in front entirely kills any shine.

I am sending a sketch of a sliding lens board that could be



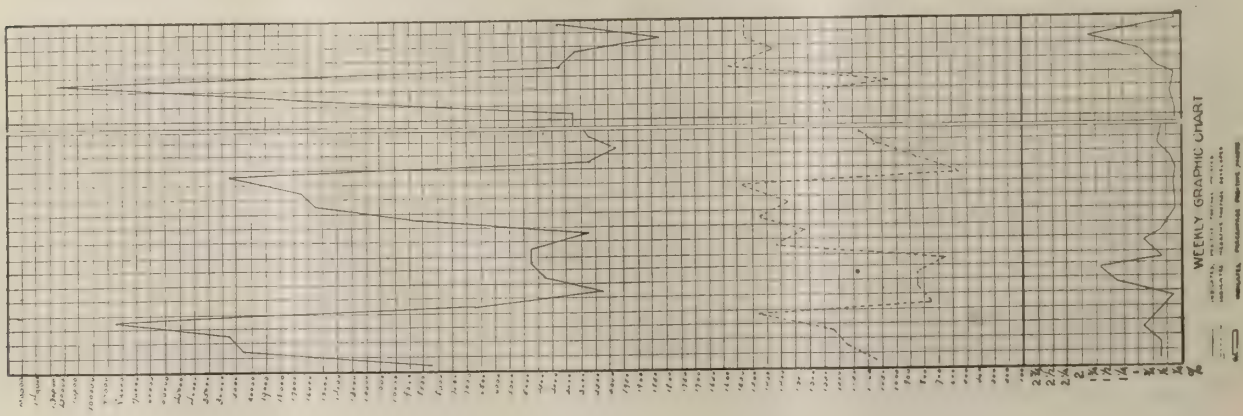
built very easily for any type of box camera. I have never seen any arrangement similar to this, and I see no reason why it should not be practical.

I would like to ask if you have any knowledge of the "Kronig" or "Chronig" camera. I think I have seen it or heard of it somewhere, but I can't remember anything about it now. I understand it to be a professional camera, and as I know most of them, I would like to know this one too. I would appreciate any information you could give me concerning it.

Your suggestion in regard to reversing typewritten matter with carbon paper is a very good one, but would, of course, be of no use for printed or sign written titles. Typewritten titles are a makeshift at best and should never be used except where it is impractical to use better methods.

In regard to the camera of which you speak—you are probably referring to the Provex camera manufactured by the Chronik Bros. and sold by the Motion Picture Apparatus Co.

This camera is comparatively new and only a few have yet been made. It is somewhat larger than the DeBrie or Gillon types which it resembles. The department hopes to print a description of these cameras in the near future.



Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Star Spangled Banner.

A BILL proposing to make "The Star Spangled Banner" the official national anthem again provokes inquiry into the history of its author, the debated origin of its music and the various attempts to induce Congress to adopt the hymn of the American nation. Numerous musicians have proposed alterations of the music with a view to simplifications, but none has ever been officially recognized. The most recent endeavor to provide a uniform form of the music was made by the distinguished committee of three musicians, O. G. Sonneck, J. P. Sousa and Walter Damrosch.

This new version shows no change in the essential features of the anthem. The tune is practically the same, but altered slightly in rhythm. There are a few minor changes in the harmony and the bass progression has been rewritten to conform to the rules of harmony and theory. It is decidedly superior in every way to the old form. It has breadth and majesty. It flows more freely and requires less effort to sing it. It can be had in orchestral form and though you may be accused of misplaying the national hymn, we would advise every leader to get it. There is a tendency to look around for something as a substitute for this unofficial national anthem and we feel that every musician should do his part towards the official recognition of our traditional song, "The Star Spangled Banner."

It has a peculiar history. About the year 1775 a poem called "To Anacreon in Heaven" was written by one Ralph Tomlinson, and set to music by John Stafford Smith. This song was sung for years by the Anacreontic Society of Ludgate Hill, London, England, and shortly gained vogue in America. It took preference over the old English glees and madrigals because of its simplicity and inherent strength.

About the year 1814 Francis Scott Key wrote a patriotic poem, which at first bore no title, but found much favor because of its fervor Autographed copies were much sought after, and as the demand grew Key named it "Defense of Fort McHenry," later changing it to "The Star Spangled Banner." The poem was used everywhere and became one of the classics of American literature of the time.

Judge Joseph Hopper Nicholson, a brother-in-law of Key, is credited with the printing of the poem and singing it to the tune of "To Anacreon in Heaven." The melody fitted the meter with a little stretching and he so liked the effect that he had it put into song form. This forever wedded the music and the words, and we were given the hymn which we now sing as our national anthem.

J. Norris Hering, the music critic of the Baltimore *Star*, has been for many years devoting his energies towards legislation that would give the United States an official national air. Baltimore being the birth place of "The Star Spangled Banner," and naturally the clearing house for all data regarding it, we can well hold him as an authority on the subject. He claims that six measures have been introduced in Congress since last spring calling for official recognition and adoption of "The Star Spangled Banner" as our national hymn, but for various reasons they have been referred to Committee and quietly shelved.

We can never expect to get what we want unless we ask for it. Asking once is not sufficient, for sometimes we must obtain it through our very importunity. Let us become importunate to the *nth* degree and gain the much-needed official sanction of one song which we can call our national anthem without fear of argument.

Music for "When Men Betray."

They say that any fool can pull down a house, but it takes a good architect to build it again. We fully appreciate this trite saying, and always keep it in mind when called upon to criticize the work of others. We try to be constructive in our reviews of the music that is set to pictures, always keeping in mind the fact, that only by close and analytical scrutiny can we hope to elevate the music for the motion picture industry.

The musical setting given to the feature "When Men Betray" proved most pleasing in the main. Long selections were used with just sufficient melody to hold the ear and keep the interest in the picture. The sad scene fitted with Gabriel-Marie's "Lamento" proved very effective and the double theme idea was carried out with a judicious intermingling of lighter music that in no wise confused the mind as to who was represented. There was a splendid opportunity for realistic effect during the scene showing the ingenue dancing to a tune from a phonograph. If a Victrola had been used behind stage, properly timed, and accurately operated, the scene would have lived in the minds of the audience. Behides the possibility for a real effect it would have lent orchestral coloring.

Speaking of effects, we were surprised to hear Mr. Telephone ringing every time an artist picked up the receiver. This belongs to the "stone age" of pictures and long has been regarded as clap-trap by those striving to raise the standard of picture music. We are inclined to believe that the drummer must have sprung this on our friend, Mr. Lutz, at the last minute, as his selection of music, with a few exceptions, showed an uplifting trend. Especially was this noticeable during the vision of the marriage ceremony. Most leaders would have introduced the much-abused Wedding March and killed the scene, but Mr. Lutz properly regarded the scene as irrelevant.

The two outstanding errors in judgment seemed to be the "Prelude," by Rachmaninoff, and "The Tempest," from the Overture of "William Tell." Mr. Lutz could not be guilty of these gross misconceptions and we feel that they were forced upon him by ""The Shakespeare of the Screen." A wordy argument in no way should disrupt the elements and call forth the thunder and lightning of the storm, evident in "The Tempest." The climax of the picture needed a very heavy dramatic selection, but because of the accepted interpretation of the "Prelude" and its well-known associations, a more appropriate number should have held this spot.

Looking at the general effect produced by the music we must say in all justice that it fulfilled its mission and, but for the two exceptions mentioned, never transcended the picture.

A National Conservatory of Music and Art.

There is a movement on foot for the establishment of a National Conservatory of Music and Fine Arts to be established by the Government. This is a step to the right direction, and every musician and music lover should further this movement in every way.

This is not a case of "filling a long felt want," it is not a political move to make another position on the long list of "Government jobs," nor is there behind the movement any motive of self aggrandizement. We need a Conservatory officially sanctioned and properly controlled by the Government. We need a standard curriculum of studies that a pupil must follow, and, before receiving his "sheep-skin," pass a stiff examination therein. We need a Minister of Fine Arts whose duties will consist in attending to such legislation as will further the interests of art, protect the real artist from the charlatan, and educate the masses to a higher appreciation of music, paintings, sculpture, architecture, and other allied though lesser arts.

Schools and conservatories for music abound all over the country. Some are good, while some are decidedly bad. Anyone can start a conservatory. The diploma simply states that you have finished the course prescribed in that school. If the curriculum be light, naturally the pupil gets little real value for the time spent, and the diploma does not represent the completion of a thorough course in the branch of music undertaken. This leaves the way open for teachers of mediocre ability to foist on the pupil untenable theories and turn on the public half-baked musicians. This condition is largely to blame—for the slow advance of Americans in musical fields. The grounding they receive so frequently is entirely wrong, and years must be spent in unlearning those things which they were taught to believe.

Music as taught in our public schools should have the attention of a capable supervisor. No definite plan is followed to instill into the minds of the children the elementary principles of music. Many of those teaching it as an added subject, could not pass an examination in rudiments, and are in no way qualified to class themselves as musicians. They are wasting their time, the money of the taxpayer, and distorting the minds of young America so that they hate the name of music.

France has its Minister of Fine Arts, why should we be so little interested in this phase of our national life? In England music is taught in every school, and is a compulsory subject. Music teachers must prove their ability by passing an examination set forth by one of the universities controlled by the Government. The text books prescribed for this subject are as carefully considered as those used for mathematics. Can we afford to jeopardize the future musical knowledge of our children by slip-shod methods?

We appeal to every musician in the picture playing cohorts for help for taking up this good movement for the betterment of his art. The Moving Picture World will send in your name along with thousands of other petitioners requesting that Congress establish a National Conservatory of Music, and that a Secretary for Fine Arts be appointed. Don't let this opportunity pass. No action can be taken unless we have the active support and co-operation of every musician in America. Let the picture industry be well represented in this mighty movement for good.

Wanted—Military Precision.

Colonel G. is a fine commander, but not a musician. He sent for the chief musician of his regimental band one day and delivered this scathing criticism:

"I notice a lack of uniformity about the band which must be regulated. Yesterday morning they were out on parade, and the largest man in the band was playing a little bit of an instrument—and

you had the big drum played by a small man. That sort of thing doesn't look well, and must be attended to. I want the small men to play small instruments and the big men the big instruments. And another thing—I want the trombone players to slide their instruments in and out in unison. It annoys me to see them all out of step with their hands."

Musical Suggestion Synopsis.

BRAVEST WAY, THE (Paramount—Five Reels)—Theme—Valse Lento. Suggest "The Kingdom of Flowers"—Ringleben, "Valse Slave"—Savasta, or "Lady Picking Mulberries"—Kelly.

This is a Japanese picture calling for a complete Japanese setting as far as possible. To help the leader we submit the following list of Japanese music that may prove beneficial:

"Japanese Patrol".....(March) by Tobani
"Veil Dance".....(Ballet) by Friml
"Jap's Tattoo".....(March) by Lawrendeau
"Fuji Koe".....(Intermezzo) by Shelley
"The Bombardment".....(March) by Heed
"Japanese Reverie".....(Andantino) by Bartlett
"The Kingdom of Flowers".....(Valse) by Ringleban
"Poppies".....(Romance) by Moret
"A Night in Japan".....(Suite) by Brahm
"Japanese Sunset".....(Meditation) by Zamanick

Cue sheets can be obtained from the Paramount Exchange.

BRIDE'S AWAKENING, THE (Universal—Six Reels)—Theme—Moderato. Suggest "Dans Les Roses"—Barthelmy, "Basket of Roses"—Albers, or "Dance of the Rose Maidens"—Brahms.

Light music will fit this picture throughout with the exception of a hurry in the first and fourth reel, a fox-trot in the fifth and some dramatic tensions in the last three reels. Cue sheets can be obtained from the Universal Exchange.

CABARET, THE (World—Five Reels)—Theme—Moderato. Suggest "Serenade"—Chaminade, "Sparklets"—Miles, or "Whispering Willows"—Herbert.

La Boheme selections will fit this picture admirably. Nothing could be more effective as a general delineator of the characteristic studio scenes here shown. Note the cabaret scene in the opening, using selections of popular song hits and the stage performance in the third reel. Here you need a tango. There is a strong dramatic value that must receive careful consideration in your musical setting. The use of a guitar soloist would enhance the picture. Cue sheets can be obtained from the World Film Exchange.

CONFESSION (Fox—Five Reels)—Theme—Unnecessary.

Open with the "Pique Dame Overture," followed by Lohengrin's "Wedding March." Next you will need an allegro, agitato and Valse lento, a slow andante, a misterioso, agitato and "Reverie" by Vieuxtemp. The balance of the picture is decidedly dramatic to the end. Note the silence effect when the Governor tells of the execution. Cut sheets can be obtained from the Fox Exchange.

DESSERT WOOING, THE (Paramount—Five Reels)—Theme—Tempo di Valse. Suggest "Amaryllis"—Vecsey, "Estellita"—Herbert, "I Am Waiting for You, Darling"—Williams.

The story is dramatic, but not entirely so. There are many opportunities for pastorale music and bright andantinos. Note the pistol shot early in the fifth reel. A few good numbers that will fit this picture are as follows: "The Wooing Hour"—Zamecnik, "Woodland Whisper," Czibulbeu, "Ballett Sentimantal"—Zamecnik. Cue sheets can be obtained from the Paramount Exchange.

DESTINY (Metro—Five Reels)—Theme—Valse Lento. Suggest "Golden Hearted Daisies"—Williams, "Just a Little Love"—Silseu, "Waters of Venice"—Von Tilzer.

This is a tense drama that requires careful handling for a proper musical interpretation. Nothing popular or well known should be used outside of the cafe scenes. Many religiosos are needed and the general trend of the music should be sombre. During the introduction of the allegorical characters, lust, avarice, rum, passion, etc., special themes should be used symbolic of these attributes. Organ can be used effectively at T. "Dawn till" T. "In the Palace" and from D. "When boy enters convent" to T. "The Hand of Time." Cue sheets can be obtained from the Metro Exchange.

MATING OF MARCELLA (Paramount—Five Reels)—Theme—Italian Folk Song. Suggest "O Sole Mio," "Maria Mari."

This holds Italian atmosphere throughout and the music should be distinctive. Choose only numbers that have the flavor of Italy in them. You will need a fox-trot and an agitato for irregular stuff. A list of Italian music that can be used for this picture follows:

"Serenata".....Tarenghi
"Songs from Italy".....Langey
"A Day in Venice".....Nevin
"Two Venetian Songs".....Tanara
"Gitanella Suite".....Heinrichs
"Carnival Venetian".....Benjmein
"Le Romance De Pierrot Et Pierrette".....Bengmein
"La Columbe".....Gounod

Cue sheets can be obtained from the Paramount Exchange.

WHEN MEN BETRAY (Graphic—Six Reels)—Theme—Andante. Suggest "Elysium"—Speaks, "Evening Devotion"—Kohler, or "Meditation"—Leigh.

This story is dramatic society atmosphere. You will need waltzes, serenades and bright intermezzos. Long selections will meet your needs and no hurrys or agitatos are required. A few dramatic tensions and some big stuff can be fittingly used. Cue sheets can be obtained from the Graphic Film Co.

VIVIETTE (Paramount—Five Reels)—Theme—Tempo Rubato. Suggest "Al Fresco"—Eteenne, "Under the Leaves"—Thome, or "Mock Morris"—Grainger.

This picture is very light and lively in the main, but there are some moments of sadness and dramatic intensity. Note the explosion early in the first reel. Cue sheets can be obtained from the Paramount Exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q.—What do you think of using one of the musicians out of the orchestra and "spot-lighting" him as a soloist between shows?

A.—It is an excellent idea and one that has been used with great success in the Rialto and Strand Theaters of New York City. If you have the facilities greater results can be obtained by using a "baby spot" upon the face only, of the artist.

• • •

Q.—Would you suggest linen suits for the orchestra during the summer months.

A.—Some theaters have tried the experiment and have found that, unless the orchestra is completely hidden from a direct line of screen vision, there is a degree of reflective light upon the picture. It would be better to have them dressed in black alpaca.

• • •

Q.—I have composed some special music that I think could be cued in on most pictures, and would like to know where I can find a good arranger to make orchestrations. Do you know of any? Is there any demand for such music and would a publisher be interested in buying such compositions?

A.—Already the market is flooded with such stuff, but if it be of exceptional merit and suitable for arranging in album form, it would have a chance of a publisher's acceptance. However, we would advise you that it is a hard row to hoe and, at the best, would bring but small remuneration for your creative ability and hard work. Regarding arrangers, we are in a position to offer you names of many who are considered experts in their line. If you desire such information, an addressed envelope and four cents in stamps will bring it to you.

• • •

Q.—There's a woman across the street from me studying voice, who screeches five hours daily, and there's a fellow on the floor above who is ambitious to become a cornetist and strives untiringly to get a "lip." Is there not some law to regulate such nuisances, or send them to the South Sea Isles?

A.—We are not a legal department, and confine our efforts solely to the interests of the exhibitor and his orchestra leader. However, as man to man, we would advise that if you are fortunately of a healthy and robust stature and combatative nature, the best plan would be to "clean house."

• • •

Q.—Will musicians be classed as non-useful in the new selective draft amendment—"Work or Fight"?

A.—They certainly will, unless they hold regular and steady positions in theaters.

• • •

Q.—What is the usual pay for musicians at summer resorts and are union men allowed to accept "board and lodging" as part pay?

A.—For non-union musicians the salary depends on what they are willing to accept. While there is a regular rate authorized by the union for such engagements, if the salary and the regular rate of "board and lodging" equals the minimum union rates per week, we do not see where there would be any complaint from the union. Be on the safe side and ask the Secretary of your local.

• • •

Q. Is there any diminution in the interest shown for singers at the larger theaters in New York?

A. In New York the singers have become part of the show and are here to stay. Judgment has always prevailed in employing only the best talent, and you can readily understand that with the price of admission so small the opportunity of hearing good songs well sung is not passed by. In smaller cities it has been found that local talent have a splendid drawing capacity if not used too frequently. The style of song most popular at present is the old fashioned ballads well staged with lighting effects.

• • •

Q. I am beginning to build my library along the lines of the works of the individual composers, that is, getting every available number composed by a certain one before proceeding to the next. Of course, I must have variety for every-day use. What composer would you suggest first?

A. Get the works of Tschaikowski. He was a prolific writer, and no composer ever lived that was so varied in style and atmosphere. His Russian music exemplified in symphonies, overtures and songs, are typical, while his Oriental numbers breathe of the East. Grieg should follow, as his entire writings are most suitable for pictures.

• • •

Q. Can music be procured for a saxaphone quintet in sufficient quantities to use for pictures?

A. No. There is little if any music written solely for saxaphones, but if you wish to introduce the instruments into your orchestra, the baritone saxaphone readily plays from a cello part, the alto from a clarinet part transposed, and the soprano from the violin part. As an innovation we imagine it would be immense, but might become too "Jazzy" as a regular thing.

• • •

Q. What is the best instrumentation of a seven-piece orchestra for a small theater playing pictures?

A. Piano, harmonium, two violins, flute, clarinet and cello.

• • •

Q. Can I get a list of music that can be played free?

A. We refer you to our printed lists in the issues of November 10, November 24, December 1, December 29, January 12 and January 26. If you cannot readily procure these we will be pleased to send you a copy of them upon your request.

Chicago News Letter

By JAS. S. McQUADE

Maypole Ordinance Is Referred Back

City Council by Vote of 54 to 16 Postpone Action in Deference to Request of Acting Chief Alcock.

AT the City Council meeting Monday afternoon, June 3, the Maypole ordinance was referred back to the judiciary committee for further consideration, after a spirited debate. This procedure was doubtless due to the request made by Acting Chief Alcock last week that action be deferred by the Council until he had opportunity to study the measure. The Council also directed Corporation Counsel Ettleson to submit an opinion on the validity of the proposed ordinance.

Alderman A. A. McCormick, leader of the forces against the ordinance, charged that under its terms the owners of vicious pictures could exhibit them in the city and be gone before court action could be taken to prevent their showing.

Alderman Maypole made a convincing speech in support of his measure. He declared that one-man censorship had proved a failure and directed attention to the fact that his ordinance would crease a board of twelve censors to have absolute authority to pass on all pictures.

"I have made an exhaustive study of censorship and at no time was I opposed to it," he said. "I challenge anybody to prove this ordinance is sponsored by moving picture interests.

"It would work a hardship on producers who send offensive pictures to Chicago. Sex and other pictures shown before will not be tolerated under this ordinance, as it eliminates the pink permit."

It must be remembered that the vote of 54 yeas to 16 nays, in favor of returning the Maypole measure to the judiciary committee does not express the views of the members of the Council on its passage. The vote merely expresses compliance with the request of Acting Chief of Police Alcock to delay final action on the ordinance until he had time to examine it personally. Indeed, many aldermen favorable to its passage voted to delay action.

The members of the Chicago Political Equality League are in favor of the Maypole ordinance, after discussing it with Alderman Maypole.

"Jack" Wheeler Off to London

He Will Have Charge of Distribution of All Official War Films in Allied and Neutral Countries.

LUCIEN C. WHEELER, formerly editor of the Selig-Tribune for two years, and for some time past manager of the Selig company, has been appointed special representative of the Committee on Public Information, of which George Creel is chairman, to take charge of the distribution of all United States official films in allied and neutral countries, with headquarters in London. He accepted the appointment Friday, May 31, and will leave in the near future to take charge of his duties.

While the Signal Corps photographers are busy taking films on the battlefields in France and Italy, showing war action of all kinds and other activities in the carrying on of the war, the Signal Corps and the Committee on Public Information at Washington will be busy taking pictures of all war activities in America.

The headquarters for the production of pictures taken on European battle fronts are located in Paris, in the Signal Corps laboratory there. All war films produced in America and abroad will be edited and assembled there, under the direction of Herbert C. Hoagland, who has charge of production in Paris. Mr. Hoagland had long experience with Pathe Freres and with Pathe Exchange, Inc., and afterward, for some time, was manager of the Selig company.

J. A. Berst, for many years vice-president of Pathe Exchange, Inc., will have charge of the distribution in the United States of all United States official war films taken on the battle fronts in Europe, and of those showing other activities, such as the arrival of American troops and their camp training, etc., before going to the front. Mr. Berst's offices will be located in New York, in the Times Building.

The entire product, taken abroad and here, it is understood, will be distributed in all allied and neutral countries.

"Jack" Wheeler, as he is best known by his wide circle of friends and acquaintances, spent seventeen years in the United States Secret Service. Ten of these were spent at the White House with Presidents Roosevelt and Taft, and one year during President Wilsons' first term.

During his stay with the Selig company Mr. Wheeler gained valuable knowledge of the film business and added scores of new friends to the old list. Every one of them will miss him keenly, just as all of them wish him great success in his new field.

Mr. Wheeler expressed great regret to me over severing his connections with the Selig Polyscope Company and its genial head, Colonel William N. Selig.

The Wheelers' Chicago residence will be discontinued, and Mrs. Wheeler and her two sons will spend the summer in the Adirondacks.

Regarding Major Funkhouser's Suspension.

Major Funkhouser has sent letters to several members of the City Council denying emphatically that he had employed his investigators at any time, while serving as special deputy superintendent of police, to shadow aldermen and city officials. He charges that published stories to that effect were used to prejudice the Council and city officials against him.

"Any statement to the contrary is made with malicious intent and is an absolute and consummate falsehood," says the major.

It is expected that charges will be filed against Major Funkhouser within a week or ten days from the time of writing.

"My evidence is not in shape yet to be used in the trial, but my investigation is revealing additional proof for my reasons in suspending the second deputy," says Acting Chief of Police Alcock.

A protest against the suspension of the major was made in resolutions adopted recently at the eighty-first annual convention of the Protestant Episcopal Church of Chicago, and sent to City Clerk Igoe for presentation to the City Council. These resolutions stated that emphatic protest had been made by the convention against any action by the City Council abolishing or weakening the present moral safeguards enjoyed under the existing ordinance.

John S. Miller, for over twenty years the leading lawyer of Chicago, has been engaged in defense of Major Funkhouser.

The A. A. A. Made Permanent and Officers Elected.

A meeting of the members of the Allied Amusement Association was held in the Masonic Temple Friday, May 31, in response to a call sent out to discuss the Maypole censorship ordinance. Attorney Herbert J. Friedman, who represented the Film Exchange Managers Club, delivered an address explaining the ordinance and urged exhibitors to see their aldermen on this important matter.

A motion was then moved and carried to effect at once a permanent organization of the Association and proceed with the election of permanent officers.

This, however, was ruled as being illegal, due to the fact, that the call sent out for this meeting was for the sole purpose of considering the censorship ordinance. It was then agreed to meet Tuesday, June 4, at the same place to elect permanent officers.

The following officers were elected at the Tuesday meeting: President, Peter J. Schaefer; first vice president, M. A. Choynski; second vice president, Sam Gold; treasurer, Robert R. Levy, and secretary, Sidney Smith.

The board of directors of the organization is comprised of the officers mentioned and fifteen other members. Among the latter are W. Johnson, Alfred Hamburger, Sam Katz, Herman Schoenstadt, A. J. Krug, H. A. Newell, Aug Zilli-

gen, Nathan Ascher, Harry Lubliner, Louis Marks, Ike Bergson, H. A. Dutton, Max Hyman and Harry C. Miller.

Hartman at Work for Boston Convention.

Fred W. Hartman, assistant manager of the National Motion Picture Exposition to be held in Boston July 13-20, received notice last week to begin work soliciting prospective space buyers in the trade here. He started in Wednesday, May 29, by sending out mail to likely patrons and began his personal canvass Monday, June 3. Mr. Hartman has had long experience in this work, having held the position for the past seven years. He can be reached at Room 1224, Century Building, his phone number being Harrison 608.

J. M. Feldman Leaves for Jefferson Barracks.

Joseph M. Fieldman, who has been in the trade for the past thirteen years, left Saturday, June 1, for Jefferson Barracks, Mo., for training. Mr. Fieldman, during his career, has been associated with Metro Pictures Corporation, the World Film Corporation, Universal Film Manufacturing Company, Standard Motion Picture Company and Unity Photoplays Company. Before entering the army, he was special representative in this city for Unity Photoplays Company and for the Standard Motion Picture Company in Kansas City, St. Louis and Omaha.

Dorothy Dalton Pays Chicago a Visit.

Dorothy Dalton arrived in Chicago Monday morning, June 3, from San Francisco and remained until Wednesday forenoon, when she left for New York. On Tuesday afternoon Miss Dalton held an informal reception in the grand foyer, mezzanine floor of Orchestra Hall, when she greeted a large number of her personal friends and admirers.

"Pershing's Crusaders" Very Successful.

"Pershing's Crusaders" closed its second successful week and its run at Orchestra Hall Sunday, June 2. H. E. Voegeli, assistant manager of Orchestra Hall, states that extraordinary business was done with the U. S. war film. The second week surpassed the first in attendance, and the pictures grew more popular every day.

Frank L. Browne Will Locate in San Francisco.

Frank L. Browne, formerly manager of the Allston Theater, Boston, passed through the city Wednesday, June 5, on his way to San Francisco. The Allston changed hands last January and since that time Mr. Browne has been engaged in the business in various capacities. He will be connected with the business on the coast, but could not state in what capacity. Mr. Browne is a member of Boston Local, M. P. E. L. of A., and when he goes to Frisco he will immediately get in connection with the local organization there. He is a strong admirer of the World, which he has read since he became connected with the moving picture business.

"Prunella" at Orchestra Hall.

"Prunella," which opened at Orchestra Hall Monday evening, June 3, and which features Marguerite Clark, is reported to be doing gradually increasing business. The patronage is representative of the best class of people in the city and the daily press has been very kind in its treatment of the picture. Kitty Kelly, in the Herald and Examiner, has this to say. "It is a quaint and lovely bit of imagining and it is presented in form as quaint and lovely. Maurice Tourneur's 'Blue Bird' was a beautiful thing, bigger and more pretentious than this, but in this, it seems to me, he has drawn some of the most exquisite camera scenes he has ever done."

Katherine C. Melcher Organist at Auditorium.

Miss Katherine C. Melcher, the well-known organist who has gained an enviable record in playing accompanying music for moving pictures, was selected about six weeks ago to play the large organ at the Auditorium with the grand opera orchestra during the run of "Belgium—the Kingdom of Grief." She has played continuously since then with "The Unbeliever" and "Restitution," and is at present playing the accompaniment to "Over the Top." Miss Melcher's talented playing of the big instrument has made her very popular with patrons of this theater.

Fraternity Hall New Meeting Place for Chicago Local.

The members of Chicago Local, M. P. E. L. of A., will henceforth hold their meetings at Fraternity Hall, 19 West Adams street. This hall is centrally located and is easy of access. The regular monthly meeting was held Friday, June 7, when only the regular routine business was transacted.

Nazimova Popular in "Toys of Fate."

Nazimova has proved so popular in "Toys of Fate" (Metro) at the Playhouse, on Michigan avenue, that the feature was continued for a second week at this house.

Campaign Films for Congressman McCormick.

The Selig Polyscope Company has arranged with Congressman Medill McCormick to make special films which will be used by him in his campaign for Senator for Illinois, on the Republican ticket, this fall. Work was started on the films Thursday, June 6, and they will be completed about the middle of July.

"Over the Top" Goes to Orpheum.

"Over the Top" leaves the Auditorium Saturday, June 8, after a most successful run of two weeks. It will be shown at the Orpheum, State street, June 12, 13, 14 and 15. Manager Chatburn, of Vitagraph's Chicago office, is enthusiastic over the large volume of bookings for this popular war film.

Sidney Abel of Select in Town.

Sidney Abel, special representative of Select Pictures Corporation, came in from St. Louis Thursday, June 6, and left the following night for New York. Mr. Abel has been visiting some of the Select exchanges in the middle west.

"Cleopatra" Continues Popular at Colonial.

Manager Field, of the Colonial, reports continued satisfactory business with "Cleopatra." With the exception of several very hot days, the house has been filled to capacity during the second week's run.

Willard Holcomb

WILLARD HOLCOMB is a stormy petrel of publicity who usually appears on the scene when there is something big doing. In fact Holcomb is better known as a dramatic and musical critic, dramatizer of such successes as "St. Elmo" and producer of plays, but having been baptized in printer's ink he just naturally can't keep out of it.

Moreoverover Holcomb has a habit of keeping his fine publicity hand concealed in a camouflage glove, so that some of his friends do not know how ambidextrous he is. For instance last season Morris Gest wanted somebody to excite Boston over "The Wanderer." Will A. Page introduced Holcomb, who had just adjourned with congress after a special engagement on Capitol Hill, where he served years on the Washington Post. Gest knew Holcomb as a musical critic, but asked Page about his experience. "He taught me the business," replied Page, and Gest guessed he was "Ho-Kay."

Willard Holcomb.

Therefore when Holcomb hitched onto the Fox publicity staff a few months ago it was known there was "something doing." When he wrote a couple of Fox bulletins and half a dozen press books, including the new Zane Grey series, that was only a preliminary bombardment. Then when Mr. Fox was appointed captain of the Allied Theatrical and Motion Picture Team it was Lieutenant Holcomb who emplaced the publicity big guns in the reformed "Heidelberg" Building, which became the campaign headquarters, and kept up such a Red Cross fire of press shrapnel that there was no escaping it.

No wonder the drive went "over the top," and the fact that Holcomb hid behind Theo. Mitchell, John T. Kelly and other volunteers didn't conceal his work.

SELECT'S BUFFALO CREW DECORATES ROGERS.

The sales force and other employes of Select's Buffalo Exchange surprised and overwhelmed their retiring manager, Charles R. Rogers, on Saturday, June 1, when they trapped him in his office and presented him with a strikingly handsome seven-piece desk set. The articles in the set are made of solid bronze with decorative medallions in relief.

The occasion was in the nature of a double celebration. The gift was a token of appreciation to Mr. Rogers from his office force at the moment when he was leaving to assume charge of another branch, and also marked the conclusion of Rogers' first year in the Buffalo Exchange.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Sweeping Changes at Triangle Studios

H. O. Davis Retires and H. E. Aitken Takes Active Charge —Company to Open Its Own Employment Agency —Culver City Again Becomes Storm Center.

THINGS again have happened at Culver City. Turbulent and stormy has been the career of the former Ince plant, but this time a regular cyclone struck the West Coast studios of the Triangle Film Corporation, apparent by the arrival in Los Angeles of Harry E. Aitken, president of the company.

As an evident result H. O. Davis, general manager, has departed to New York, and though no definite statement has been given out by the officials of the Triangle corporation it is generally conceded that Mr. Davis has retired and is out of the Triangle Film Corporation altogether. E. G. Patterson, assistant general manager, left with Mr. Davis. Harry Aitken is in absolute control and in active charge of the big West Coast plant. O. L. Sellers has been appointed assistant to the general manager, and will be in charge when Mr. Aitken, in a few days, goes to New York. About fifty employees have been dismissed and many others are likely to receive the blue envelope. The following statement has been issued by the Triangle officials:

"H. O. Davis, former manager of the Triangle Culver City studios, has left for New York, where he took 'The Servant in the House' and where he will be engaged in various activities in connection with the film industry for some time.

"In the management of the local studios Mr. Aitken will have as assistant O. L. Sellers, who has been connected with the Triangle Pacific Coast studios for many months.

"One of the first changes to be made with Mr. Aitken and Mr. Sellers in charge is the cutting down of the stock company. Already more than thirty players have been given their notices. The new management expects to keep only the prominent leads.

"In the future the Triangle will cast almost entirely by the picture, and with this in view a Triangle employment and booking agency will be opened in Los Angeles, with Benjamin Singer in charge.

"All players wishing to register with the new Triangle exchange will be welcomed by Mr. Singer, and no fee will be charged if they are cast for a Triangle picture. This will mean that many people with screen ambition will be given a chance, and the new policy should result in the unearthing of 'finds.' Also it will guarantee a change of faces in forthcoming Triangle productions and eliminate sameness of types cast in character roles."

The official communication is somewhat vague as to the retirement of Mr. Davis. It is reported that the former general manager was given full ownership in the picture 'The Servant in the House,' which, as remembered Mr. Davis personally directed, for his interest in the company. Patterson follows Davis to exploit the picture, it is stated.

Charles F. Stocking, author of several well-known novels and a former newspaperman, has been appointed head of the scenario department, and with him as associate editor is another newcomer to Triangle, but by no means a stranger in scenario work. He is Dr. Daniel Goodman, also a well-known author and scenario expert, who has been associated with both Griffith and H. E. Aitken.

In an interview with this paper Mr. Sellers gave the following information with regard to present and future activities of the Triangle: "So far as is known we will continue to make program pictures, while our new policy may also include the manufacture of some special super-productions.

"Christy Cabanne, a director of long experience, has been engaged by Triangle, and is now rehearsing a large cast on a special picture, which will probably be an eight-reeler.

"Working with Cabanne are Ralph Lewis, who will be remembered for his Stoneman in 'The Birth of a Nation'; J. Barney Sherry, Jack Curtis, George Pearce, Wilbur Higby and Louise Lester."

With Stocking in charge of the scenario department the reading department is now headed by Miss Nan Blair. The other readers are Ralph Westfall and Dorothy Yost. Staff continuity writers include Charles J. Wilson, Catherine Carr and George Elwood Jenks, while Mrs. E. Magnus Ingleton is expected to continue to contribute to the scenario department.

With the changes in the scenario department also a change in the research department took place when George Ingleton was put in charge.

New Regulations for Film Plants Planned by City Council.

Regulation of the motion picture plants within the city limits rather than the removal of any of them is the prophesied policy of the city council. On May 29 the Public Welfare Committee heard both sides of the mooted question and finally decided to take it under advisement and request the city attorney for advice as to the legal features involved.

Little or no objection was raised to the location of the studios, but some of the persons living near them complained about unusual noises. The city attorney said that most of these objections are of no consequence because they can be remedied by merely applying the present laws.

William Mead, representing the Chamber of Commerce, urged the council to take no drastic action, pointing out that the motion picture industry is one of the biggest in Southern California and should be encouraged.

Mr. Mead said, however, no one would object to an ordinance which will permit the enlargement of the studios upon a limited scale.

It is believed more than probable that the zones will be left almost as they now are, and the motion picture producers will be compelled to go into the one big zone south of the Hollywood cemetery if they want larger quarters.

Wallace MacDonald to Join the Colors.

Wallace MacDonald will finish his Triangle contract at the conclusion of "Marked Cards," and leaves at once for his home in Halifax, where he will become a private in the Tenth Siege Battery of the Royal Canadian Artillery, Fort Cambridge, N. S., C. E. F.

MacDonald has been with the Triangle since November, coming from the eastern Vitagraph. He enlisted in the Royal Flying Corps on February 12, but was rejected on account of eyesight.

Find "Spirit of '76" in Plumber's Room.

Found with a considerable amount of "The Spirit of '76" film, the picture which resulted in the conviction of Robert Goldstein, the promoter, by a federal grand jury, Lee C. Miller, thirty-four years old, a plumber, was held May 30 by the police war squad on a charge of suspicion of violating the Espionage Act. Miller was arrested at 846 Francisco street by officer Lucas, who had been watching the man for several days.

According to the war squad operatives Miller also had two books by Pastor Russell and a considerable amount of literature published by the International Bible Students' Association.

The portions of the film, which, the police say, are those stricken out before the picture was shown at Clune's Auditorium because of their flagrant violation of the Espionage Act, have been held by Miller for several months.

Clifford Photoplay Company Enlarging Activities.

With the announcement by W. H. Clifford that the Clifford Photoplay Company will shortly put into production another series of comedies, headed by a well-known comedian, in addition to the company's Shorty Hamilton comedies, it is evident that this concern will soon take

its place among the most productive of the motion picture organizations in Los Angeles.

W. H. Clifford has won a reputation as a photo-dramatist, and it is due entitrely to his skill in his chosen field that the Shorty Hamilton comedies have been so successful. Mr. Clifford has now put into production his greatest effort to date—a multiple-reel, state right production, entitled "The Black Boomerang," which was written by him as an answer to "The Clansman." In it are depicted the struggles of the black race from the time of their leaving Africa as captives until they gain freedom and educational possibilities in America. Interwoven in the story is a strong love theme between two white people of the North and South, with a background of the strong fealty of the negro for his white master and mistress.

James Young Engaged by Haworth.

Under the direction of William Worthington Sessue Hayakawa has completed his first picture for the Haworth Pictures Corporation, entitled "His Birthright," and production will soon be started on the second Hayakawa feature, which has been given the name "The Temple of Dusk." The story was written by Frances Marion.

James Young, who recently directed Hayakawa at the Lasky studios, has been engaged to direct Hayakawa's second picture, and will alternate with Director Worthington in the production of these features.

"His Birthright" soon will be released on the Mutual program.

Unique Theater for Arcadia.

Using eucalyptus logs and palms to produce a rustic effect and yet to provide a quiet elegance, Mrs. Ruth Cassill, proprietor of the Colonial theater in Monrovia, will construct a moving picture theater in the little town of Arcadia, Cal. It is expected construction will start about June 3.

The theater will follow the general style of an airdome. Inside the entrance will be a pergola, where soft drinks, sandwiches, pastry and candy will be served. This will be set with palms and hanging baskets. An orchestra has been obtained and will play at each performance. The theater will cater particularly to the men who will be quartered at the Aviation camp and will be known as the "Outpost." The seating capacity will be about 800.

Friend of King Albert of Belgium Visits Miss Bara.

Judge Louis Lazard, of the Brussels Board of Commerce and an intimate friend of King Albert of Belgium, paid a visit to Miss Theda Bara.

"She is a remarkable woman," said the judge after

Left to Right: Monroe Lathrop, Theda Bara and Judge Louis Lazard.

leaving Miss Bara, "and I have occasion to know that she is the idol of the Belgian populace, especially among those who are at the present time in England and have the opportunity to see Miss Bara in the pictures."

Premiere of Dustin Farnum Picture at Ritz-Carlton.

What will be one of the most elaborate presentations of a screen feature ever made has been arranged by Harry A. Sherman, president and general manager of the Sherman Productions, Inc., for the premier presentation of Dustin Farnum's first picture, "The Light of the Western Stars."

The picture will be shown in the ballroom of the Ritz-Carlton Hotel in New York before a specially invited audience.

Dustin Farnum, the star; Winifred Kingston, his leading woman; Mrs. Kingston, her mother, and Charles Swickard, Mr. Farnum's director, will be taken to New York by Harry Sherman in order to attend the preview.

Production has been started at the Sherman studios on

Dustin Farnum and Harry A. Sherman.

the second of the Dustin Farnum features, which is a picturization of Jackson Gregory's popular story, "The Wolf Breed," which recently appeared as a magazine serial and which also has been published in book form. As in all Sherman productions, Dustin Farnum will be seen in the leading role.

Los Angeles Film Brevities.

Belle Bennett, popular Triangle leading woman, and widely known as the godmother of the boys at the San Pedro Submarine Base, has returned to the studio after a serious illness of several weeks. Miss Bennett suffered a nervous breakdown immediately after she had completed "The Last Rebel," and her condition was so serious that it was necessary for her to undergo hospital treatment. She has entirely recovered.

* * *

Alma Rubens, Triangle player who has been in a Los Angeles hospital, is again at the Culver City studios and work is going ahead on "The Painted Lily," which had been held up by her illness.

* * *

J. B. Woodside, for the past two years advertising and publicity manager of the Triangle Film Corporation, has tendered his resignation. Ivan St. John, assistant publicity director, has been appointed his successor.

STRAND COMEDY TO BOOST "SMOKES" FUND.

Due to the patriotic interest displayed by D. J. Sullivan, assistant general manager of the Mutual Film Corporation, "Our Boys in France Tobacco Fund" will receive a real impetus in connection with "My Lady Nicotine," a one-reel Mutual comedy release.

Arrangements have just been consummated between Mr. Sullivan and Bert Ennis, director of publicity for "Our Boys in France Tobacco Fund," whereby the Strand Comedy featuring Miss Billy Rhodes will be released in conjunction with the splendid work of supplying our American soldiers "Over There" with the much-needed "smokes."

METRO MAN IN ARMY PLANT.

Rutgers Neilson has resigned from the publicity staff of the Metro Pictures Corporation to accept an editorial position at the United States army gas defense plant, at Long Island City. Neilson is glad to join forces with Uncle Sam, having tried for some time to enter Government war service. He was unable to qualify for active military duty because of a minor physical disqualification.

National Association Chiefs Confer

Listen to Reports on Accomplishments of the Year and Plan for Enlarged Activities in the Future.

THE most representative gathering of officials of the film companies held in over a year took place at the Hotel Astor, New York, on Wednesday, June 5. The session was called for the purpose of reviewing the present condition of the business and incidentally the activities of the National Association of the Motion Picture Industry and its various committees. Special reference was made to the patriotic and efficient cooperation rendered to the various departments of the Government in the prosecution of the war.

President William A. Brady referred to the aid given by the film and screen in floating the Third Liberty Loan and in the Red Cross Second War Fund drive. It was announced that individuals and companies identified with the industry bought ten millions of Third Liberty Loan bonds and that upward of one hundred millions in bonds were sold to the public through the splendid cooperation given by the motion picture theaters throughout the United States.

Many other accomplishments were referred to and an invitation extended to some of the companies which were represented and were not members to join so as to participate actively in the counsels of the organization, which comprises forty-five producing companies, twelve distributing corporations and eighteen supply and equipment concerns.

President Brady announced that meetings of each of the five branches of the National Association would be held during June to nominate directors to be elected at the annual meeting of the association in Boston during the week of July 13-20. The directors elected at Boston will elect the officers of the National Association for the ensuing year. This meeting will be held coincident with the convention of the Motion Picture Exhibitors' League of America and the National Motion Picture Exposition in Mechanics Hall.

William Fox was invited by President Brady, with the consent of all present, to take the chair, and after setting forth his own views in regard to the status of the industry at the present time, called upon the film company executives to offer any suggestions or ideas with a view to securing unity of action, and for the purpose of coordinating the various branches of the industry for action upon any matters in relation to Government cooperation. Among those participating in the discussion were President Brady, P. A. Powers, Walter W. Irwin, Samuel Goldfish, Arthur S. Friend, J. Robert Rubin, Lee A. Ochs, Ernest H. Horstmann and Alfred S. Black.

Waterson R. Rothacker of Chicago, who recently had been appointed by President Brady as chairman of the membership committee for the Middle West, announced that there were several companies represented which desired to join the National Association. Among these were the Mutual Film Corporation and the Essanay Film Company of Chicago, Educational Film Corporation of America, Baumer Films, Inc., Haworth Pictures Corporation and the Art Film Laboratories of New York. Immediately upon receiving this splendid report from Mr. Rothacker President Brady stated he would appoint Mr. Rothacker as chairman of a national membership committee, which designation was promptly accepted.

This is the biggest membership gain by the National Association at any single meeting since its inception two years ago, and the month of June will establish a new record for additions to the membership rolls of the association. Mr. Rothacker announced that he would remain in New York a few days to perfect plans for the national committee and upon his return to Chicago would leave at once for the Pacific Coast for the purpose of lining up all the companies which are not identified in any way with the association through Eastern connections.

With a view to perfecting the plans for providing closer relationship with the Government activities and to render every possible aid to the various Federal committees, a committee was appointed with one representative from each branch of the industry, which is to be known as the committee on ways and means and which held its first meeting at the office of the association on Thursday, June 6. The committee comprises the following: Producers, Arthur S. Friend; distributors, Walter W. Irwin; supply and equipment, Edward Earl; laboratories, W. R. Rothacker; exporters, David P. Howells; National Exhibitors' League, Lee A. Ochs; American Exhibitors' Association, H. B. Varner.

A plan was adopted for proving adequate funds to carry on the work of the association by the appointment of a finance committee composed of the following: P. A. Powers, Arthur S. Friend, William Fox, Ricord Gradwell, J. E. Brulatour and James M. Sheldon.

It is the purpose greatly to extend the scope and activities of the National Association this year by coordinating various branches of the trade which are not in any way connected with the five branches of the national organization. It is contended that two-thirds of the work at the association's headquarters in the Times Building is devoted to patriotic endeavor and to Government cooperation, entailing expenses which must be provided for.

The association has outgrown the present quarters, which have been occupied for two years, and it is not improbable that a readjustment of the offices will be made in the near future to provide room for the addition to the executive staff and in other ways carry on the constantly growing needs of the association, which since its inception, two years ago, has done so much to advance the interest of the industry and place it upon a parallel basis with the national organizations representing the other great industries of the nation.

Western Theaters Is Now United, Limited

Amalgamation of Canadian Concerns in Million-Dollar Corporation—Aim to Secure Larger Attractions.

ONE of the largest deals put through in Canadian theatrical circles was completed June 1 when an agreement was entered into whereby the Western Theater Company, Limited, amalgamated its interests under a new million-dollar corporation, to be known as the United Theaters, Limited.

The combination was not brought about through the desire of any of the parties in the deal to dominate the situation in Northwestern Canada, but all agreed that conditions existing in the territory made it absolutely necessary for the big exhibitors to pool their interests in order to secure the best possible attractions for their various theaters.

The officers of the new company are: J. R. Muir, president; M. J. Barr, vice-president; J. A. Schuberg, secretary-treasurer, and W. P. Dewees, general manager.

Any one who has followed their successful records in the theater business in Western Canada for the past eighteen years will have little doubt as to the future success of this new and gigantic enterprise.

Mr. Muir is one of the pioneer moving picture exhibitors of Vancouver, having started in the business here when it was in its infancy, and through successful management has succeeded in advancing his interests to such an extent that at the time of this amalgamation he was in control of three of the most successful theaters in Western Canada—the Dominion theater of Vancouver, the Dominion of Victoria and the Dominion of Nanaimo.

Mr. Barr, who is one of the associates of Mr. Muir, has not been actively engaged in the moving picture business in the past, but is one of Vancouver's best known and most successful business men.

Mr. Schuberg is one of the best known and most successful moving picture exhibitors in Western Canada, having in the city of Winnipeg alone theatrical holdings which will aggregate well on to half a million dollars, besides being heavily interested in the western theater enterprises in Vancouver. Taking into consideration the fact that these interests are practically allied at the present time the new company has an additional strength when it comes to buying power that it is believed will be impossible for any other such concern in Western Canada to equal.

Mr. Dewees, the general manager, upon whom falls the responsibility of securing attractions for the various theaters, is one of the best posted film men in the dominion, and his reputation for square dealing and his widespread connections in the film centers will assure this new company of the hearty support of all the film concerns both in Canada and the United States. This combination will in no way affect the present arrangement under which the various theaters are working with the First National Exhibitors' Circuit, Limited, of Canada.

SPEIRO IS OFF FOR SPARTANBURG.

Called to the colors under the draft, Gerald B. Speiro, who has been in the publicity department of the Fox Film Corporation for the last two years, has been sent to Camp Wadsworth at Spartanburg, S. C. Early in the war Mr. Speiro, who is a graduate of Columbia, volunteered for the aviation section of the Signal Corps, but was rejected because of defective eyesight. Before his departure, Mr. Speiro was presented a wrist watch by his friends.

Universal to Make Films for Government

Under Authority of Creel Committee Will Issue Fortnightly Series Devoted to War Activities.

THE Universal Film Manufacturing Company has again been designated by the United States Government as the agency through which to discharge one of its most important and necessary war-time functions. Ever since we have been at war with Germany and more particularly recently there has been a desire to know what we are doing to win the war—what weapons we are using, how they are turned out, what are the actual conditions of training, how the boys live, how they fight and how they play. There are many things that cannot be told about our war work, but there are many, many things that can, and every government realizes that the telling of these is the greatest force which can be exerted in creating and increasing the morale of a great army.

There are only two ways to build up this morale—through the newspapers and on the motion picture screen. The Government has already utilized the animated weeklies extensively in waking up the country to the reality of war. The Agricultural Department entrusted to the Universal a most important contract dealing with its activities. A great official recognition of the essential character of the motion picture screen is the placing with Universal, through the Committee on Public Information, of a commission to film a series of single-reel features on "The Wonders of Our War Work," and to circulate them through the medium of the Universal exchanges, one every other week.

The first five of these subjects already have been suggested and written by Rufus Steele, the magazine writer and novelist, and known as the author of "The Eagle's Wings," a film which played a part in preparing this country for the industrial mobilization which is to win the war. Mr. Steele was drafted into service, and is now a member of the division of films, Committee on Public Information.

Mr. Steele is selecting a list of authorities on other Government activities. These men will write seven or more features in the series, all of which will bear the official sanction and authority of the Committee on Public Information. The release date of the first subject will be announced as soon as it is finished and sanctioned. It will be available also through the company's twenty foreign offices, for the Government desires these films to circulate in foreign countries as well as in America.

Sennott to Open Sherry Exchanges

General Manager of New Service Will Cover Eastern Territory, While D. J. Savage Tours Western.

NORMAN J. SENNOTT, general manager of the new William L. Sherry service, has left New York to open nine exchanges. He departed May 23 for Cleveland. Mr. Sennott will cover the country east of the Mississippi River and including the Mississippi Valley. He will open exchanges in Cleveland, Chicago, Cincinnati, Kansas City, St. Louis, Minneapolis, Pittsburgh, Atlanta and either Washington or Philadelphia. In each case a completely equipped exchange will be installed, each office to conform in size to the territory allotted to it and will be patterned after plans laid out by Mr. Sherry regarding size of floor space, vault space, inspection room, etc, etc.

While Mr. Sennott is working his way through the eastern and central portion of the country, D. J. Savage, formerly with Mr. Sherry, will cover the west and arrange offices at principal distributing points there. Both will be gone from New York at least a month and possibly two months.

Among the latest accessions to the Sherry forces are Jack Goldstein, formerly of Paramount and more recently of the United Theaters of America, and E. H. Wells, who has been with Triangle. Mr. Goldstein will manage one of the exchanges of the Sherry Service, and Mr. Wells will be in charge of the Detroit exchange. P. H. Smith, now with Triangle, will join the Sherry organization on June 17, as general salesman for New York City.

Exchanges of the new service have now been opened in New York, Boston, Philadelphia, Detroit, Cleveland, Chicago and Kansas City. The general manager, N. J. Sennott, and the general sales manager, Daniel J. Savage, are busily engaged in visiting the principal distributing points of the country and opening exchanges.

During the last few weeks Mr. Sherry has received a number of applications for immediate distribution of pictures. These he was unable to take care of because there had not been time to get his organization in shape. Now, however, he announces that he is ready for business. His first release will be the Frank A. Keeney picture, "A Romance of the Underworld," which will be ready for showings about the middle of June. Mr. Sherry says he believes this production will "go over big."

Jones a Believer in War Films

Chicago Exhibitor Says Box Office Figures Show They Have Done a Lot to Boost Business Generally.

AARON JONES, chief executive of Jones, Linick & Schaefer, First National franchise holders in Illinois, who has a directing finger in a score of Chicago's amusement enterprises, spent several days in New York recently and predicts that the silent drama will score as often as Ty Cobb this summer. He thinks it will be one of the best seasons on record, both for the downtown and outlying houses.

"I saw a line extending two hundred feet out into Randolph street during a heavy downpour of rain last Tuesday," said Mr. Jones, "and if people can stand a drenching to see a picture I do not think a little torrid weather will bother them. Of course 'Cleopatra' is an unusual picture, and I think I'd take a little ducking myself if I couldn't see this Fox masterpiece otherwise, but the report from motion picture houses generally is most encouraging. 'Tarzan of the Apes,' which also enjoyed a record run at the Colonial, will have one of the largest bookings locally of any picture in which I have been concerned.

"The war films have done a lot to boost the picture business, too. Some people may say that the public gets enough of the war from the press and from personal relations and prefers light comedy for its amusement, but box office figures do not uphold this argument. The war films are educational and inspiring. Truthful delineation on the screen and stage of the European horrors awakens the public to the real situation and the desperateness of it. It inspires them to 'get into the game,' or, if they cannot actually get into it, to give for the support of those who do.

"Much credit is to be given to men who produce such film masterpieces as 'Gerard's Four Years in Germany,' 'The Unbeliever,' 'Hearts of the World' and 'Over the Top.'

"There is no doubt, too, that the popular price of the motion picture is appealing to the masses these days. We should be glad that we can get such entertainment at from 15 cents to a dollar, and I am quite sure that the public is going to take that view of it throughout the coming warm months."

Sherry to Distribute De Luxe Pictures

Exchangeman and President Deitrich Make Agreement Whereby Latter Is to Produce Four to Eight Subjects Yearly.

OF especial interest to exhibitors is the announcement that William L. Sherry, head of the William L. Sherry Service, and Theodore C. Deitrich, president of De Luxe Pictures, Inc., have entered into an agreement whereby all of the Doris Kenyon pictures will be distributed through the new Sherry organization. These pictures are said to be of an artistic character. They are being produced by Miss Kenyon's own company, of which Mr. Deitrich is president and general manager. The first release will be "The Street of Seven Stars," described as "a superlative, six-reel photoplay." It is by Mary Roberts Rinehart, from her story of the same name. The popularity of the story is demonstrated by the fact that it already has had a sale of more than 250,000 copies in book form. The picture was produced under the direction of John B. O'Brien.

Under the terms of agreement between Mr. Deitrich and Mr. Sherry a minimum of four pictures and a maximum of eight will be produced each year for an extended term of years, with Miss Kenyon as star. Mr. Deitrich now has the motion picture rights on stories by half a dozen of the foremost authors of the world.

"I am convinced Mr. Sherry will not merely make a success of the Kenyon pictures," said Mr. Deitrich, "but also of his new distributing agency. He has wide experience to build upon, and he is getting together a force of men well versed in all the details of the marketing end of the business and absolutely loyal to their chief. Mr. Sherry is also distributing the Frank A. Keeney pictures, with Catherine Calvert as star, but will not allow the distribution of the pictures of either concern to interfere in any way with those of the other. As in the case of the Keeney pictures, no pains or expense has been spared to make the Kenyon pictures first class in every particular."

Hutchinson Offers Big Money for Scripts

American's President Announces He is Ready to Pay as High as $25,000 for a Story.

PRESIDENT Samuel S. Hutchinson of the American Film Company, Inc., has thrown his hat into the scenario market. He announces that he stands ready to pay anywhere from $1,000 to $25,000 for stories from which future American productions will be made. He asserts that the very best is none too good for him; that he wants to receive stories, scripts, scenarios, etc., from America's foremost authors; that he well realizes he will be expected to pay unusually high prices for the best work of America's best authors, but that he is eager and willing to pay almost any price if he can only obtain the high type of story he is seeking.

"I am convinced the story is the thing," said Mr. Hutchinson. "We all know the story is the foundation of every big motion picture success. The best director and the best star in the world are handicapped from the start when called upon to work with a mediocre story. The better the story the better the finished picture, providing the star and the director are worthy of their opportunity.

"We have determined to go after the finest stories that have ever been screened," continued Mr. Hutchinson, "and if money will bring them to us we are going to get them. We are prepared to pay anywhere from $1,000 to $25,000 for stories from which to make forthcoming American feature pictures. We invite the foremost authors of the entire world to submit the children of their brains to us. We bar none. There is no author living who is too big, too well known, too famous, for us to consider purchasing his story. By that I mean whose work is beyond our price. We shan't accept anybody's story solely because it was written by this or that author of note. The author's name means nothing to us. His fame won't sell his story to us. The story will be chosen purely on its merits.

"We will consider not alone the works of famous authors, original manuscripts, etc., but will be willing to buy the motion picture rights to proved stage successes, famous books, or simply a big idea for a play. It's the story, the plot, the theme we are after. We place no restrictions upon the author. We don't specify he shall write a drama or comedy, or a comedy-drama for us. We'll consider them all. He isn't required to submit a script for a five or a six or an eight or a ten reel feature. We'll decide how long the picture shall be after we buy the story. The stories don't have to be fitted to the personality of any particular star. We will go after the necessary stars if we haven't them already on our payrolls.

"Authors may rest assured that adequate production will be given their stories. We would never think of offering such prices for stories unless we were prepared to spend a proportionate amount upon staging the play properly. It would be folly to invest $1,000 or $5,000 or $25,000 in a story and then set about making a mediocre film. Ample time will be taken with each production to make certain that we properly present it. But first of all we must have the stories. We expect to be ready to release these subjects some time in the fall."

Perret to Make Patriotic Series

Pictures Are Designed to Illustrate the Growth of Fraternal Feeling Between France and America.

ONE of the interesting happenings of the past week was the occasion of the commencement of the production of a patriotic series of films when on Friday afternoon, June 7, before a gathering composed of representatives of the press and prominent persons, including M. E. Ratisbone, chief of the French photographic division; M. Aimel, editor-in-chief of the French publication The New France; M. Gaston Liebort, French consul; M. Maracine, French vice-consul; M. Guy, head of the department of French propaganda in the United States, and M. Lucien Muratore, the French opera star, one of the big scenes of the first of the series was enacted by a cast headed by Dolores Cassinelli and directed by Leonce Perret. The scene of the gathering was at the Leonce Perret Studio (Pathe), 134th street and Park avenue, New York.

This series of films is intended to portray the growing fraternity between the peoples of the United States and France which has been brought about by the war. One of the points upon which Director Perret will dwell in the making of the series is the manner in which our American boys are being received in French homes.

The particular set, which was erected for the occasion, was unusually elaborate, and viewed either from the gallery of the studio or from a point of vantage on the platform, which commanded a deep perspective, which included a drawing-room scene in the front with deep staircase and ballroom in the rear, was very impressive. If the series lives up to what might be expected from Friday's demonstration it will surely be something worth while.

Dolores Cassinelli and E. K. Lincoln acted as hosts, and served the guests with refreshments. A stirring address was made by M. Ratisbone, in which he paid tribute to M. Perret and his company, and also read a letter from Captain Henry Tardieu, head of the French High Commission to the United States, offering M. Perret every official co-operation on the part of the French Government toward the success of his venture.

Hodkinson Optimistic on Return of Trip

After Absence from New York Film Man Expresses Confidence in Industry's Future Welfare.

RETURNING, after a trip of over four months, W. W. Hodkinson seemed very pleased and well satisfied to be back at his office at 527 Fifth avenue. After expressing pleasure in the appearance of his offices, which have been extensively enlarged and altered in his absence, Mr. Hodkinson replied to the usual questions of what his opinion was after making his trip by saying:

"I see no reason for the pessimism expressed by some members of the industry. My observations and results obtained while in the field have brought to me a sense of optimism and confidence not only in our own success, but also in the future welfare of the entire industry.

"As everyone is already aware, the Hodkinson co-partnership plan has embraced practically the entire western half of the United States, and the biggest and best exhibitors of that territory are with us.

"While compared to the mushroom (so-called) growth of some new schemes in the market this may not appear in its true perspective, but experience teaches us that any project of merit built on principle and right is slow rather than swift in its advance, yet, with all its development, just as with our plan, is sure and steady.

"A sense of responsibility to the exhibitor led me to delay certain plans of my own in order to see that the product which at present forms the basis of Hodkinson Service was made sure and settled. The results obtained in the reorganization of Paralta have made us all feel reassured and satisfied that in the future our plans will go ahead, and we shall be able to supply the exhibitor with the standard quality of product that we have assured him.

"Probably but one thing that will be most evident to the exhibitor as an earnest of our good faith and desire to give him only the best lies in the institution of a new series featuring Miss Glaum."

Select's Eastern Managers to Meet

Conference in New York Will Inaugurate Series of Similar Sessions to Be Held Throughout the Country.

A SUMMONS to a conference of Select branch managers, to be held in the home office June 12 and 13, has been issued by General Manager Arthur S. Kane. This meeting will be attended by branch managers whose exchanges are near New York. It will be followed by a similar conference held with Chicago as its central point, and this will be followed by other conferences to be held in other parts of the country, which will in the end have embraced all of the Select branches.

The New York conference will be attended by Henry Siegel of the New York Exchange; Max Wilder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland, and T. O. Tuttle, Atlanta. J. S. Woody, field manager, will come on from St. Louis, and for the home office, besides General Manager Kane, President Lewis J. Selznick, Treasurer Morris Kohn and others will attend the conference.

This is the first occasion since the organization of the company that the Select Corporation has brought its branch officials together for a confab. Therefore, many of the branch managers will become acquainted with managers in other exchanges for the first time, and also this will mark the first visit to the home office of some of the men.

The second of the series of conferences will be held at Chicago, where Select's office is presided over by Fred Aiken, June 19 and 20. President Selznick and General Manager Kane will go to Chicago for that purpose.

First National Gets "Pershing's Crusaders"

Committee on Public Information Announces That Distributing Company Will Handle Government Production.

THE Committee on Public Information has just made another important move. Announcement is made by Charles S. Hart, director of the division of films, that the contract for national distribution has been awarded to the First National Exhibitors' Circuit, Inc. With reference to this matter Mr. Hart said:

"In placing 'Pershing's Crusaders,' the first official feature, for distribution through regular motion picture channels, our purpose is to have it reach the largest possible number of people.

"While the First National Exhibitors' Circuit will handle this picture, nationally, it has been necessary to withhold the states of California, North Dakota and Michigan because of contracts which already existed to handle United States war pictures through their State Councils of Defense. Exhibitors in these three states will apply to their State Councils for bookings.

"The circulation of 'Pershing's Crusaders' to the public, reaching as it will peoples of all nationalities within the United States, should have, and without doubt will have, a most beneficial effect.

"The primary object of the United States official films is to publish information of our Government's war activities. Hardly a home in the land but has sent at least one boy to the front; then each has contributed money to the Red Cross, the Y. M. C. A., bought Liberty Bonds and in other ways supported war enactments. Naturally, these patriotic citizens want to know how their boys are being cared for and what is being done with this money. United States Official War Films tell the complete story. They depict more graphically than words the actual facts.

"It seems unnecessary to add that the sole purpose for the existence of this division is to help win the war. It helps by making pictures such as 'Pershing's Crusaders' and then arranging for their most thorough and rapid distribution to the waiting public.

"Other feature films will be released from time to time. Several of these are already in preparation. Like 'Pershing's Crusaders,' they will be played first by this division in the large cities and then released by contract on bids for distribution through the motion picture agencies. A war review will also be another form of film release, arrangements for which are not fully consummated."

WORLD PRODUCES MARAVENE THOMPSON STORY.

The first motion picture to be written by Maravene Thompson, the famous writer, whose stories appear in leading periodicals, and whose novels are best sellers, has been made by World Pictures. This picture bears the title of "The Heart of a Girl," and it will be published by the World on July 1. Barbara Castleton and Irving Cummings are the stars in this production.

"The Heart of a Girl' is refreshingly novel in theme and presentation. It will receive much attention throughout the industry because of the fact that it was written by Mrs. Thompson and because Barbara Castleton, the newest World star, is the star of the production. It was directed by John G. Adolf.

RESERVATIONS

ARE BEING MADE FOR

ADVERTISING SPACE

IN THE

Eighth Annual Convention Number

of the "WORLD"

HAVE YOU MADE YOURS?

Don't Forget Flag Day Is June 14

President Laemmle Passes on to Exhibitors the Request Made by Patriotic Societies.

PRESIDENT Carl Laemmle of the Universal Film Company has made a personal request of all of the motion picture trade papers that they concentrate in their news columns in order to call the attention of the exhibitors of the country the importance of properly celebrating flag day on June 14 next, the one hundred forty-first birthday of the Stars and Stripes.

The appeal by Mr. Laemmle was sent out at the request of several patriotic societies, among them the National Security League. The appeal from the latter says:

"We are extremely anxious to have the motion picture houses take up Flag Day, as we think it would have a good effect upon their patrons, it being the first time in a long time that an appeal was made to patriotism which at the same time was not an appeal to the pocket book."

Mr. Laemmle suggests that for June 14 every motion picture in the country decorate its lobby with the Stars and Stripes to the exclusion of every other flag. He also suggests that the screen might be banked with American flags kept rippling continually with breezes from electric fans.

Mae Marsh, Philosopher

MAE MARSH is as varied in her moods off the screen as she is on it, and always she is a delightful, appealing girl, beloved by her associates at the Goldwyn Studios and adored by her family, her friends and her servants. Success has not spoiled her, nor has she lost one whit of her enthusiasm over appearing in motion pictures.

"Success in any other field of endeavor brings hardships," she said to a visitor at the studio the other day, "but with me everything is ideal. Life is glorious, and just the joy of living and being young and knowing that my efforts are appreciated—it is all too wonderful.

Mae Marsh.

"All my life I have read biographies of actors, singers, artists and workers in various fields, and I learned—even before I dreamed of being an actress myself—that success is never achieved without sacrifice. Think of the writers, the scientists and the great figures in the world's history who have toiled for years without a tithe of the material success we girls in motion pictures enjoy. Indeed, many a great genius has passed on with no reward at all. Not that I call myself a great genius, but I do enjoy the reward."

Rarely does Mae Marsh go to the theater. She prefers to spend her evenings receiving her girl friends or trying her hand at sculpture, an avocation in which she shows real talent. Public restaurants do not know her, for when it is necessary to seek refreshment away from her home Mae Marsh makes her way to her natural environment, a charming tea shop. To keep herself unknown to the public, except through her work on the screen, might be said to be her mission in life.

E. C. JENSEN JOINS THE ARMY.

E. C. Jensen, who for some time has been western manager for World Pictures, with headquarters in San Francisco, is among the World men now in the army. Mr. Jensen answered the call of the last May draft from his board in Brooklyn, and was assigned to service at Camp Upton, Long Island. Mr. Jensen, who is but twenty-three years old, has covered America from coast to coast and from Canada to Mexico in the interests of World Pictures during the past two years. His genial smile and his ready humor has endeared him to hundreds of exhibitors, who will hear of his army service with much interest. It is said of Mr. Jensen that he personally knows as many exhibitors as any other man in the film industry.

Rambles 'Round Filmtown

With WALTER K. HILL.

MAURICE TOURNEUR rises to protest against the screen vampire. "The vamp is psychologically all wrong," declares the producer. "I do not believe that any man, unless he himself wills it, can become the victim of any woman after the fashion of the hypnotized slaves of the film vampire. This idea that the vampire can make a captive of any man by merely rolling her eyes in his direction is as far from life as the Kaiser is from success.

"In the first place, the very makeup and dress of the vampire would put any man upon his guard. That's why I protest against the sneering, wriggling, cigarette-smoking vampire of the films. There ain't no 'such' cold-blooded being in real life. On the other hand, the really deadly female is the little ingenue type of cutie who radiates innocence and guilelessness. There are more men led astray by pure than by impure women.

"I understand that a play called 'A Fool There Was!', based on the Kipling poem, started the vampire craze on the stage and that it soon spread to the movies. The studio demand for tiger-skin rugs, peacock feathers and cigarettes has been appalling. We've had vamps everywhere. And only last season a certain stage comedy advertised its baby vampire.

"The authors of that piece had the right idea. Let wives look to the bolts of their windows and doors when the guileless baby vampire approaches."

*

Once in a blue moon a man of authority, experience, sound judgment, and full mental equipment, tackles a screen problem and disposes of the matter so completely that no room is left to say one single word in addition thereto. Certainly it would be wrong for a space-killer of such immature experience as The Rambler to attempt any comment.

But we are quite willing to contribute any or all of the good white paper that has been assigned to our meanderings; to open this department to a full and fr discussion of this vampire business that it may be officially, finally, fully and authoritatively settled once and for all.

Let any and all who have defenses of the vampire to submit, speed their screeds by first post or special messenger.

—w s s—

Listen to "The Warwhoop."

(Reviewed by Our Own Cowboy Critic.)

Yip! Yip! Yip!

Gosh-ding it all, this is some Whopper of a picture!

Don't be afraid of it, Mr. Exhibitor! You can bring 'em in with this and send the shivers down their spines.

The heroine, Miss Gerty Gethere, is all to the mustard. So is the hero, for that matter.

Everybody is all there in this picture. Get it Old Kid; you can't miss it with this!

And the "Willun" is a wonder.

—w s s—

Actor Applies "Three-in-One."

Arnold Daly, star of "My Own United States," is one of the few actors who can see himself as "himself," his "father" and "grandfather" all in one production. In the Screen Classics, Inc., picture he plays the part of the three generations of Philip Nolans.—Metro Publicity.

—w s s—

Found Among the Missing.

Publicity for the Beverly Bruce film productions that blossomed so profusely in early Spring, has not been followed by the pictures then so fulsomely promised. The stuff made good copy, at all events.

'Nother Little Pal for Doc. Muck.

Musical director with the company playing "A Trip to Chinatown" on a tour of the army cantonments is entitled Richard Kieserling.

—w s s—

Fox publicists are changing places, Dave Morrissey, who has been editing Fox News, going to the Coast to replace Stuart Atchison, who has just returned to New York to assume the vacant editorial chair.

—w s s—

Pathe Serial as Summer Tonic.—Motion Picture News Headline.

Bevo?

—w s s—

Empy House Drug on the Market.

Mayville, N. D.—Monroe Drug Company has sold Mayville theater to Charles Tolan.—Moving Picture World.

—w s s—

Yeggs Like the Washington's Makings. —Moving Picture World Headline.

Stealing Durham they need "Over There."

—w s s—

A question to be determined by Goldwyn:

Will Harold Bolster up the exchange business?

—w s s—

Swift-Moving Serial Scores.

* * * At that time the soporific effects produced by one of the earliest serials were still remembered, and the general opinion among show men in Argentina was that American pictures would drive away even the chairs in the theaters.—Moving Picture World.

—w s s—

Randolph Bartlett has resigned as Eastern representative of Photoplay Magazine to take up the more active life of a daily newspaper worker. It is believed that Julian Johnston will return to his former position, now vacated by Mr. Bartlett.

—w s s—

Viola Dana at last has her "Opportunity" in Metro releases. She is now preparing to take advantage of it.

—w s s—

Cerberus Changes His Location.

Henry Warwick, who has been associated with World-Pictures since last fall, nearly succeeded in emulating the achievement of the master who painted grapes so naturally that the birds pecked at them. Under the direction of Travers Vale he is playing the part of a distinguished foreign diplomat which calls for a full square beard, in the manhandling of which Mr. Warwick excels.

Coming across on the Fort Lee ferry for location in New York Mr. Warwick left the motor car to stretch his legs and fondle his beard. Frock-coated, silk-hatted and dark-spectacled, he strolled, inadvertently, into the ladies' cabin, where he continued puffing a cigarette.

Cerberus, in the shape of the colored porter, approached and observing the distinguished foreigner flirting with my Lady Nicotine in prohibited area, he deferentially removed his cap and with many bows and quirks thus addressed the "diplomat":

"Beg pardon, boss, beg pardon!—'scuse me for mention it boss—but dere am a regulation which do not permit" * * *

Approaching a little closer to whisper apologetically the why and wherefore of said regulation, the porter glimpsed paint on Mr. Warwick's face and stepping back aghast, thundered out:

"No Smoking Dis Side De Boat!"

An Advocate of Longer Runs.

Eddie Rosenbaum, a king bee among wags, declares that exhibitor's will soon be advertising thus:

"'To Hell With the Kaiser'—One Week Only."

—w s s—

"A Square Deal" from Mutual.—Motion Picture News Headline.

Somebody been complaining?

—w s s—

N. Y. Meeting of Famous Players Now Adjourned.—Morning Telegraph Headline.

The "Work or Jail" law would seem to be having an early effect upon that section of Broadway known as "The Rialto."

—w s s—

Man of Letters Becomes Magnate.

Arthur D. V. Storey, fresh from exploiting "Boy Souts to the Rescue" for Universal, has negotiated a connection with Boy's Life, the official organ of the Boy Scouts of America, and will begin at once the production and release of Boy's Life pictures and Boy's Life Screen Review. These subjects will be made from stories printed in Boy's Life and their circulation will be co-ordinated with Boy Scout activities throughout the country.

—w s s—

Consistency being desirable in film publicity, Lady Tsen Mei's press agent should have visioned his star playing fan-tan for Thrift Stamps in Philadelphia's City Hall Square instead of matching quarters.

—w s s—

Gerald Duffy, who retired from Street & Smith's employ, to become publicist for a West Coast studio, has again changed his mode of living. He is personal P. A. for William S. Hart.

—w s s—

Alice Terry, who has been appearing in many picturizations of the famous O. Henry stories, has been entertaining her young godson. The young man is visiting New York for the first time, leaving his home in Washington to see the sights of the Great White Way. Alice insists that she has seen every Charlie Chaplin film that was ever made because the youngster will never pass a theater where the noted comedian is playing without going right in with no questions asked.

Now for Reissues and New Titles.

—w s s—

While the Chicago Herald is no more, Louella Parsons and Jaunita Hamel, who formerly associated with films for the paper that has passed, are much in evidence at Rosie Schulsinger's "manless luncheons" hereabouts. Tne film scribes may accept as serious some of the flattering offers they have received to remain in New York permanently.

—w s s—

Charles Giegrich, with the Morning Telegraph once, is now associated with Universal's publicity department. He will specialize in longs, shorts, and mediums concerning "The Yellow Dog."

—w s s—

Navigating With Precision.

The Simplex machine has in more than one instance proved itself a good sailor on Uncle Sam's war vessels. The moment it gets aboard it feels itself perfectly at home, and shows that it has sea legs as steady as an admiral's.

"Collective data would show that the Simplex machines at sea have not only proved themselves to be sailors free from sea sickness," says E. M. Porter, chief navigator of the Simplex Company, "but are steady veterans under fire, whether in action on board ship or within range of our competitors' batteries."

—w s s—

We Crawl Into a REAL "Column."

Archy is clamoring to be sent to Washington by aeroplane mail. If we can get a motor to fit him we intend to turn him into an aeroplane and let him **ramble.**—Don Marquis.

Taking a Fling at Efficiency.

World Pictures executives last week received a decided jolt when the following letter was received from a man living near the Fort Lee Kugel studio:

"What the hell do you mean by bildin a wall around your stujio and putting loks on the doors. Last year I did not hav to by a stick of wood to bild my chicken koop this year i got to by and lumber is hier than hell."

—w s s—

It is said that Charlie Chaplin's next picture under the million-dollar contract with the First National Exhibitors' Circuit will be a comedy.

—w s s—

"Much Bull."

The impression that Charlie Chaplin is a Spaniard must have grown out of the "toro mucho" passed freely around regarding his standing in the draft. Please close the window!

—w s s—

New Draft Order May Close Many Picture Theaters.—Morning Telegraph Headline.

Summer's hot-air draft will close more.

—w s s—

Adopt Daylight Saving Scheme at Hollywood.—Morning Telegraph Headline.

The news has finally reached the Coast.

—w s s—

Excitement at Hotel Seymour.

Kitty Gordon attracted large crowds both Monday and Tuesday nights when she was photographed in the lobby of a downtown New York hotel and in a well known place of amusement for scenes for her latest World feature, "The Scar."—World Pictures Publicity.

—w s s—

Edith Storey Company Establishes a Hike Record.—Morning Telegraph Headline.

In training against three cents a mile?

—w s s—

Goldwyn Adopts Air Cooling Plan.—Morning Telegraph Headline.

Making it harder for the publicity department.

—w s s—

A man posing as the noted artist, Howard Chandler Christy, tried to put over a flim flam game on Betty Blythe. He was a new kind of crook and his plan was to get into the good graces of people about the studios and then, when his chance came, to make a raid on the dressing rooms and steal everything of value he could find. Betty caught him at his game and he is now doing time at a noted state resort on the shores of the Hudson River.

Bunco Blythely Sing Sings.

—w s s—

Theda Bara Has Fine Support in "Fool There Was."—Morning Telegraph Headline.

We noticed that in "Cleopatra."

—w s s—

Crisp Wears One On Each Foot.

Donald Crisp has a pair of gorgeous Scotch plaid socks of a kind that are worth ten dollars a couple and will never fade or wear out, and all that sort of thing. There's an interesting story back of the socks; for they were made for the Paramount photoplay director by a fine old Scotch lady, Mother Crindak, back in the old country.

Mother Crindak is blind, and she and another old Scotch woman are supported in a Scottish Home for the Blind by Director Crisp. Each year the old ladies send him some gift from Scotland that they have made with their own hands, and this year Mother Crindak sent the hand-woven and hand-dyed socks. The hose are of black, gray and white plaid, and every stage of their making, from the time the wool left the sheep, was done by hand. In the stores they would retail for about $5 each.

Donald Crisp wears them proudly about the lot at the Lasky studio in Hollywood.

Rambles 'Round Filmtown

They Would Like Some Letters.

Charles C. Burr, assistant general manager, department of distribution, Famous Players, upper cases to say that Bernie Fineman is now happily situated with the Tanks at Camp Colt and recommends the service enthusiastically.

Mr. Burr declares that "the little groups of 'Filmites' down there, headed by Fineman, including Joe Reddy, of the Morning Telegraph, and Herb Howe, formerly of the Triangle, would like to have anybody in the film business who is desirous of enlisting, communicate with them at Camp Colt, Casual Co. Tanks, Gettysburg, Pa."

—w s s—

Marked for the Firing Squad.

"Jazz dancing has become so popular that it is destined to vie eventually with any of the big dance crazes of past seasons. Friscoe has been the man who inspired this, and Friscoe it is who continues to stimulate the craze," says a certain publicist.

—w s s—

Oneonta, N. Y.—A petition is before the Federal Court to declare Granville J. Ackley, proprietor of the Happy Hour theater, a bankrupt.—News Item.

We call that a mean disposition.

—w s s—

Pinheads Screen Problems.

"Problems of Pin Hole Parish," a motion picture drama, will be given tonight in First Baptist Church.—Columbus (O.) Journal.

—w s s—

New Universal Pictures Urge Small Boy Draft.—Morning Telegraph Headline.

Old stuff. The Kaiser has been doing it for many months.

—w s s—

Searching Out Men of Letters.

Director W. P. S. Earle gets into the Combination Class as possessor, like Terry Ramsaye, of a Useless and Final "E."

Don't Wait

to see what somebody else is going to do.

Send Your Copy

in at once for the

Eighth Annual Convention Number

Introducing His Father's Son.

If anyone has doubts as to Myron Selznick's executive abilities, just let him drop around to the Norma Talmadge studio and watch him manage a bit. Myron is a believer in the rule of the rod, and while we don't care to intimate that the whipping-post has been rehabilitated on the stamping-ground of so gentle a person as Miss Talmadge, we would like to warn you that the touch of velvet hides a hand of steel.

(Boys, here's a tip! Play your favorite! If you know of any unusually pretty "comer"—one of the ultra chic, peaches and cream, all-there variety—send her to Myron. He is waiting with a welcoming smile. Some classy job, being general manager for the adorable star, and in on the picking of delectable beauties for the "extras." Oh, oh, Myron!).—Select Pictures Publicity.

Putting the Cards on the Table.

Enthusiastically the patriots of the fifth and well known industry met in Los Angeles on a recent Sunday afternoon, and organized the Motion Picture Relief Association to participate in war work. The efforts then and there directed to obtaining a large "bank roll" was greatly accelerated by the auction sale of membership cards autographed by men and women of screen renown. Bidding was spirited, and here are some of the results:

Card No. 7, autographed by Lois Weber, was purchased by Phillips Smalley for $2,000.

Keeping it in the family.

Card No. 3, autographed by Charley Chaplin, was purchased by Chaplin himself for $2,600.

The Rambler got one for nothing.

Card No. 11, autographed by Frank Keenan, was bid in by Fannie Ward for $2,500.

But look-a here:

Card No. 12, signed by Fannie Ward, was purchased by Frank Keenan for $2,000.

The ungallant Mr. Keenan!

—w s s—

Smoking Out a Famous Man.

Some theaters show Charlie Chaplin once a week, but there is one house where he can be seen every night the year round. That is the Graphic theater, Exchange street, Bangor, where Charles Chaplin, of Bangor, has been in charge of things under the management of Grant & Burns for several years. "Charlie" Chaplin, of Bangor, is as popular in his home town as the other Charlie is all over the world.—Moving Picture World.

—w s s—

Fred Niblo Now Is Supporting His Wife.—Exhibitors' Trade Review Headline.

Our co-worker, Johnny Archer, a high class sport both by name and nature, suggests that we "Take a Rambler's chance on that one."

—w s s—

Record Run for "Unbeliever" in Detroit.—Exhibitors' Trade Review Headline.

Page Billy Sabbath.

—w s s—

Despite the fact that Gloria Swanson was called upon to do many feats of daring in the water, just after learning how to swim, she declares that she was only scared once during the filming of "You Can't Believe Everything," the new Triangle play in which she is featured. It was when she was called upon to make a twenty-foot dive into the black waters of the San Pedro harbor at night.

Flash Back to Main Title.

—w s s—

A full blooded Russian wolf with a perfect soprano voice has been discovered at Universal City.

At least, James Keeny, boy soprano of the noted Paulist Choir, says so, and he should know.

He is at the head of his profession.—Universal Publicity.

And So Is His Press Agent.

—w s s—

Joseph Smiley is the factory owner in "Hitting the Trail," in which four fights a minute features the third and fourth reels. The director is Dell Henderson; the script is by Roy Sommerville, and Carlyle Blackwell and Evelyn Greely are co-starred.—World Pictures Publicity.

Announcing the "Scrappers"?

—w s s—

Louise Huff, who recently signed to make a special feature for World Films, has been trying to enjoy a vacation at Overbrook, Pa., but it turned out that she was in reality more of a commuter, for she was called to New York frequently. Sometime, says Louise, she is going to get a real sure-enough vacation, and get so far away from studios and directors that she can't even read about them.

Might Try Lost City, W. Va.

Camera Endangers Popular Pastime.

The clipping service has rendered the following account of itself in bringing to hand proof that the motion picture machine is becoming a Power (or Simplex) in frustrating the designs of tricky lawyers, engaged by coin-conjuring clients, to collect damages for fancied hurts and wrongs. Among other examples set forth in Popular Mechanics Magazine is this one:

A woman sued the street railway company for damages sustained while alighting from a car. She claimed to have been permanently injured so that she was no longer able to perform her usual household duties.

When the case came to trial the court room was darkened and a picture shown wherein the woman was washing, hanging out her clothes after having washed them, and splitting kindling wood. Evidence in this case, however, would have failed to convince the jury, as the defense contended the pictures had been taken before the accident occurred.

During the operation of the machine, however, while the operator was concealed in a position which enabled him to secure a good picture of the plaintiff, the machine turned so that it took in a portion of a neighboring billboard. On this was the advertisement of an operatic entertainment. It was easily proved that the advertising matter was placed on the billboard after the date of the accident, and the jury found for the defendant.

—w s s—

Getting Revenge on the Film.

George D. Baker has resumed his duties as manager of productions at Metro's west coast studios in Hollywood, having fully recovered from an operation for appendicitis performed less than a month ago at the Good Samaritan Hospital in Los Angeles. Mr. Baker will supervise the cutting of "No Man's Land," Bert Lytell's newest picture, and "As the Sun Went Down," with Edith Storey as the star.

—w s s—

Emily Stevens, Metro star, has a brunette French maid named Blondine. And May Allison, another Metro star, has a dark-hued maid named Lily. From which may be deduced anything a person may think is sufficiently bright and clever.

—w s s—

Most Well Known Jeff Contributes.

"Jeff Dolan, the diminutive salesman of the Maytrix Film Corp., has enlisted in the Medical Division of the United States Army. His enlistment will be a loss to his great friends in the film industry. Little Jeff has been in the film business for the last ten years, being associated with some of the most well known firms. The film industry has lost one of its brilliant young men. Good luck to him."

—w s s—

Praise from Petrova Praise Indeed.

"More is required of a director now than ever before," says Olga Petrova. Really, a director these days has to know a good deal of everything. He often has to have medical knowledge—frequently he is required to look up legal questions, and, in the staging of courtroom scenes, he may have to consult a lawyer. Often he has to call a minister of the church into conference, and he always has to have the Encyclopedia Britannica at his elbow. At all times he must be up to date on all topics of the day.

"Ralph Ince more than fulfills all of the qualifications I have mentioned herein and combines a wonderful sense of artistic value with great dramatic perception. Having been an actor of considerable note himself, both on stage and screen, he is alive to the requirements of emotional work in front of the camera. His entire methods of production are sincere, delightful and efficient, and I am of the opinion that the stamp of his name on a picture play is a guarantee of merit of the exhibitor."

Rambles 'Round Filmtown

Navy Officer Asks Loan of Good Films.—Morning Telegraph Headline.

Is this a knock on what they've been getting?

—w s s—

Lee Moran, the Universal comedian, has a hobby. For years he has collected odd bits of wardrobe that have been worn by famous comedians, and from time to time he uses some of these souvenirs in his work in Star comedies.

In a recent Lyons-Moran picture he wore shoes that were once the property of Billy Emerson of immortal minstrel fame, a hat that was used by Tony Pastor, a vest of Dan Daly's and Ezra Kendall's coat.

"Clothes Don't Make the Man."

—w s s—

Horner Lauds Pickford.—Morning Telegraph Headline.

Meaning Little Mary or Little Jack, Horner?

—w s s—

Alice Terry has discovered how to be happy though working. Just because she has been fortunate enough to be making scenes at Glen Cove, Long Island, she thinks she has the laugh on all her fellow players at the studios. Alice has, incidentally, made a wonderful discovery. She tells an anxious and waiting world that the ocean, or rather Long Island sound, is decidedly cold in June and not at all conducive to the enjoyment of surf bathing.

Page "Snow Birds" and "Polar Bears."

—w s s—

The Russian actress, Nazimova, has both her tea and cigarettes sent directly from Russia by her friends in that country. Even in these unsettled times her friends find a way of getting these luxuries to her.

Wha-dya Mean, Luxuries?

—w s s—

Lawrence Grant, who plays the part of the Kaiser in "To Hell with the Kaiser," is a fully adopted Indian of the Blackfeet tribe. His official name is Striped Elk, but he is familiarly known among the tribe as One-eye-in-eye on account of the monocle which he wears.

What's the Name of His Other Eye.

Oh, Ladies!
Look-a-Here!!

We want you to know that The Rambler seeks YOUR aid in making "Rambles" something more than just so much type. Mere man has no monopoly on wit. Go ahead and prove it!

Monte Played With Sky the Limit.

Monte M. Katterjohn, author of many screen dramas, now claims to be taking a vacation in his sky-line bungalow at Venice, Cal. If Mr. Katterjohn soars to unusual heights in turning out scenarios the answer may be found in the fact that his bungalow is perched on the top of a four-story hotel building with a view that extends from here to there—and, on clear days, further than that.

—w s s—

What Is Called a "Fat Chance."

"When the allied armies have broken down the German military forces, American films will enter Germany to educate Germans against a resumption of Prussian kultur."

This was the declaration made by a prominent film manufacturer in an interview recently published in the Minneapolis (Minn.) News.

Sporting Life in Manhattan.

Mary Willard, the tomboy heroine of "Opportunity" (played by Viola Dana), decides that she simply must see a prize fight. Dressed in boys' clothes, she attends the advertised contest at a prominent athletic club. As a consequence a fight that violated none of the boxing regulations was "pulled off" at the Metro studio.

Not a cent was charged for admission, even to the "ringside" seats, in this contest before the camera, and the antagonists were amateurs. A preliminary bout was fought between Willie Jerome and "Kid" Murray, to the satisfaction of the four hundred persons present as actors and spectators, but the real piece de resistance was the star bout between Joe Kearney and Bill McGarry. Dave Thompson was referee, Ben Weiss the announcer and Larry McLean, old-time catcher for the New York Giants, acted as timekeeper.

—w s s—

Superstition Makes Actor Quail.

Eddie Lyons, the Universal comedian, has a hunting story that goes one better than the perennial tale of the valuable pearl found in an oyster by some fortunate diner in a cafe. Eddie went hunting and shot a quail.

While cleaning it he found an opal in its craw, and investigation proved it to be worth eighty dollars. Eddie sold it.

"I wouldn't take a chance of wearing it," he remarked to Lee Moran. "Look what happened to the quail!"

—w s s—

Talented Bird of Great Promise.

Chas. Parrott, who writes words, and Billy West, who composes melodies, are promising to write a musical comedy before the summer is over. They have determined to have it ready for rehearsal before Labor Day.

—w s s—

"I've been beaten and cuffed. I've been thrown off cliffs. I have had my nose tweaked a thousand times. Once I nearly acquired a cauliflower ear. I bear more brusises and scars than any prizefighter. And now—now—they sic a rattlesnake on me!", says Metro's Harry Northrup.

Wait Till He Hits a Serial!

—w s s—

"The Safety Curtain" for Norma Talmadge.—Motion Picture World Headline.

The Cherry Sisters originated that idea.

—w s s—

"Very appropriately," suggests a friend who stammers, "Olive T-ell is in the cast of "To Hell With the Kaiser."

—w s s—

Twitting of His Earlier Usefulness.

Joseph White Farnum, the editor, and skipper, and publisher, and hurler of The Harpoon, sinks his shaft into those of our ilk with merciless Power and Simplex Precision (we must tote fair with all friends), as per page 11, of copy three, dated for the month of June. Josephus, who was the earliest and monumentarily best of all the Gordon Trents, has this to say:

"There is a breed of super-conceited, self opinionated, unmitigatedly nerved, abnormally swelled headed mock geniuses who are taking money from the newspapers and magazines of these United States . . . they are legion, they are as profuse as rabbits right here in our own Gotham town.

"They parade under the title of Columnist, Editor, Critic or what not . . . most of 'em should be wary of the Compulsory Labor Law . . . most of 'em should be swinging a pick, not slinging ink or pounding a typewriter.

"These polite burglars generally and generously accredit themselves with incomparable ability and unquestionable knowledge . . . they drivel and prattle incessantly . . . they display a dim ray of intelligence occasionally."

Right there, on those eleven last words, seems to be a dandy spot to quit and sign:

THE RAMBLER.

Manufacturers' Advance Notes

"Tarzan" and Real Apes Do Red Cross Work in Capital

FRONT page publicity was secured in the newspapers of Washington, D. C., for "Tarzan of the Apes," coincident with the presentation of the big First National attraction at Tom Moore's Strand theater last week.

This was brought about through the employment of the trained apes, Charles the Great, and his consort, in selling on the streets special copies of Red Cross editions of the daily papers that were issued during the last days of the recent drive. The apes were taken to Washington to participate in the opening of "Tarzan," and upon the suggestion of their trainer, V. P. Wormwood, their services were requisitioned by Red Cross officials, who gave the animals and the production they represented much valuable newspaper comment in return.

Charles the Great and his lady were driven about the city in an especially decorated car by Mrs. John B. Pitney, of the motor corps, and other Red Cross workers accompanied the cavalcade to check up accounts and keep the crowds in order.

The largest Sunday audiences in the history of the Strand packed themselves into the house at the opening of "Tarza on Sunday, May 19. The film was preceded by a special prologue, staged a a mass of tropical verdure, in which the apes were put through a series of stunts and tableaux, supported by several acrobats in jungle costume.

"It's the greatest adventure story that has ever been shown in any of my houses," said Tom Moore at the end of the performance. "A few more productions of this calibre would make the life of any exhibitor an enviable one. Judging from the crowds that passed through my stiles I guess we outdrew everything else in the capital two to one."

Tornado Shown in Screen Telegram.

The first pictures of the destruction caused by the great tornado which recently swept Iowa, killing ten persons, injuring scores of others and causing a loss of more than a half million dollars, feature Screen Telegram No. 27, released by Mutual June 2.

The recent fire at San Francisco, Cal., which destroyed several government plants, including the Fowler aeroplane factory, is also shown in this issue.

Other interesting subjects include President and Mrs. Wilson attending a benefit ball game at the capital, pictures from Chicago, showing the monster demonstration made in greeting the Belgium heroes of the battle of Liege, who are returning to the battle front in France; pictures of marines building a pontoon bridge across the Potomac in thirty-seven minutes; pictures from Philadelphia, showing 10,000 shipbuilders celebrating the success of the "ship-a-day" program by parading through the city; baseball fans presenting American soldiers and sailors with baseball outfits.

"The Heart of Mexico" (Educational).

"The Heart of Mexico," the first instalment of George D. Wright's series of pictures made for the Educational Films Corporation and entitled "Mexico Today," has achieved a decided hit at the New York Rivoli theater, and its release in June to American theaters generally is looked forward to with keen interest.

It begins with views of the busy life in the Central Plaza of Mexico City, then takes the visitor to the chief points of political or mercantile interest, spreads the wonderful panorama of the volcano-guarded Valley of Mexico, the beauty of the semi-tropical parks, the grandeur of Chapultepec, and the rich residences of the Paseo de la Reforma and the glory of the Independence Monument. The lively finish of the reel is the exhibition of a charactristic boy-and-dog circus, one of the Mexican street amusements by which the vagrant youngsters pick up coppers.

The scenes of "Mexico Today" are not mere travels, because Mr. Wright always brings out the characteristic activities of the people, i. e., he gets the Mexicans to do things instead of merely posing before the camera eye. Pictures of President Carranza's mansion, of the late President Madero's wrecked home, and of the citadel where Felix Diaz held out in 1913 are vivid reminders of the revolution.

Romance and Thrills in Ned Finley Play.

Ned Finley, the hero of many a screen battle, appears in another sympathetic role in "The Man from Nowhere," the current Blue Ridge Drama released by General Film. A number of thrilling situations and a delightful bit of romance have been woven into a story which is expected to prove of great interest. A dramatic touch has been given by the sawmill scene in which the hero is the central figure. Marion Henry and Harry Hamill provide strong support. The locations used present some most attractive mountain scenery, and add greatly to the attractiveness of the release.

Chadwick Returns from Visit to Kleine Offices

I. E. CHADWICK, the guiding head of Rialto-De Luxe Productions, has just returned from a flying trip to the Middle West. The purpose of this journey was to come in contact with the local managers of the George Kleine System, which is handling "The Unchastened Woman," and which will handle all of the De Luxe product until further notice. "The Unchastened Woman" will be released immediately, and advance bookings are said to be coming in fast.

"It is the purpose of Rialto-De Luxe to establish a higher quality of pictures under their trade mark. It has more than achieved its purpose," said an official of the company. "It is now up to us to keep up, if not transcend, the standard reached. Only recognized plays of merit or exceptional best sellers wil be found in the output of this concern."

Fully realizing the value of stars whose box office attraction has been proven, Mr. Chadwick says stars of high merit only will be employed. Negotiations are now in progress for stars and directors, and within a short time an announcement will be made regarding them.

Rialto Showing Keystone Reissues.

With a former Keystone comedy, "Ambrose's Cup of Woe," featuring Mack Swain, on the Rialto program for the week of June 2 comes the announcement that Manager Rothapfel is to present at this theater sixteen of the former Mack Sennett-Keystone comedies which have just been reissued by the Triangle.

Scene from "A Man's World" (Metro).

Out-and-Out Dramatic Role Is Madge Kennedy's Latest

MADGE KENNEDY'S scope as a star in Goldwyn Pictures broadens with her successive productions, and the choice of her plays is a matter of keen importance to those who direct her professional destiny. Always it is aimed to present Madge Kennedy in a part as much as possible unlike any with which she has yet been identified, and in "The Service Star," by Charles A. Logue, in which Goldwyn presents her on June 30, Miss Kennedy is expected to show her admirers what she can do in her first out-and-out dramatic role.

"The Service Star" is, as its title indicates, a drama of today. While it is in no sense a war play, not one scene carrying a suggestion of the world conflict, the story is built around the emotions of half a dozen people who are deeply involved in the workings of the draft.

Miss Kennedy's role is that of Marilynn March, a girl of plain appearance and humdrum life, whose wealthy relatives keep her in the background. Thrilled by the war the girl envies the women doing war work, each with a sweetheart or a husband at the front. And when she announces that she is a war bride, as other fictional heroines have done, she is regarded almost as a heroine. In the result of her deception, however, audiences will find their great surprise.

Charles Miller directs, and the production is done in the characteristic Goldwyn manner, enlisting the admirable work of Hugo Ballin as art director, and a cast of finished players, including Clarence Oliver, a leading man new to Goldwyn Pictures; Tammany Young, Jules Cowles, and William Bechtel. The feminine interest is sustained by Maude Turner Gordon, Mabel Ballin, Victory Bateman, and Zula Ellsworth.

June 23 Is Next Pickford Day.

The cast of "How Could You, Jean?", the Artcraft picture released June 23, starring Mary Pickford, includes a round half dozen players of unusual skill in screen representations. First among these comes Casson Ferguson, who plays the juvenile lead.

Herbert Standing and Spottiswoode Aitken are screen players who are famous for their many characterizations of old-men types, and they have important parts. Fanny Midgely, Larry Peyton and Zazu Pitts round up the list.

In addition there are seven clever child actors, Emma Gerdes, Burwell Hamerick, Wesley Barry, Althea Worthley, Dorothy Rosher, Jack Herbert and Valeria Traxler.

Install Boiler for "Salome."

A special boiler, according to an announcement from the William Fox offices, was installed on the lot adjoining one of the huge stages where one of the scenes in the Theda Bara super-production, "Salome," was taken at Hollywood, Cal. The set was the apartment of Herod, and to give it the weird lighting effect desired steam was circulated through all the pillars of the apartment in which were apertures with electric fixtures. The combination of steam and the arc lights gave the effect of burning oil.

Doris Cassinalli in Scene from Initial Perret Production.

Pathe's Double Bill Gets Publicity.

Pathe's invasion of Broadway last week with "The Yellow Ticket" and "More Trouble" at the two Rothapfel houses was backed by a strong publicity campaign which resulted in the publication of four full pages, 32 columns of space, in New York and Brooklyn dailies.

Early in the week the Publicity Department issued a sheet reproducing the material available at that time. This sheet is printed on two sides with the heading "How Pathe Hit Broadway," page one giving what the newspapers say and page two what the trade papers say.

The sheet shows the actual clippings from the papers and not "extracts."

"Good Night Nurse" Is Next Arbuckle.

Roscoe "Fatty" Arbuckle is having the time of his young life up at Arrowhead Hot Springs producing his latest comedy, which has to do with revels in a sanitarium. The picture is called "Good Night, Nurse," and is said to give the rotund comedian splendid opportunities for funmaking. "Fatty" has laid in a special flock of gorgeous silk pajamas and bathrobes to be worn in the picture. He will be supported by those wiry comics, Al St. John and Buster Keaton. Alice Lake will be his leading woman.

Perret Picture Is Story of France and America

ALTHOUGH the first of the Perret Productions being produced by Leonce Perret is rapidly nearing completion the title is still withheld. Mr. Perret has a powerful and compelling title up his sleeve, and is not taking any chances until his production is completed.

That the production offers splendid opportunity for an extremely original and forceful title may be judged from the story, which carries its characters from America to England and France and back again, through love and war, mystery and intrigue, battlefronts and hospitals right on to happiness and home. Mr. Perret is sparing no expense and effort in turning out what he intends to be his crowning photodramatic achievement.

The production will present in an entirely unique and original way a most worthy and powerful propaganda. Mr. Perret will present on the screen a visualization of the growing bond of friendship and love between the people of the United States and the people of France.

Pictograph Submarine Clips in Demand.

The possibilities offered wideawake exhibitors when big news stories "break" were forcefully illustrated the other day when the American people stood amazed at the first announcement flashed over the press wires that German U-boats had invaded the waters of the western Atlantic and commenced their deadly warfare against American shipping. That many of the country's leading exhibitors were eager to grasp the opportunity to put over a "scoop" on this big story of the day's news was attested by the fact that numerous requests were received at the various exchanges of the Famous Players-Lasky Corporation throughout the day the news was first flashed, and on the succeeding day calling for clips from Paramount-Bray Pictographs touching on the general subjects of submarine warfare and coast defense.

"Moral Suicide" to Go Out as Special.

Pathe will release "Moral Suicide" as a special seven-reel feature independent from the regular program the week of June 23, giving all exhibitors the opportunity of playing this successful Ivan picture that has already registered a real hit in 100 New York theaters. The subject is one of the feature plays to be released by Pathe under its policy of distributing "specials" that are of more than ordinary importance.

Ebony Discards Dialect Titles in its Negro Comedies

SINCE the Ebony comedy productions, with all colored casts, playing stories with characteristic situations and motives, have been played generally over the country comment of a favorable nature has been heard upon the subtitles and inserts. The fact is being commended that the inserts are not in negro dialect. This attitude toward the elimination of dialect bears out the judgment of President L. J. Pollard, of the Ebony Film Corporation, who decided at the outset not to attempt forcing the comedy by recourse to dialect.

"We had very good reasons for eliminating dialect," says Mr. Pollard. "First all dialect is hard to read and understand on the screen, where there is such limited time allowed for inspection by an audience. The simpler the wording of a subtitle or insert the easier it is to read and grasp. Second, dialect is not necessarily representative of the speech of the race, and has really no standard, since the cleverest of writers disagree as to its predominating peculiarities. Thirdly, the humor of the negro is mainly in his mannerisms and his actions, and he makes these inimitably humorous when he tries to be. This is demonstrated in the Ebony comedies, because nine-tenths of the spectators, after seeing one run off, are not able to say whether dialect was used or not. Those who have heard colored people talk are led by the screen action mentally to translate the words not into dialect, but into the habitual tone and inflection of the negro, which is really inimitable in cold type, and which is entirely apart from occasional mistakes in pronunciation and grammar."

Scene from "The One Woman" (Mastercraft).

Adda Gleason to Appear as Ruth in "The One Woman"

MISS ADDA GLEASON, who will be happily remembered for her sterling interpretation of the title role of "Ramona," has been selected to interpret the role of "Ruth," the leading feminine part in Thomas Dixon's "The One Woman," which is now being photodramatized at the Brunton Studios in Hollywood.

Miss Gleason is a Chicago girl, having been born in that city and educated in its public schools, after which she was graduated from Notre Dame Academy and the Chicago Musical College. She made her debut in the amusement world as a member of the Marlowe stock company, after which she toured the country with Julia Marlowe for a season. Among the plays of the spoken stage in which she is best remembered are "The Lion and the Mouse," "Mrs. Dane's Defense" and "The Three of Us." She started working in pictures about four years ago when she became a member of the Selig company, after which she appeared in productions of the Lubin and American companies.

Miss Gleason is an ideal type to interpret the role of Ruth Gordon, the persecuted wife of the socialistic clergyman. A diminutive girl, a trifle over five feet tall, with dark brown hair and large, appealing eyes, she is endowed with a sweet personality, together with exceptional histrionic ability, the combination of which made her interpretation of Ramona one of the long-to-be-remembered characterizations of the screen. And while the role of Ruth Gordon in "The One Woman" is nothing like that of Ramona, still it calls for the same kind of type which was responsible for Dr. Dixon's being especially desirous of securing Miss Gleason's services to interpret the part.

Hearst-Pathe Shows Raid Survivors.

Two more feats were scored last week by the Hearst-Pathe News organization in obtaining the first animated pictures of the results of the raid on the Atlantic Coast by German submarines. In the Hearst-Pathe News No. 46, which was released Wednesday, and exhibited in all leading theaters in New York, there is a vivid presentment of the first results of the sinking of American ships almost within sight of the shores of New York and New Jersey. A map showing the probable course of the U-boats in American waters adds much interest to these pictures.

In the Hearst-Pathe News No. 47, released Saturday, are many exclusive scenes of the American transport President Lincoln, which was sunk by the German submarines.

Essanay Begins on "Young America."

The cast for "Young America," the forthcoming George K. Spoor feature, has been selected and production started at the Essanay studios June 10. Director Arthur Berthelet spent the week in New York closing contracts with the players. The cast practically were all selected from the speaking stage in New York and Chicago. Sets have been erected in the Essanay studios and outside locations all secured, so that it is expected to finish the production in record time. The photoplay was written from the stage play by Fred Ballard and produced by Cohan and Harris.

Miss Pickford Making "Capt. Kidd, Jr."

Work is progressing rapidly on "Capt. Kidd, Jr.," Miss Pickford's new Artcraft picture from the stage play, with scenario by Frances Marion. William D. Taylor is directing, and it is said the picture will be completed in record time. It is also said that this will be one of her most amusing and original vehicles.

Lynn and Turpin Run From Rabbit and Lion

ANIMALS are again much in evidence in the latest Paramount-Mack Sennett comedy, "Two Tough Tenderfeet," scheduled for release on June 17, and it would seem that every living thing around the fun factory where these laugh-producers are made soon absorbs the humor with which the air is charged and develops comedy talents.

Most any one can make a rabbit run, but it is some trick to make the rabbit run in a desired direction, and a still greater feat to make the rabbit chase his natural enemy, man, but that is exactly what Br'er Rabbit does in "Two Tough Tenderfeet," and he gives Charlie Lynn and Ben Turpin the run of their lives.

The Mack Sennett lion covers himself with glory with his histrionic achievements, and the way he grins when he puts the two tough tenderfeet to flight would indicate that he thoroughly appreciated the humor of the situation.

Another animal with a sense of humor is the calico pony which gets very tired and leisurely lies down when the two heroes leap upon his back to pursue the escaping villain who is tearing up the trail to more congenial surroundings.

The cast includes Polly Moran, Ben Turpin, Charlie Lynn, Bert Roach and Laura LaVarnie. Richard Jones directed.

Rolin Completes "Kicking the Germ Out of Germany"

PATHE has just received a wire carrying news that the Rolin Film Company has completed a burlesque on the Kaiser. Hal Roach, president and director general says: "We are calling it 'Kicking the Germ Out of Germany.' It is a very good picture and we will rush it through to you as fast as we can."

If "Kicking the Germ Out of Germany" is as good as "Cleopatsy," starring Toto, and "Somewhere in Turkey," starring Harold Lloyd, to mention two of the company's recent productions, it should prove a real kick.

"Say! Young Fellow" Comes June 16.

The prominence of Douglas Fairbanks as a screen favorite, coupled with the novel theme and delightful photographic effects, make "'Say! Young Fellow," the Artcraft release of June 16, an exceptional subject for exploitation. The Fairbanksian athletics and methods are largely in evidence and can be made the subject of liberal publicity.

In the role of a newspaper reporter Douglas Fairbanks should prove interesting to the newspaper men throughout the country, who will, no doubt, be amused by the extraordinary efforts this young man puts forth to accomplish his purposes. The author and director is Joseph Henaberry.

Marie Osborne in Dramatic Role Heads Pathe June 23

BABY MARIE OSBORNE, the little Pathe star, has gone in for serious drama. Her first appearance as a bona fide dramatic star is announced in "The Voice of Destiny," a five-part Pathe play which heads the program to be released the week of June 23. In this play Baby Marie plays the role of Little Marie Lind, a winsome bit of femininity who is the prime favorite of an indulgent uncle.

Episode 16 of "The House of Hate," Pathe's most successful serial, is released on this program. This chapter is called "The Vial of Death," and in the two reels there is a full measure of thrill, mystery and suspense.

What is said to be the best Toto comedy yet released by Pathe is "Cleopatsy," a clever two-reel travesty on the story of "Cleopatra," the serpent of the Nile. The Rolin studios have given the comedy a rich production, employing heavy palace sets and beautiful girls for the throne room scenes.

"Are Crooks Dishonest?" is the title of a Harold Lloyd comedy released in this program, and Lloyd, Harry Pollard and Bebe Daniels puts the fun-punch in every foot of the one-reeler.

Part 7 of "Britain's Bulwarks" is entitled "Fighting the Hun at St. Quentin," and shows the Germans blowing the crossroads, villages, manufacturing plants and churches in their effort to raze as much of France as they can.

The Post Travel Series picture on this program is "St Croix," and is one of the most beautiful and interesting yet offered, showing intimate views of life in what were the Danish West Indies till they were recently purchased by Uncle Sam.

Hearst-Pathe News No. 52 is released Wednesday, June 26, and No. 53 on Saturday, June 29.

Brunton Builds Big Set Inside of Glass Studio

THE Temple of Man" described in Thomas Dixon's novel, "The One Woman," now being photodramatized at the Brunton studios, is a notable structure; one of the most extensive churches or meeting houses ever erected for film purposes if it were necessary to erect it in its entirety. However, only the interior of "The Temple of Man" is needed for screen purposes. The technical department of the studio solved the difficulty by putting the temple interior set into the big glass stage.

It was thought that a stage would not be large enough for the tiers of seats required to accommodate the great crowds to be used in the "Temple of Man" scenes. Fortunately, the largest glass stage at the Brunton studio is of exceptional size, and it was found that by removing all of the other sets and devoting the entire space to the seats, aisles, pillars, pulpit, and rostrum of the temple the big scenes were capable of being made as extensive as any camera could grasp for an interior.

Mason-Truex Team Begins in July.

Production work will be commenced early in July on the first Shirley Mason-Ernest Truex pictures of the John Emerson-Anita Loos series for Paramount release, is the statement of the Famous Players-Lasky Corporation following the return of Miss Loos from Los Angeles, where she had been conferring with Jesse L. Lasky on the initial scripts. John Emerson will personally direct the pictures, which will be produced at the eastern studios.

Pathe Issues Seventh War Picture.

Vandalism and destructiveness of the Huns on the Western front are shown in "Fighting the Hun at St. Quentin," seventh picture in the "Britain's Bulwarks" series of exclusive British official war pictures, released by Pathe June 23. In their fight the Germans blow up all the crossroads and villages to hinder the British advance. The allied engineers quickly restore communication by constructing a new road around the outer lip of a huge mine crater.

Scene from "Uncle Tom's Cabin" (Paramount).

"Uncle Tom's" Ice Plays Hide and Seek With Dawley

J. SEARLE DAWLEY, the veteran director for the Famous Players-Lasky Corporation, is noted for his even disposition, but his temper was given a severe trial when he took the scenes of Eliza crossing the river on the floating ice, in the production of "Uncle Tom's Cabin," the Paramount picture starring Marguerite Clark.

The New Meadows River at Bath, Me., was selected for this location, as it was breaking up and huge blocks of ice were floating down to the ocean. Dawley arrived on the scene, selected the location and issued orders for an early start the next morning. Everybody was on hand, the dogs were baying and straining at their leashes, and Eliza with the child in her arms had worked up a fine expression of fear and desperation. But the ice had disappeared!

A searching party was organized to trace the truant props, and it was discovered some miles up the river, where it had been floated back by the incoming tide, which, at this point, reaches a height of eight feet. By this time clouds had appeared, and when the sky was clear again it was found that the elusive ice had floated down the river again. It was pursued to the original spot selected for the location and the scenes were taken as planned.

It is Now "The City of Tears."

The title of Carmel Myers' next release, about which so much has been written, has been changed from "A Penny's Worth of Love" to "The City of Tears." It will take its place on the Bluebird release list on June 24 in place of "After the War," which has been set back until July 8.

In "The City of Tears" Miss Myers picturizes the prima donna of an Italian opera company which has closed after a financially unsuccessful season, leaving the members to shift for themselves to the best of their ability.

Edwin August does strong work in the role of the Italian storekeeper and he is assisted materially by the titles which apparently were handled by a person who had made a study of the United States dialect of an imported Italian. Other members of the cast are Earl Rodney, Beatrice Joy and Lottie Krause.

Lois Meredith Supports Barrymore.

Lois Meredith, well known star of the stage and screen, is playing the leading feminine role opposite Jack Barrymore in the Paramount picture, "On the Quiet," which is now being produced at the Fifty-sixth street studio of the Famous Players-Lasky Corporation under the direction of Chet Withey.

Miss Meredith was formerly a Paramount star and will be remembered in the two successful pictures, "The Woman" and "Help Wanted," released several years ago. In the Barrymore photoplay Miss Meredith plays the part of the wealthy heiress with whom Barrymore is in love.

Scene from "More Trouble" (Pathe).

Scene from "The Heart of a World" (World).

There Are Star Actors if No Star in De Mille Play

WORD comes from the Pacific Coast studio of the Famous Players-Lasky Corporation that Cecil B. DeMille has completed the work of photographing his Artcraft special picture, "We Can't Have Everything." The featured players in the picture are Kathlyn Williams, Elliott Dexter, Wanda Hawley and Theodore Roberts, though it is not a star production. Others who are prominent in the cast are Sylvia Breamer, Thurston Hall, Tully Marshall and Raymond Hatton. The cast in its makeup seems to be a most important one.

There are many unusually effective scenes promised, including the "Cascades," a well known New York roof garden, with a great company of guests and a specially engaged troup of ballet dancers.

Comedy will reign supreme, though there will be plenty of real drama as well. However, there will be, it is declared, more laughs in this production than in any former film directed by Mr. DeMille, and the burlesqueing of a "movie" company at work is said to provide much amusement. In these scenes Tully Marshall as the "director" proves that as a comedian he is a past master.

Kathlyn Williams has a particularly striking role in the part of Charity Cheever, a society woman. Elliott Dexter is a young millionaire with a hopeless love staring him in the face.

The story was by Rupert Hughes, while Wm. C. DeMille wrote the photoplay.

Hundreds of beautifully gowned women, soldiers, Red Cross nurses, dancers and others contribute to the general excellence of the ensemble scenes.

Farnum Starts Work on Second Zane Grey Story

WILLIAM FARNUM, according to a telegram received at the William Fox offices from the Fox studios at Hollywood, Cal., has begun work on the picturization of "The Rainbow Trail," the famous novel of Zane Grey's.

"The Rainbow Trail" is a sequel to "Riders of the Purple Sage," also written by Zane Grey, and recently completed for fall release by Mr. Farnum. It is being directed by Frank Lloyd, who also guided the work on "Riders of the Purple Sage."

The climax of "Riders of the Purple Sage" came when Lassiter, the terror of the Utah border, rolled a huge stone into a narrow canyon blocking pursuit by Mormons, and at the same time sealing himself and a woman and a child up in a small valley.

"The Rainbow Trail" takes up the life in the lost valley ten years later, when the child, now grown to womanhood, is spirited out of the canyon by Mormon agents.

Those who have read the "Rainbow Trail" in book form say that it is even stronger in its dramatic situations and in the swiftness of its action than "Riders of the Purple Sage."

Kansas Mothers Approve More Goldwyn Pictures

THREE more Goldwyn pictures have received the stamp of approval of the Kansas Congress of Mothers and Parent-Teacher associations in their statewide campaign for better films as a part of their child welfare movement. Early in March the organizations, acting in conjunction with the Kansas Board of Review, gave seven Goldwyn productions marked and unusual commendation in listing them for presentation on "family nights"—dates set apart by the Board of Review and the child welfare workers for showing pictures that are entertaining for adults and at the same time highly moral fare for children. The co-operation of the Board of Review and the mothers' organization has made "family nights" in Kansas a huge success.

The three latest Goldwyn pictures to receive approbation are "The Danger Game," starring Madge Kennedy; Mae Marsh in "The Face in the Dark," and "Joan of Plattsburg," starring Mabel Normand. These, together with the seven other Goldwyn pictures previously approved, are being shown throughout the state on the designated "family nights."

Miss Glaum at Work on "Marriage."

Having completed her second Paralta Play, "Shackled," which is now being released by the W. W. Hodkinson Corporation, Louise Glaum started work on her third Paralta production, "Marriage," last week at the Brunton studios in Hollywood.

The story is a strong society drama especially written for Miss Glaum by Denison Clift, and is being produced under the direction of Wallace Worsley.

Miss Glaum will be supported by John Gilbert, Herschell Mayall, George Fisher, Joseph J. Dowling, Ida Lewis, and Charles Gunn.

General Film Releases Sixty-first O. Henry

THAT novel O. Henry story, "Sisters of the Golden Circle," is on the General Film release list for the week. This is the sixty-first O. Henry story in the Broadway Star Features series, and presents a trio of popular players in a unique and typical O. Henry plot. Edward Earle, Agnes Ayres, and Alice Terry are the featured principals.

Practically the entire action of "Sisters of the Golden Circle" was laid on the top of a Fifth avenue bus, the picture being staged during the final week of the Third Liberty Loan drive in New York City. Numerous novel situations are presented during the story, which recounts unusual adventures of two honeymoon couples during a sightseeing tour of New York. O. Henry has provided a surprising climax which has been effectively worked out in the film version.

Following "Sisters of the Golden Circle" will come "The Dismissal of Silver Phil," a tensely dramatic Wolfville tale by Alfred Henry Lewis in which Patricia Palmer, Bob Burns, George Holt, and Hattie Buskirk are featured as the popular Western characters in this author's humorous chronicles of frontier adventure.

Mix Dabbles in Comedy; Says Stuff Is Too Fast

WHILE working on "Fame and Fortune," his next release, Tom Mix took a dip into comedy recently to help his friend, Henry Lehrman, director of the Fox-Lehrman Sunshine comedies at the Hollywood studios.

The comedy was "Who's Your Father?" and the plot called for an actor who would typify the Western cowboy, and who could ride a horse as one to the saddle born. After a prolonged search among his companies for a player with such qualifications, Mr. Lehrman was in despair, when he mentioned his trouble to Tom Mix.

The comedy started with the rescue by the cowboy's dog of a baby that was floating down a gorge toward a cataract in a tiny crib. The cowboy takes the foundling to his cabin. Then the cowboy finds himself not only beset with the troubles of feeding an infant, but also is the object of a spinster who, by claiming the baby, hopes to compromise the cowboy and thus force him to marry her.

Tom Mix.

Tox Mix has engaged in many strenuous plays of Western life, but after Lehrman got through with him he said, "Never again! This comedy stuff is too fast for me!"

Louise Huff Is at Work On First World Release

LOUISE HUFF, the "Dolly Varden" of the screen, began work at the World studio at Fort Lee a week ago under the direction of William S. Earle in "T'other Dear Charmer," a five-reel production written by Charles S. Sarver. The supporting company includes John Bowers, Charles Dungan, Eugenie Woodward, Jack Raymond, and Frank Norcross.

Heretofore the World in making a picture has engaged a cast and the various departments have talked things over with the actors and director. No special conference, where every department has been represented, was ever held. So anxious was the World organization that Miss Huff's first picture be a success that a meeting was called for everybody concerned in the picture. The symposium took place at the World studio at Fort Lee. The story was first discussed with the writers, both continuity and scenarioists. The details of the cast were discussed and the photographs of the leads and the minor players were displayed. The wardrobe department was present, and the costuming of each player was settled then and there.

The scenic and property departments received their orders and suggestions. The locations, photographs of which were taken from the files, were decided upon, and the data furnished to the director and assistant directors. This conference consumed five hours, and will result in a saving of at least four working days in the making of the picture, reducing the cost of the production several thousand dollars. Another result of this conference was in the ironing out of any improbabilities in the story, saving the director valuable time, as in most cases where a scenario has to be changed it becomes necessary to lay off the company and cease work until matters are straightened out.

General Film to Release Anna Luther's "Her Moment"

A SCREEN event of importance is the early release of a special feature production, "Her Moment," in which Anna Luther will be the star. Negotiations are being closed with General Film Company for the distribution. Critics who

Anna Luther.

have had a view of the picture declare it to be the best work yet done by Miss Luther.

Miss Luther has appeared in numerous productions of high rank in the last few years. Her first work in pictures was with the Reliance Company. Since that time she has appeared in many screen productions. Her most recent picture is "Moral Suicide," in which she was featured, and in which her work identified her as a magnetic player. An effective sales campaign will be placed back of the Anna Luther, "Her Moment," production.

Scene from "The Scarlet Road" (Fox).

Campbell Is to Produce Jewel's "The Yellow Dog"

COLIN CAMPBELL, one of the most successful of motion picture directors, has been engaged to direct "The Yellow Dog," the picturization of Henry Irving Dodge's patriotic story which will be released by Jewel Productions at the earliest possible date.

The Dodge story first appeared in the May 4 issue of the Saturday Evening Post, and since has been issued by Harper & Brothers in book form. Harper & Brothers are marketing it in two forms, the library edition in cloth binding, and the popular edition in paper binding, which will be in great demand as soon as the Jewel picture is released.

That Colin Campbell has been engaged to direct the picture is an assurance as to the quality of the production.

In directing "The Yellow Dog," Director Campbell will endeavor to create a wonderful boy star something of which motion pictures have been unable to claim to the present. He must be a regular boy something between the babies of the screen and those players known as juveniles. He must resemble the wonderful red-headed "Torchey" of Sewell Ford fame, with all his slangy talk paraphrased in speaking titles, with every devilish boyish trait, and with it all an honorable youngster who takes his lickings with a smile if not with relish.

That is the character Colin Campbell is sure he will create.

Lois Weber Completes a Feature.

The final scenes have just been taken for Lois Weber's latest six-part superproduction, made under the title of "The Forbidden Box," from the story by E. V. Durling. It is the tale of a modern Pandora and a twentieth century Epithemeus, and the clever woman producer has given a decidedly new twist to the old Greek legend of the maid who loosed troubles galore on the world because of her insatiable curiosity.

Mildred Harris, whose characterizations of Linnie in "The Price of a Good Time," and Sydney Page in "The Doctor and the Woman," have placed her in the first ranks of the screen's emotional stars, plays the stellar part. In her support are seen Harry Woodward, Priscilla Dean, Fred Goodwin, Bruce Delameter and Kate Toncray.

Story of Bohemia Is "Scarlet Road."

A powerful delineation of life in New York's Bohemia is given by Gladys Brockwell in "The Scarlet Road," which is announced from the William Fox offices as the next special feature for June releases. The play shows how a young girl of Puritan training is enmeshed in the free, unconventional life of the art studios, and how she emerges from the maelstrom of temptation with a clean soul. "The Scarlet Road" was written by Charles Kenyon and directed by Edward LeSaint.

A particularly strong cast supports Miss Brockwell, the other players being Betty Shade, L. C. Shumway, Charles Clary, and William Scott. With the latter three the star has three leading men.

New Title for Madge Evans Picture.

The new World Picture in which Madge Evans and Johnny Hines are starred has been renamed "Neighbors" in place of "Clarissa," the working title under which the picture was known. July 29 has been set as the date for publishing this unusual attraction.

Who's Who in Nazimova's Making of "L'Occident"

A BIG production staff, directed by Albert Capellani, will handle Mme. Nazimova's next multiple-reel Screen Classics, Inc., picture, a screen version by Mr. Capellani and June Mathis of "L'Occident," by the Belgian dramatist, Kistemaecker. The actual work of photography began June 10. Henri Menessier, a French technical director, has been engaged as a part of the Nazimova organization, and he has completed the art drawings of sets and scenery. E. J. Shulter is now in charge of the execution of these plans.

Mr. Capellani considers that "L'Occident" will strengthen the impression already made in Mme. Nazimova's previous Screen Classics.

For his cameraman, Albert Capellani has chosen Eugene Gaudio. Gaudio is a member of the Cinema Camera clubs of both New York and California.

A few of the leading players already have been decided upon. Charles Bryant again will have the role opposite the star. Richard Barthelmess will play the important part of the young ensign, Arnault.

Sally Crute will be prominent. E. L. Fernandez will be intrusted with the part of Taibe, a crafty Arabian.

Scene from "The Venus Model" (Goldwyn).

Favorites Old and New Back Star in "The Venus Model"

GOLDWYN has left nothing undone to do full justice to Mabel Normand in "The Venus Model," for which success greater than she has yet enjoyed is predicted for the star. A cast of unusual excellence has been chosen for the play, which is described as "the perfect 36 of screen plays." Miss Normand's leading man is Rodrique LaRocque, who makes his first appearance with an Eastern producing company, although he has had varied screen and stage experience. While but nineteen years of age his mature physique equals the sureness of his acting. The star and her leading man are ideal foils.

Next comes little Nadia Gary, aged six, in the important role of "Dimples," companion and confidant of the star. She has appeared with practically every company in support of many stars, but in "The Venus Model" the child has a part of greater appeal than she has yet had. Her beauty and appealing acting go far to make her presence a distinct delight.

Una Trevelyn, well known for her many stage successes, is the sympathetic vampire who makes trouble then wins the star's friendship.

Among the men are Alec B. Francis, an old favorite. He renders his usual able support in the role of Braddock, owner of the bathing suit factory where the star meets with many extraordinary adventures.

Edward Boulden, identified with Edison pictures for years, contributes his ability, and Alfred Hickman, distinguished in Belasco productions, assumes the villainies of Nathan Bergman, the buyer, whose attentions trouble the star. Edward Elkas also is in the cast, as is Albert Hackett, a juvenile.

Bennethum Installs Typhoons.

George W. Bennethum, one of Pennsylvania's live exhibitors, is installing Typhoon Cooling Systems in two of l houses, the Pictureland theater at Reading and the Palace theater at Coatesville.

This makes six houses in all that Mr. Bennethum is cooling with Typhoons. The other theaters were equipped last year, and comprise the Scenic and Hippodrome theaters at York, Pa.; the Hippodrome at Allentown, and the Hippodrome at Pottstown.

Snakeville Hero Has Role of Diplomat.

Slippery Slim, hero of many a Snakeville comedy, is present in a new role this week in the current General Film-Essanay release, "Slippery Slim, Diplomat." The beanpole comedian experiences some lively adventures in proving his right to the title, and succeeds in introducing a few novel laughgetters. The next release in this series will be "Slippery Slim and the Claim Agent."

"A Reckless Rover" (Ebony).

"A Reckless Rover," said to be the best of the Ebony comedies produced to date, is released this week by General Film. The company of negro players, reinforced by a number of new faces, introduces lively comedy, with its slapstick humor developed to a high pitch.

Edna Goodrich Is Making "The Gadabout" for Mutual

ORIENTAL strategy in diplomatic combat with the cleverness of an American woman furnishes the plot for "The Gadabout," Maibelle Heikes Justice's story which has been selected as the first vehicle for Edna Goodrich in a new series of Mutual productions. "The Gadabout" is now in the course of production at the Biograph studios in New York under the direction of Burton King. David Powell, who scored heavily with Olive Tell in "The Unforeseen" and "Her Sister," and with Ann Murdock in "The Beautiful Adventure" and "The Richest Girl," Empire-Mutual pictures, has been chosen to support Miss Goodrich in "The Gadabout."

"The Gadabout" is a society drama, laid in New York today and deals with high finance, secret diplomacy and exclusive society. Dishonest business is thwarted by means of oriental intrigue and both are beaten by the cleverness of a woman, a supposedly frivolous society butterfly, who, goaded by the threat of her husband's ruin, manipulates a cold-blooded financier and a wily diplomat to her own

"Swat the Fly" Uninterrupted Scream.

In the current Katzenjammer Kids cartoon comedy, "Swat the Fly," a fly annoys the Captain's wife, and a colony of bees attack the Captain. The subtitle of "Swat the Fly" is "The Birth of a Nuisance." Yes, Griffith's "Birth of a Nation" is kidded just a little bit. The novelty of the bee attack is in the fact that the Kids collect millions of them by means of a vacuum cleaner and discharge them in "gas attacks" on the unhappy parents. In the pre-release at the New York Rivoli, "Swat the Fly" was one uninterrupted scream. It has been one of the funniest cartoon comedies released.

Triangle Features Are Tales of Theater and of West

A ROMANCE of the West, "His Enemy, the Law," by Lillian Ducey, featuring Jack Richardson and Irene Hunt in dual roles, is the first release on the Triangle program for the week of June 16. A theatrical story, "Station Content," is the second release of the week, featuring Gloria Swanson and Lee Hill.

In "His Enemy, the Law," Jack Richardson as Captain Jack Rogers, after many years in the West, develops into a bandit known as "Red" Rogers. Later Richardson interprets Jack's son, John. Irene Hunt portrays Sarah Catherwood and later the daughter, Sally Randolph. Raymond Wells directed this production, and C. G Peterson was the photographer.

"Station Content" deals with the loves and heartaches of the theatrical profession. Gloria Swanson, who received much favorable comment for her work with J. Barney Sherry in "Her Decision," will have an opportunity to strengthen her reputation in the role of Kitty Manning. Lee Hill and Arthur Millett are in the cast.

Catherine Carr wrote the story, with the scenario by Charles J. Wilson. Arthur Hoyt directed, and Elgin Leslie photographed.

A Keystone comedy, "Isn't It Warm?" with Harry Depp, William Dyer, and Claire McDowell, concludes the week's program.

Scene from "His Enemy the Law" (Triangle).

Three Big Writers Sell Stories to World Film

FOREST HALSEY, one of the most noted short story writers in America, whose work appears regularly in the leading magazines, has just sold a story to World Pictures. It bears the title of "The Crook of Dreams," and it is now being put into scenario form for early filming. Mr. Halsey, it is interesting to note, is not only a short story writer, but also a writer of plays. Five of his plays have been produced on the stage. No writer in America commands a higher price for the screen rights to his works than does Mr. Halsey.

After reading in the Moving Picture World that World Pictures is a buyer of moving picture stories in record-breaking time, E. Forst, who on the same day had placed a play with Al Woods for early production, came to the World scenario department last week and offered a complete scenario for sale. The work was read at once by the scenario staff and Charles E. Sarver, the World scenario editor, and made such a deep impression on the entire staff that it was purchased at once. Mr. Forst in the meantime had been waiting while the reading went on. The present title of the story is "The Prescription."

The screen rights to Elizabeth B. Carpenter's story, "The Quickening Flame," have just been purchased by World Pictures. Miss Carpenter is a well known writer, and her works have been interpreted in motion pictures by the leading screen stars.

5,000 People in New World Picture.

Over five thousand people will be seen in a new World Picture written by Harry O. Hoyt, of the World scenario department, in which Carlyle Blackwell and Evelyn Greeley will be starred. Both the story and scenario of this attraction, which bears the title of "Making Good," were written by Mr. Hoyt, and the work may be said to be a combination of those elements which make educational pictures so interesting and a striking love story which gives it zest and a big appeal. For the present the theme of the picture is being kept a secret, but it is revealed that the subject is one of tremendous popular interest and a topic that has not yet been treated upon in pictures. So big is the picture considered by the World executives that it is expected that it will mark a distinct advance in direction, photography, and entertainment value.

"The Midnight Flyer" (Universal).

"The Midnight Flyer," the third of Universal's two-reel dramas, will be released during the week of June 24 at the request of exhibitors who report that the short melodramas are making a splendid impression upon their audiences.

The latest two-reeler is a combination between a Western and a railroad drama, with all the thrills of the West and the excitement of the life of railroading. Helen Gibson is the heroine of the story.

Scene from "The Claw" (Select).

Davies, Young, Talmadge and Brady in June Selects

SELECT announces that in addition to Marion Davies' picture, "Cecilia of the Pink Roses," three Select Pictures will be released during June. These are "The Claw," presented by Clara Kimball Young; Constance Talmadge presented by Lewis J. Selznick in "Good Night, Paul," and Alice Brady in "The Whirlpool."

"The Claw" is a story of the African veldt from the pen of Cynthia Stockley, the gifted author of "Poppy," another African tale, the star of which happens to have been another of the Select players, Norma Talmadge. In it we see Clara Kimball Young first in a desert wagon, which is being uncertainly guided across the veldt by a drunken driver. Later Miss Young appears on horseback, and there are other glimpses of her in novel scenes.

Milton Sills is once more leading man, and in the supporting cast are the star's father, Edward Kimball; Marcia Manon, and Jack Holt.

True to the prediction of those who have closely followed her work that Constance Talmadge could play anything from high farce to tragedy and "get away with it" she appears for the first time in pure farce in "Good Night, Paul," and she makes good in this metier just as convincingly as she has done in "The Lesson" and "Up the Road With Sallie," recent among her Select productions, which are of a totally different type. There are practically two leading men in "Good Night, Paul," Nornan Kerry, who plays the husband, and Harrison Forde, who plays his counterpart. Then there is John Steppling, who, in the role of sprightly old M. Batiste Bordeaux, becomes wax in Matilda's clever fingers.

"The Whirlpool," Select's June release starring Alice Brady, is a clean drama. Miss Brady is seen in the role of a girl with high ideals who is unknowingly made to aid her guardian in his gambling pursuits. How this girl retrieves herself from the false position in which she is thus placed and works side by side with a judge on the bench to encompass the regeneration of one of her victims makes the fascinating photoplay which has been adapted by Eve Unsell from the successful novel of the same name by Victoria Morton.

The action of "The Whirlpool" is particularly swift and direct, and its handling clean and breezy throughout. Miss Brady's characterization of Bella Cavallo, the gambler's stepdaughter, is unusually skillful and from first to last the photoplay is marked by a simplicity and naturalness which are refreshing.

"Patriotism" is Finished.

"Patriotism," Bessie Barriscale's Paralta Play, has been completed at the Brunton studios. The picture will be given a showing at the studio for the benefit of the Red Cross.

Raymond B. West, director of the production, and Mr. Brunton both declare it to be an exceptional picture in many ways. It has gripping plot against a vivid background of the great war, which, however, is felt rather than seen. The screen version of "Patriotism" was written by Julian Louis Lamothe, who has since joined the colors.

Metro Is to Reissue Two Old Favorites of Exhibitors

IN response to demands from exhibitors, Metro Pictures Corporation has decided on the reissue of two of its most famous features, "Destiny, or the Soul of a Woman" and "The Shooting of Dan McGrew." "Fans" throughout the country have never forgotten these two productions, and requests for another view of them have influenced exhibitors to make so many requests that a reissue was necessary.

Emily Stevens is the star of "Destiny, or the Soul of a Woman." Her recent Metro and Screen Classics triumphs have stimulated popular interest in her earlier pictures. "Destiny" is an allegorical screen spectacle by Anthony Paul Kelly. Edwin Carewe directed it.

Edmund Breese is the star of "The Shooting of Dan McGrew." This is a screen version of the poem of the same name by Robert W. Service. Magnificent snow scenes form the background for most of this five-act feature, which was directed by Herbert Blache. Great stretches of the snow-clad fields of the Yukon district, superb fights on the cold Alaskan wastes between men matched in muscle and strength, perilous avalanches that threaten the lives of men and dogs on the trail to the gold country—these are a few of the scenes shown in "The Shooting of Dan McGrew," which recreates for the spectator the splendid, virile life of the north country. Romance, tragedy, and bitter revenge give force and beauty to this pictured epic of the Yukon.

July 20th

will be the date of The Eighth Annual Convention Number

JUST FOUR WEEKS AWAY

Reserve Your Space NOW

Scene from "Beware of Blondes" (Mutual).

Mutual to Release Six of Outing's Chester Pictures

OUTING'S extraordinary adventure pictures, one-reel travel classics produced by C. L. Chester in collaboration with the editorial board of Outing, will be released through exchanges of the Mutual Film Corporation one a week commencing June 30. The first release will be "Ex-Cannibal Carnival," a Fiji Island picture.

Announcement of the consummation of negotiations for the release of the Outing-Chester series through the Mutual Film Corporation was made following the return last week of James M. Sheldon, president of the Mutual, to the executive offices in Chicago from a trip to New York. The negotiations were conducted by Mr. Sheldon and Mr. Chester. The first six of the series and their release dates follow:

June 30. — "Ex-Cannibal Carnival," a story of the camera's search for the head-hunting savage of the South Sea Islands.

July 7.—"Kaieteur," an interesting journey through the strange wilderness of British Guiana, two weeks from civilization, to the famous waterfall, five times as high as Niagara.

July 14.—"Mountaineering Memory," a trip along untraveled trails in the mountains of British Columbia.

July 21. — "Zuni Kicking Races," a unique race, older than history, one of the strange customs of the Zunis of New Mexico, who live still in the pueblos of their prehistoric forefathers.

July 28. — "A White Wilderness," the Mount Columbia ice fields of British Columbia, 200 square miles of glaciers, towering mountain peaks, and unexplored wilderness.

August 4.—"A Coorial on the Orinoco," a trip by native logboat through a tempest of seething waters to the heart of Venezuela, where Spanish buccaneers three centuries ago filled their treasure chests.

"The Outing-Chester series excels in subject matter, technical work, and human interest qualities anything that I have ever seen of its kind," declared Mr. Sheldon. "These pictures are fit for the finest screens and for the most discriminating audiences.

"They show the touches of master craftmanship. The subject matter is so unusual and it is handled in such an original way, the titles are so snappy, and the individual pictures are in such contrast that they are bound to go over big in any theater.

"Pictures of this kind are the sort which make people talk. When I saw them first screened they gave me a sense of pleased surprise. I know that they are business building pictures for exhibitors, pictures which will make an exhibitor proud of his show."

Kerrigan Working Hard on Paralta's "A Dollar Bid"

J. WARREN KERRIGAN, the Paralta star, who has been absent from the studios for a number of months owing to a fractured leg, has returned to the Brunton studios, and is now engaged with the filming of his third Paralta Play, "A Dollar Bid," adapted from Credo Harris' novel, "Toby."

The locale of the story is laid in the Kentucky hills, that picturesque part of the United States which has afforded so much excellent material for song and story. "A Dollar Bid" is a typical Kerrigan story, which gives the popular star ample opportunity to be seen as a dashing young American hero.

Miss Lois Wilson, who appeared as leading woman with Mr. Kerrigan in his two former Paralta Plays, will again be seen in the leading feminine role of this production, which will be released by the W. W. Hodkinson Corporation immediately upon its completion.

"The Woman Eternal" Is Now Ready for Release

PATHE announced last week the forthcoming release of "The Woman Eternal," in which Elaine Hammerstein is starred. All of the exterior work on this photoplay was made at Bat Cave, N. C., near Hendersonville. The interiors were made at the old Biograph studio in New York. The original scenario, by John E. Ince, was as carefully worked out as any play intended for the speaking stage.

The story has to do with a New York society debutante who forsakes her life of ease and luxury to go to the Cumberland Mountains as a teacher in a rural school, her aim being to aid the wretched mountaineers, whose chief interests in life are corn whiskey and murderous feuds. How in a most original, back-to-nature manner the heroine puts an end to feudism and tames the savage spirit of a powerful mountaineer who falls in love with her makes the tensely interesting story. The photography is remarkably well handled and Miss Hammerstein proves herself worthy of stellar honors in the play.

Elaine Hammerstein.

Lytell's "No Man's Land" Completed.

Bert Lytell has finished work in "No Man's Land," his second picture as a Metro star, which follows "The Trail to Yesterday." Completion of the film was accomplished after a stretch "drive" in which the company worked several nights until a late hour to get some unusual and strikingly beautiful light effects.

Here's the Cast for Metro's "To Hell with the Kaiser"

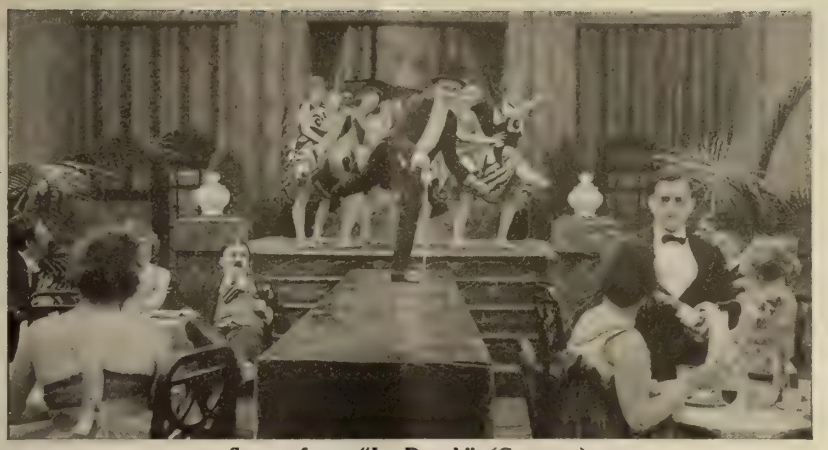
A THRILLING feature of the forthcoming Screen Classics, Inc., seven-reel patriotic production de luxe, "To Hell With the Kaiser," will be the battle royal of two air armies. Each of the opposing forces is represented by forty planes in close view in the fury of attack. The air is literally black with planes just previous to the engaging of the rival aerial squadrons in the contest, and the actual bombardment between the two forces of air-artillery is probably the most splendid spectacle ever shown upon the screen. Government aid and co-operation was necessary in order to secure pictures of these manoeuvres. This feature is now almost completed, and will have early release.

The air battle has an important bearing on the story, and precipitates the climax of the action.

As a welcome contrast to the scenes of battle the subject shows some beautiful pictures of a world restored to peace when the monster of Europe has been captured and brought to justice.

The Kaiser is played by Lawrence Grant. Olive Tell plays the American girl, Alice Monroe, the leading feminine role. John Sunderland, an aviator, has the part of the American air-fighter. Betty Howe has the touching role of Ruth Monroe.

Character players of reputation and ability were engaged to play the members of the Kaiser's family and staff. Earl Schenck plays the Crown Prince, Mabel Wright, the Kaiserin; H. J. Carvill is Bismarck, Charles Hartley impersonates Count Zeppelin, Emil Hoch is Von Hindenburg, George Trimble, Von Tirpitz; Carl Dane, Von Hollweg; Frank Farrington, General Pershing. Walter P. Lewis plays Satan. Well known persons who have taken small parts to be identified with this production are W. J. Gross, May McAvoy, Allan Walker, Margaret McWade, Marion Stewart, George Ridell and Bertha Willsea.



Scene from "In Dutch" (Century).

World Pictures Extends Service Bureau to All Offices

THE service bureau established by World Pictures in all of its branch offices two years ago—on June 23, 1916, to be exact—has by its success and increasing popularity justified another innovation. World Pictures now announces its branch office departments of local publicity under the supervision of the company's general publicity director.

Strictly in line with its policy covering several years of affording the exhibitor of World Pictures every possible aid in successfully promoting his business and securing box office results, World Pictures has inaugurated in connection with its publicity department a bureau that will prove of inestimable value to exhibitors who cannot afford a press agent.

This idea grew out of the apparent necessity for showmanship among the exhibitors who seldom edit the advertising and press matter sent out by the distributing companies. This is plainly apparent by analyzing a large number of local newspapers throughout the country carrying advertisement and press notices for the local exhibitors. Such an analysis shows that the copy is being used line for line and word for word the same as it is being mailed the exhibitors without a change. It is not the intention of the distributor in sending out this press matter to have it used as written, it is merely to furnish a local man with a general idea, and that he should adapt it to fit local conditions, both as regards the policy of the newspaper and the patrons he is endeavoring to reach.

This new bureau of World Pictures wishes to impress on the exhibitors that no two pictures should be advertised the same way. Each picture must have an individual appeal just the same as each play, and being different from each other must make its bid for approval along an entirely different line.

If the exhibitor would only stop for a moment and analyze the synopsis of the story sent him he can make his press matter conform with local conditions. The stories on which feature pictures are based are supposed to have the human note, and by the same token these stories have, in one variation or another, appeared in the columns of the local papers as news. If Mr. Exhibitor will let his memory aid him in adapting his publicity to events of like character that have been of general interest at different times in his home town he can "hook" this up with his picture and "cash in" at the box office.

Charles Klein, famous author of "The Lion and the Mouse" and other successes, once stated that he could find the story of a play any day in the reading of the newspapers, and that he could see material for a hundred plays in walking down the street and watching the passers-by. Just so the local exhibitor can make capital out of men, women, and events that happen in his home town by attaching them to his press matter which he sends to his home papers.

The service bureau of World Pictures will be placed at the beck and call of those who screen the World program, and if they desire special ideas to excite interest in their offerings it will be theirs for the asking.

L-Ko Beauty Sextette Breaks Into Broadway

THE L-Ko Beauty sextette has broken into big time on Broadway. All L-Ko comedies have been booked by the Marcus Loew circuit for an indefinite period beginning the week of June 9, and continuing until the public shows a desire for some other form of comedy.

For several months the Loew interests have been watching the work of Gale Henry, Kathleen O'Connor, Dave Morris, Rube Miller, and the sextette of female beauties awaiting actual booking until a vigorous demand had been created. The market has been created, and the Loew interests are prepared to grab it.

In breaking into the big time the L-Ko management has caused special projection instruction slips to be printed. On these the attention of the operators is called to the fact that L-Ko comedies should be run at a speed much slower than the usual feature. This is necessary, it is explained, to give the feminine portion of the audience an opportunity to grasp the detail of the costumes worn by the beauties and the male portion to thoroughly assimilate every detail of the work of nature.

THE BIG DRIVE IS IN FULL SWING
Buy W. S. S.
25 Cents Stars You

"Both Members" Is Title of Bushman-Bayne Story

AN unusually distinguished cast of clever players has been brought together by Metro to support Francis X. Bushman and Beverly Bayne in their new picture, "Both Members," which was written for them by Luther A. Reed. Every member of the company is of note, and all play difficult character roles.

The part of Michael McGroghan is taken by Gerald Griffin, a noted actor of many New York stage successes. Another favorite player is Jessie Stevens, who is seen in the role of Bridget McGroghan. Charles W. Sutton, who plays the part of Uncle Harry Burgess, is a Metro favorite of long standing, and has played, among numerous other parts, that of many "ministers" and has supported such notable players as Ethel Barrymore and Edith Taliaferro.

"Both Members" is being directed by Charles Brabin.

Russell's First Picture Breaks All His Records

BOOKINGS for the first week of "Hearts or Diamonds?" the first picture of the William Russell Productions, have exceeded all previous bookings for the same period of Russell pictures.

The second release in the Russell series, "Up Romance Road," has been completed, and will be released by Mutual June 24. This is another strenuous romance-drama of the type that have made Russell's reputation as one of the premier fighting men of the screen. It is full of fast action and mystery, with a strong element of romance, and gives "Fighting Bill" plenty of opportunities to display his talents as a doer of heroic deeds.

Miss Charlotte Burton, who played the lead in "Hearts or Diamonds?" will again do the heroine. Henry King again is responsible for the direction.

Universal Names Trio of Comedies for June 24 Week

IN line with a recent announcement the comedy releases of Universal for the week of June 24 will include a two-reel Century featuring Alice Howell instead of the usual L-Ko. The recent announcement was to the effect that every fourth week one of the Century comedies would be substituted for the L-Ko. The title of the Howell comedy is "In Dutch."

The Nestor comedy for the same week is entitled "The Borrowed Baby," in which Gale Henry and William Franey are featured. Its all about a young man who told his wealthy uncle about his beautiful wife and baby when he didn't have any.

"Birth Control," a one-reeler, is the Lyons-Moran offering for the week under the brand name of Star comedies. Its a regular baby story with lots of both smiling and squalling babies in many of the scenes.

Thirteen Fox Companies Now at Work East and West

THERE apparently is no superstition in the make-up of William Fox, for announcement from the Fox offices is to the effect that thirteen of the Fox companies are now busy making pictures both in the East and at the Hollywood studios in California.

William Farnum, after a brief sojourn at the Grand Canyon, has begun work on "The Rainbow Trail," which Zane Grey wrote as a sequel to his other famous novel, "Riders of the Purple Sage," the picturization of which Mr. Farnum had only ten days before completed.

J. Gordon Edwards, the Fox director, has got a good start on "The Message of the Lilies," and Jewel Carmen is progressing on her picture, "You Can't Get Away With It," which is adapted from Gouverneur Morris' story of the same name. Gladys Brockwell, also at Hollywood, is working on "Kultur," an expose of how Germany went to war, and Tom Mix is doing "Fame and Fortune." The other Fox workers at Hollywood comprise three Sunshine comedy companies under the direction of Henry Lehrman.

In the East, Jane and Katherine Lee have just completed "Doing Their Bit" at the Biograph studios. Virginia Pearson at the Blackton studio in Brooklyn is nearing the completion of "Her Price," and June Caprice has "Miss Innocence" in work at the Victor. A play which has for its tentative title "The Sleepwalker" is keeping George Walsh on the jump at the Kalem studio, and another production is under way at the Biograph studio in the Bronx under the direction of R. A. Walsh. Peggy Hyland is resting after having completed "Other Men's Daughters."

State Rights Department

Conducted by C. S. SEWELL

Arrow Film Corporation Handling "Finger of Justice"

Seven-Reel Feature Photoplay by Reverend Paul Smith Dealing with Vice Question Being Offered on State Rights Basis—Crane Wilbur in Leading Role.

UNDER the terms of an arrangement recently completed the Arrow Film Corporation is offering on state rights basis Reverend Paul Smith's feature picture, "The Finger of Justice." Dr. Smith was pastor of Central Methodist Episcopal Church in San Francisco, and was instrumental in the campaign which culminated in the clean-up of the Barbary Coast in that city, which forms the basis of the story of this picture, which is in seven reels.

The scenario is the work of Grace Marbury Sanderson, grand-daughter of a man who was eight times mayor of San Francisco. The production was directed by William Chaudet, and the leading characters consist of Crane Wilbur as the fighting parson, Henry Barrows as the poltical boss, and Jane O'Rourke in the vampire role as the spider in the web of the boss.

This picture is said to have great moral and educational value, and to be a powerful plea against commercialized vice. It has been exhibited in a large number of houses not only in California, but on the entire Pacific Coast, where it was well received.

The net proceeds received from this production are to be used for civic work in connection with the suppression of commercialized vice, the money being deposited in a fund administered by D. B. Brumett, editor of the Epworth Herald, Chicago; Charles Jewett, the present Mayor of Indianapolis, and the Reverend Paul Smith.

Arthur S. Hyman

AN interesting visitor to the Moving Picture World offices during the past week was Arthur S. Hyman, vice-president and general manager of Dawn Masterplay Company, located in suite 501 Owen building, Detroit, distributing state rights features in the state of Michigan.

During this trip to New York, Mr. Hyman secured for his company, as announced in our last issue, rights to D. W. Griffith's "Hearts of the World" for Michigan at what is said to be a record price for this territory, and Ohio and Michigan rights to the "Eleventh Commandment" from Advanced Motion Picture Corporation.

Mr. Hyman expressed himself as being strongly in favor of the co-operative plan of the Affiliated Distributors Corporation, and has made an offer to Michigan exhibitors, pending the formation of all the national units of this organization, to handle the productions of his company with the exception of "Hearts of the World" under the plan of this organization in order to demonstrate its practicability; the exhibitors sharing in the profits. Mr. Hyman is of the opinion that the working out of this plan will be of benefit to and increase the business of state rights buyers.

Associated with Mr. Hyman in the Dawn Masterplays Company is J. M. Frieburg, secretary and treasurer. This company occupies spacious offices consisting of eleven rooms in the Owen building, Detroit, and are handling a number of feature productions, including "The Whip," "Raffles," "I Believe," "Wrath of the Gods," "Persuasive Peggy," "Marvelous Maciste," and the series of Keenan and Talmadge reissues.

The watchword of the company is service, the road force consists of eleven men, and as an example of the lengths to which they go to keep from disappointing their customers, during the past winter, when train service was interrupted and it was impossible to ship films to an exhibitor in Luddington, they arranged for a relay consisting of an automobile and three sleighs, the films reaching the exhibitors only two hours late.

Sales of the Week

Activities in State Rights Market During the Past Seven Days.

ARROW FILM CORPORATION announces sale of rights on "The Finger of Justice" to G. W. Ritchey, president of Greenwich Lithograph Company, New York, for Delaware, Maryland, District of Columbia, and Virginia.

* * *

Rights on "The Struggle Everlasting" and "The Accidental Honeymoon" have been sold by Arrow Film Corporation for the following territories: To Big Feature Rights Corporation, Louisville, for Kentucky and Tennessee; to Supreme Photoplay Co., Pittsburgh, for West Virginia and western Pennsylvania.

* * *

Hodupp-Towne Company, St. Louis, have secured from the Arrow Film Corporation rights to "The Sunset Princess" for Missouri and Kansas.

* * *

Jesse J. Goldburg has disposed of the following rights on "My Husband's Friend": To Northwest Consolidated Film Company, Seattle, for Oregon, Washington, Idaho, and Montana; to W. Ritchey, New York, for District of Columbia, Maryland, Delaware, and Virginia; to Westcott Film Corp., for Minnesota, North and South Dakota, Iowa, and Nebraska; to Eastern Feature Film Company, Boston, for New England States.

* * *

General Enterprises announce the sales of territory on "Mother" and "The Warrior" in another article in this issue.

* * *

Announcement is made by Ernest Shipman of sales on Shorty Hamilton features, Josh Binney comedies, and "Berlin Via America" for a number of territories. Full details given in another column of this department.

Gail Kane Is Featured In "When Men Betray"

SINCE the premiere of "When Men Betray" on the New York Theater Roof exhibitors have been endeavoring to secure an early booking. It is said to be a "human" picture, the kind that gets under your skin and makes you feel you belong to the story. The plot deals with the betrayal of the marriage vow, and, while this is a very delicate subject to handle, it is claimed to have been done in such a way as not to offend anyone.

The cast includes Gail Kane in the role of the wronged wife, Robert Elliott as the husband, Stuart Holmes as a disloyal friend, Sally Crute as the other woman, and Tallulah Bankhead, a young Southern beauty, who made her debut in New York in "The Squab Farm," plays the part of a young and rather "flighty" girl brought to the verge of despair by man's unfaithfulness.

All Territory on "Warrior" Sold

THE Warrior" and "Mother" have been acquired for the states of Ohio, Indiana, and Kentucky by the Metro exchange. Contracts to this effect have just been consummated between Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which organization has distributed throughout the United States and Canada both of these productions, and representatives of the Metro exchanges.

The Metro exchange, of New York, has also purchased "The Warrior" for New York City and state, and it has planned to offer this feature starring Maciste as a special hot-weather attraction.

With the consummation of the deal whereby Metro secures "The Warrior" for Ohio, Indiana, and Kentucky, General Enterprises, Inc., has announced that the entire territory embraced by the United States and Canada has been disposed of for this spectacle.

"Song Hits In Photoplays" Offered on State Rights

SONG Hits in Photoplay," a novelty series produced by Harry Cohn in collaboration with the Universal Film Manufacturing Company, indicates that there is something new in motion pictures. At a recent showing at the New York Strand the audience so liked the idea that they joined in the chorus.

Reports from Western states suggest that "Song Hits in Photoplay" is here to stay. State rights have been arranged for in almost every state in the country and requests for bookings are continually received at the office of the company.

D. O. Reese has been traveling in the middle and far west, while David A. Levy is handling the proposition from the New York end and has closed with several large exchanges and exhibitors in the east.

Advance offers "The Eleventh Commandment."

"The Eleventh Commandment," featuring Lucille Lee Stewart and directed by Ralph Ince, is being offered by the Advanced Motion Picture Corporation on state rights basis; also under the plan of the Affiliated Distributors' Corporation. They announce that arrangements have already been made with the Dawn Masterplays for the State of Michigan and with the Exhibitors' Booking Syndicate for New York on the latter basis.

Pretty Girls in King-Bee Comedy.

The King-Bee comedy in which President Burstein announced that a bevy of beautiful girls would appear is now being made at the Hollywood studios, and will be released July 15 under the title "Beauty in Distress." This cluster of good looking girls are said to have been selected from California, Washington, Oregon, Idaho, North Dakota, South Dakota, Iowa, Illinois, Michigan, and Indiana, each from a different state.

Ernest Shipman Goes West

Will Close Contracts for New Productions and Confer With Prominent State Right Buyers on the Coast.

DURING the past week, Ernest Shipman left New York for a trip to the Pacific coast in order to make necessary arrangements for closing contracts for a number of productions now in the process of manufacture, and also to decide on other important negotiations which have been pending for some time. He expects to be gone for about three weeks, and will visit several important Western cities, including San Francisco, Los Angeles, Portland, Seattle, and Salt Lake, conferring with prominent state rights buyers, and on his return expects to announce a number of special attractions for the state rights market.

In addition to his selling activities, Mr. Shipman has also recently made arrangements with a number of out of town state rights buyers to represent their interests in New York in the selection and purchase of such pictures as they may require, negotiating for any desirable pictures available on the open market.

One of Mr. Shipman's last activities before starting West was the viewing of a feature picture made by Director Lloyd Carleton, of the Carlton Attractions, Los Angeles, which reached New York only a few hours before Mr. Shipman's departure.

Mr. Shipman also announces that arrangements have been made with Walker Whiteside, the well known actor, whereby he will interpret the part of a Japanese Secret Service agent in America in a timely seven-reel release based upon stirring episodes of the present war. He also calls attention to the timeliness of the forthcoming Nell Shipman productions, "The Tiger of the Sea" and "The Coast Guard Patrol," both of which deal with the submarine menace along our coasts now so much in evidence account of the activities of the German submarine along the Atlantic coast.

In addition to list published in a recent issue, Mr. Shipman also announces the following sales of territory of the productions that he is handling: Shorty Hamilton series, to Josiah Pearce & Sons, New Orleans, for Mississippi and Louisiana; to Kaufman Specials, Memphis, for Tennessee and Arkansas; to Unity Photoplay Company, Chicago, for Illinois; to Elliott & Sherman, Minneapolis, for Minnesota, Wisconsin, North and South Dakota, and to V. H. Hodupp, Indianapolis, for Kansas; Josh Binney comedies to Doo-Lee Film Co., Syracuse, for New York State. Berlin Via America, to Westcott Film Corp, Minneapolis, for Minnesota, North and South Dakota, and Wisconsin, and to C. F. Michaels, Pittsburgh, for West Virginia and western Pennsylvania.

Several Massive Sets "For Tempered Steel"

THE fourth special production, "Tempered Steel," in which Madame Olga Petrova is the leading figure, is said to be marked by a number of unusual stage sets of massive character.

The story calls for considerable theatrical atmosphere, with several scenes laid in a Broadway playhouse, and Director Ralph Ince caused to be erected a reproduction of the Belasco theater. This setting occupied the entire floor space of the studio, and on the film shows in detail the stage, boxes, and more than half of the lower floor of the theater holding a capacity audience, including a complete orchestra.

Another novel setting is the foyer of a large New York apartment house showing a row of elevators, switch-board, etc. This setting was patterned after one of the biggest apartment dwellings on Riverside drive, and the staff of attendants is said to have been requisitioned from the house to play the characters of hall boys, switchboard operators, elevator runners, doormen, etc.

Gaumont News-Reel Pictures First Fabricated Ship

"Agawam" Shown in Graphic No. 10—While News No. 11 Contains Views of Harkness Trophy Race—Many Other Interesting Scenes.

IMPORTANT subjects in Gaumont Graphic No. 10, ready May 31, show the launching of the "Agawam," the first "fabricated" ship; the big Red Cross Drive for the Second War Fund of $100,000,000, which our people nearly doubled; memorial services all over the country on Decoration Day; the way in which the American Red Cross is aiding war sufferers in Europe, and the negro who broke the world's record for ship-riveting, contests which are expected to speed up ship construction for the Allies.

No. 11 of the Gaumont News, ready Tuesday, June 4, contains more than a dozen new subjects, pertaining not only to the war, but to other topics of general interest, including the 100-mile Harkness Handicap at Sheepshead Bay on June 1, in which De Palma piloted a Packard to victory and won $30,000 in prize money.

Other interesting topics show the champion gas-mask girls of New York, who were entertained at a theater as a reward for their speedy work in making these necessary life-savers; the visit of the King of Roumania and the French Minister of Munitions to the battle-front; the monster thrift festival at the Polo Grounds in New York City; activities of our soldiers and ship-builders on both coasts, and the war work of the women in England and the United States. A very interesting subject shows how the Mission Indians of Southern California are working for the Red Cross.

Leah Baird in New Serial

THE announcement that Western Photoplays, Inc., had signed Leah Baird for feature productions is said to have caused numerous letters and wires to that company, particularly from independent releasing concerns throughout the country.

The reason is ascribed to the fact that both Messrs. Golden and Alperstein are well known film men and in addition there are nine independent feature releases before the public in which Miss Baird appeared during the past year, and the desire of the independent men to retain this star in their ranks.

Whether or not the Western Photoplays intend releasing on the state rights market has not yet been announced. Progress on the opening five episodes of the serial featuring Miss Baird is being pushed and other plans laid aside until these are given pre-release showing.

Among the stipulations included for Miss Leah Baird in her contract with the Western Photoplays, Inc., is a clause which guaranteed that all her work is to be under the personal direction of Joseph A. Golden. Mr. Golden's work is well known, as he has in the past directed such artists as Blanche Walsh, James O'Neill, Pearl White, Nat Goodwin, Helen Ware, Norma Talmadge, John Mason, Alma Hanlon, Holbrook Blinn, and Evelyn Nesbit Thaw.

Louis K. Anspacher

SELDOM has so prominent a man of the literary world as Louis K. Anspacher used his talents for the screen.

Born in Cincinnati, Mr. Anspacher, after graduating at the College of the City of New York, specialized in philosophy, metaphysics, ethics, and political science at Columbia, taking a post graduate course. He is a member of the permanent lecture staff of the League for Political Education, the Brooklyn Institute of Arts and Sciences, and the staff of the Civic Forum Lecture Bureau.

His modern drama, "The Embarrassment of Riches," was produced in 1906, and is said to be the first American play to deal with the political machinery of lower New York. His other plays include "Anne and the Archduke John," "A Woman of Impulse," "The Glass House," "Our Children," and "That Day."

Mr. Anspacher is interested in the theater not only from the standpoint of the author, but of the public, and his remarks on "An Organized Audience" was the inaugural address at the formation of the Drama League of America. He is married to the well known actress, Kathryn Kidder, is a lecturer on history of dramatic literature, as well as philosophical and psychological movement in the theater today.

His contribution to the screen consists of the latest Rialto-DeLuxe production, "The Unchastened Woman," which, as a play, enjoyed a successful run on Broadway.

"Mickey" a Cheerful Picture

WE are on the brink of a great change in the public sentiment toward motion pictures," says an official of Western Import Company. "Each day brings the war closer home, so that there is a sort of suspense, which, though not a fear, is an apprehension that should and must be relieved. Motion pictures must now do their bit. There has never been anything in the world which has reached the hearts of the masses in so universal a language as motion pictures. At this time everyone is turning to motion pictures for entertainment and relief, though temporary, from the great tragedy of the war.

"Imperceptibly, changes in public sentiment and taste in motion pictures are accomplished. He who can see ahead and can feel and understand the workings of the public mind and their ultimate decision has solved the great problem of the motion picture industry—the longevity of pictures.

"Over two years ago Mack Sennett started his production of 'Mickey.' At that time this repulsion of the public mind against bloodshed in motion pictures was apparent to a certain extent, but was not then so marked as it is today. He conceived the idea of a big comedy. But he knew it might be two years before he could complete and release such a feature, and that he had to look ahead, for, while a good comedy might be desired more than anything else at that time, it must be at the same time carefully balanced—not too light nor too depressing, but witty and wistfully humorous.

"That he read the signs truthfully is evidenced in 'Mickey.' There is no bloodshed. It is not a drama of flying pastry or innocent heroines seduced. It is a cheerful play. 'Mickey' is a mischievous little mountain girl whose pranks are amusing, and whose sunny disposition is magnetic. In spite of hardships her sparkling personality conquers, and ends in a wistfully sweet romance.

"Mickey" is now complete, an illustration of the kind of photoplays that are doing their bit cheerfully for humanity."

Poli Praises Flynn Serial.

S. Z. Poli, head of Poli's Theatrical Enterprises, operating vaudeville and motion picture houses throughout New England, recently changed his original booking for "The Eagle's Eye," and is now showing this serial four days instead of three, beginning with Sunday of each week. He is enthusiastic over the result of this change in the opening date, and writes the Wharton Releasing Co. as follows: "The Sunday opening gives a greater scope for advertising in the Sunday papers, and, to my way of thinking, and based on personal observation, 'The Eagle's Eye' properly exploited by the man who exhibits it unquestionably is one of the biggest attractions on the screen, especially for a Sunday night concert."

Scene from "Stolen Orders" (Wm. A. Brady).

Successful Premiere For Brady's "Stolen Orders"

Well Received by Audience at Park Theater, New York—Four Stars in Cast, Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge.

THE premier of the picturized version of Cecil Raleigh and Henry Hamilton's Drury Lane melodramatic success, "Stolen Orders," produced by William A. Brady, took place at the Park theater, New York, on Sunday evening, June 2. Notwithstanding the intense heat the theater was packed to capacity, and when the picture was finished it was accorded a tribute of applause.

The cast is headed by four stars—Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge. Besides there are several prominent actors in minor roles, while several hundred persons are employed in the big scenes. Numerous necessary accessories for the production of a patriotic picture were placed by the government at the disposal of Mr. Brady, who is a member of the National Council of Defense. In the picture are battleships, naval launches, hydroplanes and anti-aircraft guns, and sailors, marines and naval officers participate. President Wilson is shown delivering a speech indicting the enemies within our gates.

The Italian government tendered Mr. Brady the use of war scenes taken on the Italian front, which have been used in such a manner as to lend zest to a succession of thrills such as have been seldom seen on the screen. In the filming of this picture it was necessary to construct a dirigible balloon and have it destroyed by anti-aircraft guns. By a strange coincidence the spot where the fight in the dirigible takes place is the locale where the German submarines have recently been operating against vessels in American waters.

The criticisms of the daily newspapers were strongly favorable. Such expressions as "The most interesting melodrama we ever saw on the screen," "A masterpiece," "Interesting and thrilling," "At the end of the picture there was a generous and genuine tribute," "Succession of thrills" and "Decidedly entertaining besides being good propaganda" being employed.

Petrova Starts Thrift Stamp Tour on June 6

THE final arrangements have been completed between Madame Olga Petrova and the War Saving Stamps Committee, of Washington, D. C., for the tour which she will make in behalf of this patriotic movement.

As a preliminary, Madame Petrova visited Philadelphia last week, where a Liberty booth was erected for her work in the public square of the City Ha' During her visit she sold several hundred dollars worth of War Saving Stamps. With each sale of one War Saving Stamp and ten Thrift Stamps she gave the p chaser a photograph of herself, in addition to auctioning off eight de luxe p traits, which were secured by purchasin $50 worth of Thrift Stamps for each.

Madame Petrova then made a tour of all first-run motion picture houses, in which she gave patriotic talks and an entertainment which consisted of two songs.

Accompanied by Beulah Livingstone, her personal representative, and Bobby North, manager of the Petrova studio, Madame Petrova left New York on June 6 for Baltimore, where she will appear at the New theater. From there she will go to the Strand theater, Washington.

Arrangements have been made whereby each theater will show "The Life Mask" during Petrova's personal appearance.

Due to the necessity of witnessing a screening of "Patience Sparhawk," Madame Petrova will return to New York following her appearance in Washington. After which she will depart for Boston.

Following her appeal in each city to the public relative to the purpose of Thrift Stamps, Madame Petrova will visit as many motion picture theaters as time will permit in order to still further impress on the minds of photoplay audiences the necessity of giving the United States Government their utmost financial support.

Special Sets Built for "Playmates."

In "Playmates," the King-Bee comedy to be released June 25, in which Billy West and Babe Hardy appear in rompers, a special set was built for the prologue, so as to make the characters appear diminutive, and it is said that the illusion produced is a remarkable one.

Uniqueness Claimed For Gaumont Serial

The Gaumont Company announces in "The Hand of Vengeance" they have what is really a unique serial, and that those who appear in it are prominent dramatic actors. Among them is a mysterious personage, "The Grey Lady," the daughter of a prominent statesman, to whom the avenger of wrong loses his heart while engaged in acting as her champion. Even before the last episode was completed "The Grey Lady" sailed for France to nurse wounded soldiers.

It is claimed that picturegoers who insist upon sensations will be satisfied with "The Hand of Vengeance," though the title is more gruesome than the scenes portrayed, and that the serial does not rely on crime to make it interesting. Though he constitutes himself a dispenser of justice and incurs the enmity of the police, it is said that the principal character is far from being a criminal.

The thrills come from the dangerous situations in which the hero finds himself while being hunted by an officer of the law. Several times in each episode it seems that the avenger will be captured by the detective, and each time his ingenious mind enables him to escape.

It is claimed that the element of suspense is so well held that the spectator is unable to figure what will happen next, and that this, particularly, is why the Gaumont Company calls it the "different" serial.

Flies, Bees, Sheep and Goats Share Split Reel

SWAT THE FLY is the title of the International Film Service black and white comedy released by the Educational Film Corporation this week, and there is said to be a laugh in every "swat."

In the beginning, and as an obligato running through the story, the spring drive of sunshine waves a fly from his hibernacle for the express purpose of tormenting Ma Katzenjammer, which it proceeds to do in diverse unique ways and much to its own edification.

Captain Katzenjammer, who is painting a floor, has "tackled" the job from the outside of the room coming in, and finds himself marooned on a small spot in the center. This wouldn't be so serious if the Kids hadn't put molasses in his paint pot, and in trying to make his escape he finds himself anchored. With a vacuum cleaner as their machine gun and bees as their ammunition his "devoted" nephews proceed to make his life even more miserable, but in the end they find their own weapon turned against them in a manner that is very discomforting.

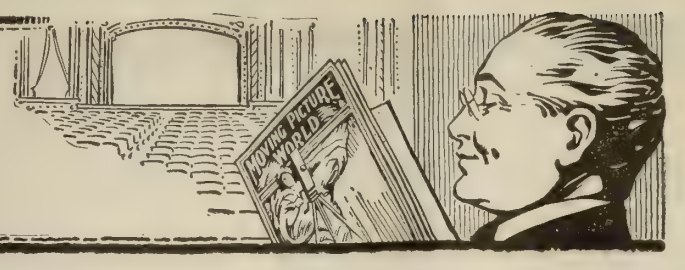
On this same reel is a Ditmars Animal picture entitled "Wild Sheep and Goats," in which the customs of these animals are shown. With plenty of snow and cold weather they are in their element, and will travel to the highest mountain peaks to get into a more rarified atmosphere. Their sure-footedness is shown by the manner in which they traverse seemingly impassable crags and peaks with the greatest ease. The method of capture and crating for shipment is also shown.

Gus Alexander in Moon Comedies.

Sunshine Film, Inc., announce that they have engaged Gus Alexander, better known as "Shorty" Alexander, and that the first two Moon Comedies in which he will appear have already been completed.

Mr. Alexander has had considerable experience both on the stage and in moving pictures, having appeared on the stage with Dan Daly, David Warfield and Madge Lessing, while in moving pictures he created the role of "Jeff" in Horsley's "Mutt and Jeff Comedies," and has also appeared in the supporting casts with Mary Pickford, Blanche Sweet, William Farnum and others, also in Universal, Christie and Biograph productions.

Trade News Brevities



Trade News of the Week in New England

"Pershing's Crusaders" Shown at the Shubert Theater—Personal and Business Notes of Interest—Theater Brevities.

By Robert N. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—A large amount of publicity was given the first showing of the Government film, "Pershing's Crusaders," at the Shubert theater on Monday night, June 10. Prominent government officials and army and navy men were very prominent in the first-night audience.

The showing of scenes in France in which the 101st, a Boston regiment, had a prominent part, caused great enthusiasm. The film was sent here by the Committee on Public Information and has the backing of the Government. Postmaster Murray, of this city, and a committee of fifty representative business men behind the local showing of the film, are producing some unique publicity to boost it.

An admission of 25 and 50 cents is charged to cover expenses. What surplus there is will be given to the Red Cross, the Knights of Columbus, and other activities.

"Little Women" Film Nearly Finished.

Concord, Mass. — Director Hawley Knowles, of the World Film corporation, has nearly finished the filming of "Little Women" in this town. With a company of a dozen or more actors of the World company he has been at the Wright's Tavern. Many interesting scenes on the old battlefields of Concord and Lexington have been taken by Mr. Knowles. Among those with Mr. Knowles are Henry Hull, Dorothy Bernard, Conrade Nagle, Kate Lester, Lillian Hall, Florence Blinn, Elsable Lamon, Mother Anderson, Mrs. Hurle, Frank Dernon, Lynn Hammond and George Kelson.

Farrell Leaves Selznick Exchange.

Edward J. Farrell, who has been manager of the New England exchange of L. J. Selznick Pictures Corporation, has sent in his resignation, which was accepted and took effect June 1.

Mr. Farrell has managed the New England exchange of the Selznick Pictures corporation for the past six months, and is probably the best known film man among the exchanges in New England. He was formerly manager of the General Film, Metro and Pathe exchanges, and was the first salesman to go on the road in New England territory, having been in the motion picture business for twelve years.

Mr. Farrell was very well liked in the Selznick office. This was shown when the employees of the exchange presented him a pair of engraved, studded cuff links when they learned of his resignation. Mr. Farrell has not made known his plans for the future, but it is understood that he is through with the film business. D. J. Selznick, brother of L. J. Selznick, will assume the position as manager until another is appointed.

Exhibitor J. F. Truman Dies.

Foxboro, Mass.—J. F. Truman, owner of the Orpheum theater in Canton, died after a long illness. The management of the theater will now be under the direction of his son, Paul Truman.

J. F. Truman was having a new theater built in Foxboro and was just about to open it when he died. It is expected that his son will open the new theater and close the other house in Canton.

Here and There About New England.

Boston.—There has been a change in management of the Huntington Avenue theater, which is in the Back Bay district of Boston.

George Haley, the former manager, has left to take charge of the Dudley theater in Roxbury. Frank Jaques, who was formerly on the road for the Universal Film Corporation, has bought an interest in the Huntington Avenue theater and will manage it himself.

Medford, Mass.—The Fellsway theater of this city has been taken over by Tamer Lane, motion picture editor of the Boston Evening Record. He reports very good business for the first two weeks.

Woburn, Mass.—John Watt, manager of the Woburn theater, has resigned. As yet, no one has been appointed to succeed him.

Newport, R. I.—A. R. Commette, owner and manager of the Opera House in this city, announces that his theater will close the first of June for the summer season. During the summer the theater will undergo repairs, will be completely refurnished, enlarged and redecorated.

H. DuMont Perry, manager of the Lafayette theater of Newport, R. I., is having his theater enlarged and rebuilt; as the theater is now he is unable to accommodate hundreds of people at every performance. Newport, R. I., which was a city of about 8,000 inhabitants, has had its population increased about 95,000 since the war started, and the exhibitors have their houses packed at every performance with sailors and marines from the great naval training station here. The theater will be closed only when the floors are being laid and when the seats are being put in.

Springfield, Mass.—The Poli theater, a moving picture and vaudeville house, has changed to a stock house for the summer and will resume their former policy in the fall.

Springfield, Mass.—A. Sheifitz, manager of the Gordon theater in this city, is spending the week in Boston. He will visit his son in the service at Newport, R. I. His other son, Louis Sheifitz, who was recently in the motion picture business, is now at Camp Devens.

Maritime Provinces Letter

By Alice Fairweather, "Standard," St. John, N. B.

Business in New Brunswick Dull.

ST. JOHN, N. B.—Several of the local theaters have installed new booths especially for the handling of the Dominion's new admission tax. This has been done at the St. John opera house and at the Imperial theater. The Government allows a small commission for the theaters for looking after these tax tickets.

Theaters not using the ticket-chopping receptacles are being supplied with them by the Government and the price is taken out of the commission. The Government of Nova Scotia insists that the theaters there must buy these machines outright, and their cost is $280.

The Imperial theater patrons who take boxes will have to pay the two-cent rate, and the Opera House lower floor seat tickets will also call for a two-cent tax. These are the only houses in St. John charging above twenty-five cents.

The "Nickel" theater will have to change its name, as they have had to raise their price to ten cents. They advertise that they will absorb the tax, but I understand that this is probably contrary to the law.

The tax on the reels will cost one manager of two houses in the city $2,700 a year, figuring on the number of reels used last year. The Imperial manager states that with the two taxes his amount will be over $4,000.

Theater Business Is Depressed.

Business is dull at present throughout the whole territory. The daylight bill is very hard on theaters and the general depression is felt immediately whenever the war news is bad.

One theater in Moncton, N. B., the Grand, is closed, and I hear of others through the Province reducing the number of days for opening.

Certainly the expenses are mounting very high, but with the summer season over and brighter times, the people will return to their amusements doubtless.

Brief Personal Mention.

C. K. Stowe, manager of F. G. Spencer's theater, the Gem, at Fredericton, N. B., visited St. John recently.

Charles Allan, manager of the Empress theater, owned by F. G. Spencer of St. John, was in the city a few days ago.

Utica Trade Letter

By Clifford A. Carroll, The Utica Observer, Utica, N. Y.

Norwich's Colonia to Open Soon.

UTICA, N. Y.—It has been announced that the opening of the Colonia theater, Norwich, N. Y., will take place the latter part of June. The theater was badly damaged by fire some time ago and was closed to allow repairs to be made and new equipment installed. A New York firm of decorators have been at work entirely redecorating the interior, and when finished the Colonia will present a more beautiful appearance than it did before the fire. Adam Tennis is manager of the house, and as all of the former employes of the house are now in the service of Uncle Sam, his son, Louis Tennis, will be associated with him. Louis Tennis has been connected with the Majestic theater, Utica, for a number of years and has had much experience in the amusement business. Quite a few thousand dollars have been expended in the new equipment of the theater, which includes two new Simplex projection machines, a new screen, new curtains, new stage accessories, new seats and new apparatus for lighting effects. Mr. Tennis is a veteran showman, having formerly been the proprietor of the Hippodrome, Utica, which place he conducted for about four years. Mr. Tennis has already booked many of the bigger features, and as his stage is fully equipped for road shows he will undoubtedly run some legitimate attractions.

Trade News Letter of Week from Detroit

Dawn Masterplay Company Gets Michigan Rights to "Hearts of the World"—Other Items of Interest About Theaters and Exchanges.

By Jacob Smith, 719 Free Press Bldg., Detroit, Mich.

Dawn Gets Griffith's Masterpiece.

DETROIT, MICH. — "Hearts of the World," made by D. W. Griffith, has been sold to the Dawn Masterplay Co., of Detroit, for Michigan. It is unquestionably the biggest deal ever made in the Wolverine state. We might add that the Dawn Masterplay Co. is one of the first exchanges in the country to buy it. The Dawn is to get three prints, considerable paper, advertising paper, photos, etc., so that it would not be one bit surprising if the total amount reached $100,000. It is a tremendous feather in the cap of

Arthur S. Hyman.

the Dawn Masterplay Co. to secure such a picture, and justly entitles them to claim the slogan, "The biggest film exchange in Michigan." As a matter of fact they are one of the biggest in the country, because they have many other big successes, such as "The Whip," "Redemption," "I Believe," "Raffles," "Wrath of the Gods," "Persuasive Peggy," "Maciste," etc.

On top of the announcement that they purchased "Hearts of the World" we just learn at the time of writing that they also purchased "Carmen of the Klondike" for Michigan and a number of other special features, bringing their total investment for films during the past few days over $125,000 mark.

S. M. Krohn, of Dayton, is president of the Dawn Masterplay Co.; Arthur S. Hyman is general manager, and I. M. Freiberg is secretary. They occupy suites 707-708-713 Owen building, and have just leased two additional rooms, and are still negotiating for more space which in time assures them of the entire floor.

At the time of writing it is practically settled that the Washington theater, Detroit, will play "Hearts of the World" starting Sunday, June 23. This is one of John H. Kunsky's theaters, and he is planning an extensive publicity and advertising campaign. There will likely be three shows daily—one matinee and two at night, with prices up to $1.50. The engagement, once started, no doubt will last most of the summer.

Harold Bolster Visits Detroit.

Harold Bolster, vice-president of the Goldwyn Distributing Corporation, was in town recently for a day or two. It has been known for some time that Goldwyn had planned the installation of service departments in its various film exchanges. "There is nothing we won't do to help the exhibitor," said Mr. Bolster. "All they have to do is to ask for it."

Dave Mundstuk Buys More Features.

Dave Mundstuk, of the Strand Features, is fast coming to the front. He has gained considerable prestige for his exchange by the purchase of the two-reel W. S. Hart features, the series of Chaplin reissues, and the series of Triangle-Keystone-Sennett comedies. Dave is now doing business with the leading houses throughout the city and state.

Claud Cady Buys Theater.

The Family theater in Ionia, formerly conducted by F. Jacobi, has been sold to Claud Cady, who operates the Colonial theater in Lansing.

Opens Office in Saginaw.

The Pan-American Film Co., of Saginaw, announces the opening of a branch office in Grand Rapids at 323 Murray building.

Among Prominent Film Men.

Frank E. Stuart, a Long Time Employee of the General Film Company, who Was Recently Appointed Assistant Manager at Detroit.

Detroit Items.

Field Carmichael and Jos. Kaliski, of the Detroit branch of the Fox Film exchange, have been attending the convention of branch managers in New York week of June 3.

Dave Pricen, of the Triangle, feels quite elated over the fact that in the city of Detroit there are 82 theaters using Triangle service.

J. C. Fishman, of the Standard Film exchange, is now offering to state exhibitors "Mothers of Liberty" and Helen Gardner in "Cleopatra."

Hal Smith, of the Ferry Field theater, Detroit, has just signed what is probably the biggest contract of any residential theater. It calls for Fox regular service, Fox specials, Fox Standards, Fox Mutt and Jeff Cartoons, and Fox-Sunshine comedies. J. O. Brooks, salesman for Fox, was responsible for the sale.

W. F. Rogers, sales manager for the General Film Co., was in Detroit recently. He said he was well pleased with the conduct of the exchange under the management of M. S. Bailey, who was producing considerable new business.

Dayton Trade Letter

By P. J. G., Dayton Theater Building, Dayton, Ohio.

Local T. M. A. Lodge Opened in Dayton.

DAYTON, OHIO.—At last Dayton has a local fraternity of the Theatrical Mechanical Association. The charter has already been closed and contains the names of thirty local showmen, including managers and attaches and others connected with the business end of the game. The officers of the present society are W. R. Record, president; Martin Gaunt, secretary-treasurer; W. Clair, vice-president; H. Bucher, marshal; Gus Pfeiffer, chaplain, and E. Bauroth, sergeant-at-arms. The Dayton Lodge is No. 99. Martin Gaunt, of the Dayton theater, passes out the information that "The objects of the order are to bind all theatrical people together into a fraternity for the propagation of the principles of charity, benevolence and fidelity, and for the advancement of their mutual welfare." Anyone of good moral character who has been engaged in the show business for a period of 6 months is eligigle to membership. Martin Gaunt, secretary of the local lodge, states that at present his office is flooded with membership applications and that the lodge will number five hundred by midsummer.

Majestic Theater at Dayton Closes.

The Majestic theater at Dayton, Ohio, closed recently, and according to the receiver, Dick Raynor, it will not open again for some time. The Majestic always was out of the "beaten path," but at one time was Dayton's leading theater.

"The Doctor and the Woman" at the Dayton.

The best bet played yet at the Dayton theater, said Mark Gates, managing director, has been "The Doctor and the Woman." The Sunday opening was far above the usual Sunday, and it seems as though the public wants this kind of picture.

Kentucky Trade Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Benefit Greatly Profits Red Cross.

LOUISVILLE, KY—"Out There," the Red Cross benefit performance which was recently shown at Macauley's theater, proved a great success, a total of $31,401 being taken in at the one performance. Lawrence Jones, a wealthy turfman and distiller of Louisville, secured the program autographed by race horse men and local society people, which was run up to $11,850. The seats sold for $5,681, and seat premiums brought in $13,600, while the play bill was sold in the auditorium by Red Cross girls, bringing in $270 additional. The program was auctioned off by Burr McIntosh, who explained at the outset that every bid would be a pledge to the local Red Cross.

W. E. Carrell is a Daddy.

Louisville, Ky.—W. E. Carrell, manager of the S. & P. Film & Supply Co., is now a daddy, he becoming father of a fine boy on June 1, this being the first heir to the Carrell interests.

Calnay Taken to Louisville.

James Calnay, former promotor of the Dixie Film Corporation, Nashville, and the Calnay Cinema Corporation, Louisville, for whom the police were looking for months on indictments returned against Calany for irregular practices in Louisville, was brought back to Louisville on May 31 from Galveston, Tex., to face the charges.

Clinton, Ky.—O. C. Thompson, manager of the Star theater, has remodeled his ventilating system, and announces that he has secured the World's Famous Pictures, Brady Made.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Newark Censors Stop Film.

NEWARK, N. J.—The action of the board of censorship in banning "Old Wives for New," originally booked for presentation at the Newark theater, 195 Market street, Newark, N. J., prevented its showing, and Paramount's "Prunella" was substituted. The picture will, however, return to the theater later on during the summer, it is announced.

"Careless America" Exhibited Free.

Under the auspices of Chief of Police Long the Universal exhibited the safety first picture, "Careless America," in the various Newark motion picture theaters. Hugo Fargo, special representative of the Universal, was in the city, and enlisted the aid of Mayor Gillen, who spoke at an invitation performance of the film Tuesday morning at Proctor's theater, 116 Market street.

Brighton Theater Reopened.

The Brighton theater, East Orange, after extensive alterations and remodeling, was opened to the public Saturday evening, June 1. Excellent initial business is reported at the new house.

Edna Goodrich Speaks for Red Cross.

Edna Goodrich, the Mutual star, appeared personally May 27 at the Hill theater, Springfield and South Orange avenues, Newark, in connection with the showing of her picture, "American Maid." Miss Goodrich appeared in her Red Cross uniform, and incidentally was the indirect cause of materially adding to the total collected for the Second Red Cross Fund.

Ex-Captain Stucky in Film.

Former police captain, but now a film star, William H. Stucky appears in Vitagraph's "Over the Top," on exhibition June 5 and 6 at the City theater, Seventh and Orange streets, Newark. Leo O. Mumford is the managing director of the showhouse.

New Company at East Rutherford.

The Milton Amusement Company has been incorporated at East Rutherford, and papers for same were filed June 5. The concern is capitalized at $10,000. The incorporators are J. I. Stene, of Passaic, and S. A. Goldberg and Irving Goldberg, of New York.

Rochester Trade Letter

By L. B. Skeffington, 61 Main Street, East Rochester, N. Y.

Joe Stoffel Writes Good Song.

ROCHESTER, N. Y.—Joe Stoffel, live wire manager of the Plymouth theater, has written a song that has received much humorous praise. It is entitled "The Nickel You Waste for Carfare Will Never Buy a Thrift Stamp." Joe is endeavoring to educate the people of his section of the city to patronize neighborhood business instead of going downtown.

Woman Asks Operator's Permit.

The first local application by a woman for a permit to work as an apprentice motion picture operator has been filed by Mrs. Laurine Staley. The Staleys now run the Rose Garden theater, and Mrs. Staley is preparing herself for the practical end of the game. A six months' apprenticeship is necessary before an applicant may take the examination for an operator's license.

Paul Fennyvessey Honored.

Paul Fennyvessey, manager of the Strand theater, and a son of Albert A. Fenneyvessey, president and general manager of the Theaters Operating Company, controlling several Rochester theaters, has been accepted by the Government to direct Liberty theaters, and is now assigned to a camp in Texas.

Theaters Make Big Sunaay W. S. S. Drive

Six of Baltimore's Leading Houses Give Shows on Sabbath Entirly for War Saving Stamps and Get Almost a Half Million.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—What is considered one of the biggest drives ever made in Baltimore by the local theatrical enterprises in the interests of patriotism was held on Sunday night, June 2. Seven theaters were allowed to open, and excellent shows were presented in each for the benefit of the W. S. S. The amount of the sales were $410,000, of which $320,000 was taken up in admissions, while $90,000 was obtained by canvassing for extra subscriptions in the audiences. The Maryland and Auditorium, Frederick C. Schanberger, manager; Academy of Music, Harry A. Henkel, manager; Ford's opera house, Charles E. Ford, manager; Garden and New, Charles E. Whitehurst, president, and L. A. DeHoff and Milton Krogman, managers; Nixon's Victoria, Abe Seligman, manager, were open.

The stage hands, as well as the musicians and ushers, tendered their services for the occasion.

Community Recognizes Good Work.

A unique gift was presented to L. A. De Hoff, the manager of the New theater, recently, which was entirely unexpected. For some time Mr. De Hoff has been arranging to showing of moving pictures at the Maryland Penetentiary for the inmates. He has been doing this work just for the pleasure of knowing he was helping the prisoners spend a pleasant hour during their confinement. One night a short time ago, Mr. De Hoff was summoned from his office to a box seat by one of the city officials and told to wait a few moments, that he had something to communicate to him. Mr. De Hoff sat in the first row of box seats. Suddenly, to his great surprise, the footlights flashed up, and out walked another city official on the stage and began a speech. Mr. De Hoff realized that something was being put over on him. The voice on the stage said, "As Mr. De Hoff, the efficient manager of this theater, has done so much in furnishing the moving pictures for the inmates of the penetentiary they wish to show their appreciation by presenting him with a token of remembrance." The audience wildly applauded when a beautifuly hand painted copy of the American's Creed was shown, and Mr. De Hoff then had to make a speech.

More Benefits for Red Cross.

Williamsport, Md.—On Wednesday, May 22, W. O. Bowser, the popular proprietor of the Princess theater in this city, donated the entire receipts of the day to the Red Cross.

Salisbury, Md.—A big meeting in the interests of the Red Cross was held in the Arcade theater here on the night of Saturday, May 25, through the courtesy of W. G. Pond, and a good sum was realized.

Aberdeen, Md.—A rousing meeting in the interests of the Red Cross was held at the Opera House in this city by J. H. McPherson, the manager, on Tuesday, May 21.

C. B. Councilman Promoted.

C. B. Councilman is now manager of the Grand theater in Highlandtown, Md. He has been operator at that theater for the past three years, and knows the house and its patrons. He succeeds Charles S. Anderson.

Minor Privileges May Be Cheaper.

The new schedule of minor privilege tax charges that went into effect in January, 1917, may now be greatly reduced. It is understood that the Board of Estimates is now in favor of working out an entire new minor privilege charge schedule. The tendency, it is rumored, is to lower the existing prices, to put some on the free list, and to grant some that are now prohibited under the existing law. It is also probable that a very much more liberal policy will be adopted in handling minor privileges. Now is the time for the Maryland Exhibitor's League to get busy. They are paying for electric signs.

Frank Pierce to Represent Goldwyn.

The Goldwyn Distributing Corporation will be represented in the Baltimore territory by Frank Price, Jr., who became associated with that company on Monday, June 3. Mr. Price is very pleasant and courteous, and the writer feels certain that he will prove a big asset to the salesforces of Goldwyn.

Newsboys See Gerard Picture.

Real American hate was shown for Kaiserism on Monday night, June 3, when the newsboys in care of the social department of the Baltimore Sun were invited to the Academy of Music as the guests of Harry A. Henkel. and about 800 attended. The subject was Gerard's "My Four Years in Germany."

Manager Seligman's New Sign.

At Nixon's Victoria theater, 415 East Baltimore street, something new in the way of signs has been originated by Abe Seligman, the manager. They are a take off on the old cross road signs, but they read, "Stop—Look—Laugh." According to Mr. Seligman they have been stopping, looking, and laughing.

C. S. Anderson Leaves Baltimore.

Manager Charles S. Anderson, pioneer film man of Baltimore, is to leave the Monumental City. Mr. Anderson is well liked, and has a host of friends throughout the Baltimore territory. For the past five years he has been associated with the Grand theater. On Monday, June 3, Mr. Anderson took over the affairs of the Palace theater at Newport News, Va., and will act as manager.

Theaters Aid Red Cross Drive.

Three of Baltimore's moving picture theaters and two out-of-town theaters in the state of Maryland held patriotic meetings on Sunday, May 19, in the interests of the Red Cross drive.

Charles Nolte, manager of the Linwood theater, Baltimore, arranged a fine program for the Red Cross entertainment, the feature being "The Spirit of the Red Cross."

L. Gorman, manager of the Pimlico theater, Baltimore, arranged a Red Cross meeting.

Isaac Berman, proprietor of Berman's theater, Baltimore, was on the job with patriotic moving pictures and a fine musical program for a Red Cross benefit.

MORE ROCHESTER, N. Y., ITEMS.

Five Stars Honor the Victoria.

The Victoria theater has flung its service flag to the breeze. There are no less than five stars on the flag. The men who have left the Victoria to serve Uncle Sam in his fighting forces are Lieutenant P. Harry Farren, brother of Manager Jack Farren, Aviation Corps, Camp Dick, Dallas, Tex; Corporal Al Florack, Jr., formerly an operator, now at Camp Dix, N. J.; Private Russell Fishbaugh, Camp Wadsworth, S. C.; Private Henry Gardner, Camp Dix; Private Morris Spies, formerly a drummer in the Vic orchestra, Camp Dix.

A. H. Westfall Made Manager.

A. H. Westfall has been appointed manager in the Rochester territory for the Educational Film Corporation of America. He reports that his features are receiving a hearty reception from the better class of theaters. The Piccadilly theater here has signed up for first run, which fact alone should be a big help to Mr. Westfall in getting some good bookings hereabouts.

Week's Filmdom Doings in Capital City

Joseph M. Cummings Chosen to Head Mutual's Washington, D. C., Branch—Other Items of Live Interest to the Motion Picture Trade.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The Mutual Film Corporation has a new manager for its Washington office following the separation of Victor Abbey from that position. The new occupant of the managerial chair is no stranger to the film business, and is almost a native production, hailing, as he does, from Washington's prettiest suburb, Baltimore. His name is Joseph M. Cummings, and he broke into the film business in Dallas as the Texas representative of the General Film during the anti-trust controversy. When his work there was concluded he joined the Mutual Film, and went to Canada as general manager in the Dominion.

After about a two years' absence from the United States he went to Kansas City for the Triangle Film Company. He retained this connection until last September, when he went with the General Film as a district manager. This position took him all over the country, and he kept it until last April, when, tiring of being away from home all of the time, he returned to the Mutual, and now he's her

Mr. Cummings was installed in his new position by D. A. Poucher, from the home office, who was on the job as ad interim manager. Mr. Poucher returned to New York last week.

Is Distributing "Mothers of Liberty."

The distribution of the new release, "Mothers of Liberty," in the District of Columbia, Delaware, Maryland, Virginia, and North Carolina is to be handled by Fritz Hoffman for Harry M. Crandall. Mr. Crandall has just concluded the purchase of the state rights privileges for the states named from the Monopol Film Company.

Dipple is House Manager at Meader's.

Charles Dipple has been named as house manager of Meader's theater, Washington, D. C., one of the Crandall string. Mr. Dipple was formerly an usher at the Apollo theater, another of the Crandall houses.

A. C. Eckhardt Back Again.

A. C. Eckhardt, formerly employed at the K-E-S-E exchange in Washington, D. C., who went to Chicago for the same concern when the local office was closed, returns to Washington to enter the employ of the Super Film Attractions, Inc.

Two Mutual Film Boys Join Navy.

Some day the Washington, D. C., correspondent of the Moving Picture World hopes to be able to have printed in these columns a complete roll of honor with the names of all the film men who have joined the colors. Washington is well represented on the battlefields of France, and the film center here is proud of its boys in khaki and blue.

Tardy mention must be made, therefore, of the enlistment of Eugene Dyer and George Leibold in the Naval Reserve. Both were with the Mutual Film Company, the former as shipping clerk in this city, the latter as booker, first in Baltimore, and then in Washington. Mr. Dyer is now stationed at the Washington Navy Yard; Mr. Leibold is at the training station at Newport News, Va.

Sam Flax Comfortable for Present.

Manager Sam Flax, of the Washington, D. C., Metro Film Service, is getting straightened out in his new quarters in the Costello building, at Sixth and G streets. Mr. Flax has only one complaint now—that even these quarters may only prove to be temporary.

The entrance to the exchange is from the Sixth street side. The first of the offices is occupied by Mr. Flax, and the other two which follow, house the members of his office force. Beyond is the large film and poster room with nearly a thousand feet of floor space. The exchange is in a fairly good location, but before it can be made to comply with the proposed new fire regulations it would have to undergo considerable additional improvement. There is no fireproof vault there. It may be, therefore, that Mr. Flax will have to go through the moving task again at the conclusion of his temporary lease.

"Tillie's Punctured Romance" Again.

Sidney B. Lust, of the Super Films Attractions, Inc., Washington, D. C., is bringing back "Tillie's Punctured Romance." Through the Community Motion Picture Bureau he has obtained booking for 200 booking days. The film is to be shown at all army camps, cantonments and forts between Washington and Louisiana.

New Operators Cause of Trouble.

Washington, D. C., exchange managers are having a great deal of trouble with shipments of films. Most of the difficulty arises from the fact that a great many of the exhibitors have new operators who do not seem to know that a great deal of damage can be done by their failing to follow closely shipping directions that go with the reels. Many instances have come to the attention ofthe writer recently where films were intended to be routed between towns but were returned to Washington by operators or others handling the shipments, with the result that the theater for which the film was intended for showing the following day remained dark. Some times the films returned are not even sent to the right exchange.

Washington's exchange managers have asked that the exhibitors instruct their employes as to the necessity of following shipping instructions. This failure to do so has resulted in some of the offices losing good business, and they have no redress in the matter.

Summer Dress Helps Theaters.

The male employes of the Strand and Garden theaters, Washington, D. C., look both cool and neat in their white duck suits, which were donned with the coming of the hot wave last week. The girl ushers are also dressing in appropriate summer costume. With slip covers over the orchestra chairs and additional electric fans, these theaters have become doubly inviting.

North Carolina Trade Letter

By D. M. Bain, Wilmington, N. C.

Wilmington Expecting Big Business.

WILMINGTON, DEL.—The selection of Wilmington as one of the largest of the shipbuilding plants to be permanently engaged in construction of both steel and concrete ships during the war and afterward, has caused a boom in the industrial life of the city which is due to reach the theaters and result in big business once the plants now being constructed by the Government are completed. With a present population of thirty thousand, Wilmington is looking for a doubling of population within twelve months, and the Howard-Wells Amusement Company, operating the five theaters in the city, are preparing in advance to handle the newcomers.

Alterations are being made to the different theaters, including the Victoria, where twenty thousand dollars is being spent. This house will open in the early fall with Keith vaudeville, high-class feature pictures replacing the present tab shows at the Royal about the same time.

An option was secured upon the only other available Front street site for a theater and was later closed, so that this corporation may at any time erect another theater to add to their change should business warrant it. The Howard-Wells organization, pioneers in the motion picture field in the South, have grown from a small ten show thirteen years ago to the proprietorship of five theaters in Wilmington and one in Charlotte at the present time, besides numerous allied interests in the vaudeville field.

S. S. Stevenson Plans New Home.

S. S. Stevenson, manager of the Princess theater, Henderson, N. C., is building a new house, which will be known as the Liberty theater, with a capacity of over 300. The Liberty will also have a balcony and will be given over entirely to pictures, using regular feature service.

The Princess, which Mr. Stevenson has managed for five years, is being enlarged and will have a seating capacity of 400. It will be a combination theater and airdome. The back walls will be made so as to be raised level with the eaves of the house and open into a large court planted with grass. Patrons may either occupy seats in the theater or comfortable chairs and benches placed on the lawn. The new Liberty will be open about June 15.

Henry Randall Answers Call.

Henry Randall, for the past two years representative of Famous Players' interests through the Wilmington, N. C., territory, is making his farewell trip and will don khaki. Randall is one of the most popular film salesmen who ever traveled this territory, having covered North and South Carolina for Mutual for a period of three years before going with Paramount Washington exchange two years ago.

C. B. Rohder Leaves Howard-Wells.

Carl B. Rohder, for the past three years manager of screen and program advertising for the Howard-Wells theaters, Wilmington, N. C., severs his connection with this company on June 1. Mr. Rohrer was forced to seek a rest on account of ill health, and will later consider several attractive propositions which have been tendered to him. Mr. Rohder has made a long study of the screen advertising business and has achieved success in the theaters he has handled which will stand for a long time as a world record.

Jolliffe Will Guide Durham House.

J. M. Jolliffe has assumed managership of the Orpheum theater at Durham, N. C., succeeding Grover Daniels, who resigned to accept a similar position in Atlanta, Ga. Mr. Jolliffe is an experienced showman, having been managers of the Elks' Auditorium at Bluefield, Va., and more recently assistant to Ollie Savin, general manager of the Piedmont Amusement Enterprises at Winston-Salem, N. C.

H. R. Mason to Take Rest Cure.

The many friends of Harry R. Mason, for many years connected actively with film interests in the South, but for the past five years owner and proprietor of the Acme and Rex theaters at Goldsboro, N. C., will regret very much to know that he has found it necessary to seek a more congenial climate and, after recuperating in the mountains, will look over several theatrical propositions in another territory. The local theaters are under the management of Mr. Mason's partner, R. L. Phillips.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Edgar Wolf at the Victoria's Helm.

PHILADELPHIA, PA.—Edgar Wolf, one of the most popular managers of Philadelphia, has been appointed the new manager of the Victoria theater, having previously established a splendid record for himself at the Crosskeys and the

Globe vaudeville theaters. Mr. Wolf is chiefly noted for his high moral standards and believe in always catering to the demands of the finer element for entertainment. In the same manner that he has exercised his judgment in securing the best that vaudeville afforded, it will be his intention to follow out the same principle in obtaining photoplays for the Victoria, thereby continuing the same policy for which this house is noted.

Arthur Forbes Now Heads the Stanley.

Arthur Forbes, who has won considerable merit as the manager of the Victoria theater, has been made manager of the Stanley theater, one of the finest photoplay houses in this country and will endeavor to render the same efficient service to the patrons of the Stanley that has made the Victoria so popular with the photoplay lovers in Philadelphia.

Dolly Sisters Help Sailors.

William D. Parry, social secretary of the Y. M. C. A. corps, who is in charge of the entertainment for the sailors and marines at League Island Navy Yard, secured the services of the Dolly Sisters on the occasion of their last visit here when they voluntarily offered to entertain the boys at the Navy Yard on last Friday afternoon. The famous dancers were accompanied by their mother and a party composed of Frank W. Buhler, general manager of the Stanley theaters; Abe L. Einstein, publicity director of the Stanley; Robert Lynch, manager of the Metro; Mrs. Irine Solomon and F. V. Armato.

What Notable Films Are Doing.

"Joan of Plattsburg," a story of timely interest, attracted great crowds at the Stanley last week upon the occasion of the first presentation on Monday, June 3, when Mabel Normand again displayed her versatile talent as a capable screen actress.

"My Four Years in Germany," after enjoying three weeks of capacity business, terminated its engagement at the Forest theater on Saturday, June 8. During the showing soldiers and sailors were admitted free by the manager, Eugene Perry.

R. Berger, manager of the local George Kleine exchange, has booked "The Unbeliever" at the Hippodrome theater in Allentown, Pa., and the Victoria, in Wilmington, Del., for a week's engagement at both places.

Dr. Walter Stuempfig, of the Germantown theater, has installed a massive organ which has materially added to the interest of the photoplay attractions as the box office will testify.

Edward Kruppa Buys Exchange.

Edward Kruppa, of the Monarch, has bought out the American Photoplay exchange and acquired its entire stock of films, including "The Warrior" and "The Lust of the Ages."

New Theaters and Changes.

The Iris theater, seating over 1,000, at 3142 to 3154 Kensington avenue, was conveyed last week by Frederick P. Kennedy to Ellen Reed for a price not disclosed. It occupies a lot 80x115, and is assessed at $45,000.

Arthur Graver has been appointed the new manager of the Ridge avenue theater and succeeds Ben Shindler, who has recently joined the sales force of the Select exchange.

Negotiations are now pending whereby Gabriel Michels will take possession of two Philadelphia theaters, the Bellevue at Front and Susquehanna and the Eddystone at Lyna and Eddystone, to be reopened about June 1.

Under the name of Paramount, a new theater recently opened at Arnot, Pa. The house contains 350 seats and is considered a cosy and up-to-date place, whic his under the capable management of H. H. Roberts.

Mrs. W. Dunn, of the Washington Palace, has greatly improved the quality of pictures being shown there. The patriotic Metro feature, "Draft 258," will be shown June 6.

Great Need in Sharon for Sunday Shows

Petitions Are Being Circulated by Citizens Who Have No Place to Go on Sundays —Exhibitors Would Like to Provide It For Them.

By E. J. McCurty, 455 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—There has been considerable discussion among league members and other exhibitors of late in the Pittsburgh, Pa., district regarding Sunday shows. There are two towns in western Pennsylvania at the present time which have Sunday movies, Erie and Farrell. Erie is the only large town in the territory where Sunday pictures have become a part of the regular amusement life of the city. There is no music permitted with the pictures there, however. Farrell is a small industrial town, but the theaters have been permitted to run on Sunday because of the liberal views of the council and magistrate. There is an unusually large foreign population there.

The latest recruit to the "Sunday" idea is Sharon, Pa., a town close to Farrell, but much larger in population. Petitions are now being circulated by many citizens, and they are taking advantage of the time that the workers put in the mills there during the week, and showing that they have no place to go for amusement on Sunday, although it is the only day that most of them can avail themselves of the opportunity for amusement. It is supposed that the petitioners will receive active and hostile opposition from the Ministerial Association of the valley.

There are some exhibitors in the territory who are not in favor of Sunday shows strange as this may seem. One of the largest exhibitors in Pittsburgh some time ago, in a discussion of the "Sunday" proposition, declared himself opposed to the idea simply on the ground that he felt that he should have a rest day for himself despite that extra income which might be derived from the extra day's showing. There seems to be divided sentiment on the part of exhibitors over the territory, and from what I can gather, the sentiment is largely based on this argument of the Pittsburgh exhibitor, where theater men are opposed to opening on the first day of the week. There is, however, a large sentiment for Sunday shows on the part of the public in many towns, and exhibitors feel in many instances that the desire for amusement on the part of the public should be met by the theaters on Sunday as it is in so many other territories.

New House at North Clairton.

M. A. Scarletto & Co. is opening a new house at North Clairton, Pa., which will have a seating capacity of about 350, and the indications are that the house will prosper, as the location is exceptionally good from an industrial standpoint. Mr. Scarletto, who is manager of the new house, has been connected with the Verdi theater in Pittsburgh for a number of years.

F. E. Osborne and E. Phillips in Khaki.

F. E. Osborne, of the Independent Display Company in the Film building, and "Eddie" Phillips, who formerly shipped for Pathe, but has had charge of the Triangle department for some time, have gone to camp. Phillips has gone to Columbus Barracks, while Osborne has gone to Camp Humphries at Acotink, Va. Both have the best wishes of the local film men.

Buffalo Trade Letter

By Joseph A. McGuire, 152 N. Elmwood Ave., Buffalo, N. Y.

Mae Marsh Sells Many Thrift Stamps.

BUFFALO, N. Y.—Mae Marsh, Goldwyn star, appeared in person in Buffalo on Saturday, June 1, to aid the War Savings Stamps cause. At the afternoon performance of Shea's Hippodrome she appeared on the stage and, amid enthusiasm, auctioned twenty-four of her autographed photographs. When the bidding had subsided and the figures were totaled, it was found that the appearance of the star had netted more than $6,000 in sales of war stamps.

The evening appearance of Miss Marsh was the signal for more spirited bidding, and several thousand dollars worth more of the stamps were sold. The audience urged Miss Marsh to make a speech. She said she was glad to appear for such a worthy purpose.

Mr. Perrin of the New York office of the Goldwyn; George A. Hickey, the company's Buffalo manager, and Harold B. Franklin, manager of Shea's Hippodrome, aided Miss Marsh in the war stamp campaign. A bouquet of flowers, presented by Mr. Hickey, was autioned by Miss Marsh at the Hippodrome for $1,000. The star had the pleasure of seeing her picture, "A Face in the Dark," at that theater.

Miss Marsh said she was delighted with the reception that Buffalo gave her. She remarked that if every city in her itinerary gave her the same greeting, she would feel well repaid for her work. Miss Marsh was accompanied by her sister, Margaret, also of the Goldwyn staff.

Bruce Fowler, manager of the Olympic theater, and Charles Bowe, manager of the Lyric, Buffalo, are among the Thrift Stamp workers in Buffalo. They furnished the combined orchestras of these houses for a Thrift Stamp meeting at Lafayette square on Saturday. Leo Latz was the leader. Vaudeville acts from these theaters and the Academy were another attraction.

C. R. Rogers Gets Merited Promotion.

Charles R. Rogers, for the past year manager of the Select exchange, Buffalo, has been appointed manager of the Boston branch of that company. Mr. Rogers' successor in Buffalo is Sherman S. Webster, former road representative of the company in this territory.

"Boston is one of the big offices of the Select, and Mr. Rogers' promotion is well deserved," said Mr. Webster. "The company has picked a good man for the position." Mr. Rogers laid out the Select's Buffalo exchange, which was opened a few months ago. Nearly every visitor to the branch commented on the fact that the place was always kept as neat "as the proverbial pin." Any praise along this line was well merited by Mr. Rogers, who, no matter how great the rush, was a sticker for having the exchange in "apple pie order." Mr. Webster has always been known as a tenacious campaigner for Select Pictures. Besides hitting "the high spots," or, in other words, the big cities, he has covered by auto nearly every hamlet and junction in New York State where pictures are shown. At one time he was in the film business for himself in Buffalo, and later was with the Universal in Cleveland. He has been with the Select Pictures Corporation since it went into business. He is favorably known by every exhibitor from Toledo, O., to Hudson, N. Y.

Interesting Buffalo Bits.

Max Lewis, owner of the Frontier moving picture theater, Buffalo, is putting on vaudeville two night a week.

The Academy, a popular priced vaudeville and moving picture house, Buffalo, is now playing summer stock with pictures.

Fred Flarity, former manager of the General, Buffalo, has been called to Washington for special war service.

The Amusu moving picture theater, Arcade, N. Y., has lost its operator on account of the draft.

Glen Houghey, owner of the Glen theater, Watkins, N. Y., has been drafted.

Sales Manager Rogers, of the General, was a Buffalo caller.

Another visitor was Art Lee, special representative of the Gaumont.

H. Petrosky has taken over the Popular theater on Broadway, Buffalo.

No Electricity Even for Advertising Toy

Theater in Toronto Wanted to Use Mechanical Dog to Advertise Chaplin Film, But Dominion Power Controller Forbids.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO, ONT.—An instance of the far-reaching effect of the special regulations enforced in Ontario by the Dominion Power Controller was seen when Manager Clarence Robson of the Strand theater, Toronto, desired to make use of a moving object in a special lobby display for Chaplin's "A Dog's Life." A back-street scene was arranged, and it was intended to use a mechanical dog in the set. The theater was forbidden to do so because it was ruled electricity would be used for advertising purposes. According to the special regulations, no juice can be used for ornamental or advertising purposes on any theater front or in any window except on Saturday evenings.

In this connection, Manager Fegan of the Eclipse theater, Parliament street, has the laugh on the authorities because makes use of an arc rectifier in the lobby of his theater. This gives an illumination that is attractive as well as effective This stunt has not been prohibited.

Theater Invites Aid of Teachers.

The Allen theater, Toronto, has mailed special invitations, in the form of letters, to every school teacher in Toronto to attend the regular Saturday morning performances for children either as a guardian for children whom they may bring to the theater or to look after children already at the theater. In each letter was enclosed a complimentary ticket for two adults. The co-operation of the teachers in the move for "selected pictures for children" was invited in the letters and a request was made for the opinion of the teachers regarding pictures shown.

Every teacher in the city is on a regular mailing list of the theater and letters are sent to them at frequent intervals.

Organizations Indorse Scout Film.

President Clair Hague of the Canadian Universal Film Company, Toronto, announces that he has secured the indorsement for the special serial, "Boy Scouts to the Rescue," from a number of Canadian organizations. After a special screening of the series at Ottawa, the Canadian General Council of Boy Scouts gave its official support to the picture. Others who have endorsed the subject include the Ontario Council of Boy Scouts, Dominion Council of Girl Guides and the League of Honor. The picture has also had a special screening in Toronto.

Y. M. C. A. Backs Fox Standard Films.

The Princess theater at Brownsburg, Que., has arranged for the presentation of a number of Fox Standard pictures under Y. M. C. A. auspices. This arrangement was made following the success of the presentation of "The Daughter of the Gods" as a benefit for the Canadian Red Cross Society. The plan is largely due to the initiative of the executive of the Dominion Cartridge Company, which employs a considerable number of local residents.

Two Montreal Managers Fined.

The proprietors of seven moving picture theaters in Montreal, Que., have been summoned to court for alleged infraction of the law regarding the admission of unaccompanied children under sixteen years of age. This action against the exhibitors was taken as a result of a campaign of annoyance instituted by Archbishop Bruchesi toward the civic authorities. The Archbishop adopted various methods to bring about the prosecution of the exhibitors on this account and a letter by him to the civic administration commission resulted in the arrests.

The accused were brought before Recorder Semple, and the representatives of two houses, the Majestic theater, Frontenac street, and the Dominion theater, were immediately found guilty and sentenced to $25 and costs or one month in jail. It is interesting to note that the two proprietors of each of these theaters were both fined for the same offence. In other words, there were two convictions over each alleged case.

The managers of the North Star theater, Villerai and Hubert streets; the Napoleon theater, Ontario street east; the Maisonneuve theater, Ontario street east; the Alhambra theater, St. Catherine street east, and the Lord Nelson, all pleaded not guilty and their cases were remanded.

Goldman Assisting at the Holman.

Harry Pomeroy, manager of the Holman theater, Montreal, recently acquired by the Canadian Universal interests, has secured the services of Sam Goldman as assistant manager.

"Lunch-Hour" Shows at the Rialto.

Manager Stuart of the Rialto theater, Toronto, launched a new policy, starting with the week of June 3, when he arranged for special noon-hour shows lasting exactly one hour each. These were presented between 12 and 1 P. M., and from 1 P. M. to 2 P. M. Chaplin's "A Dog's Life" and other short subjects were presented during the week. The special shows were called "Business Men's Lunch Hour Performances."

Manager Stuart has also decided to operate his theater from 9.30 A. M. to 11 P. M. daily. This is the second downtown theater in Toronto to open in the mornings. Stuart has also fallen in line with special performances for children, the first of which was given on Saturday morning, June 8, for a ten-cent admission.

Grand, at Kitchener, Becomes Allen.

The name of the Grand opera house, Kitchener, Ontario, recently purchased by Jules and J. J. Allen, of Toronto, has been changed to the Allen theater. It has been decided to charge 15c. and 20c. prices for the two evening performances and 10c. and 15c. prices for the daily matinee. Programmes are being changed twice weekly.

Recent Allen Acquisition Brightens.

The Regent theater, one of the finest picture theaters in Ottawa, was re-opened on Monday, May 27, after having been closed for a remodelling and redecoration. The Regent was recently acquired by Jules and J. J. Allen, of Toronto, who now own sixteen theaters in eastern and western Canada. J. Moxley remains as manager of the theater.

Announcement is made that the Allens have acquired control of the Coliseum theater, a 500-seat theater in the Beaches district of Toronto. They now have three large and small theaters in Toronto, and a fourth theater, to seat 1,000 people, is being built for them on Bloor street west.

Raoul Rickner Becomes Birdman.

The third employe of the Specialty Film Import, Ltd., Pathe distributors in Canada, has joined the Royal Air Force. This man is Raoul Rickner, for three years with the Montreal office of the company.

Interesting Theater Items.

Loew's theater, Hamilton, Ont., obtained a great line-up of people every day for the first week's run of "'A Dog's Life" in Hamilton by offering orchestra seats free to the first fifty people in line at the box office when the doors were opened at 12:30.

Ross Humble, manager of the Family theater, Walkerville, Ont., is now overseas with the Canadian Army, serving as a corporal with the 64th Battery. During his absence the Family theater is being managed by his mother, Mrs. Humble.

William Dineen, of the Strand theater, Toronto, has disposed of his interest in the Idle Hour, a small house at Queen street east and Parliament street. Dineen had the theater for three months, during which time he made many changes in it.

The Montreal branch of the Famous Players Film Service now occupies a fine new suite of offices at 437 Bleury street One of the features is a well-equipped projection room.

Andrew Keenan, of Montreal, formerly with Pathe and Mutual, has joined the staff of the Vitagraph in Montreal.

The Vermont theater, Toronto, has adopted the odd-cent admission price. General admission to this theater is now 11 cents, according to an announcement.

Exhibitor Gerbitig Back.

Proprietor M. Gerbitig, of the Blue Bell theater, Parliament street, Toronto, and one of the pioneer exhibitors of the city, returned recently from a five months' stay in California. During his absence the Blue Bell was managed by Mrs. Gerbitig. This exhibitor started in the theater business in Toronto eleven years ago, when he opened the Queen's Palace on College street, after which he operated the Savoy theater at Queen and McCaul streets.

Cleveland Trade Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Elyria Dispute Settled.

ELYRIA, OHIO.—At a recent meeting of the Elyria Theaters Company, the concern which operates all the theaters in Elyria, Ohio, the stockholders, who have been in a dispute for several months, agreed to bury the hatchet. So the dove of peace is now flying over the American, Strand, Dreamland, Bannon and Rialto theaters.

The battle between a faction led by Melton Phelos and another led by Owen Bannon was fought out in the courts about three months ago and resulted in the Bannon faction winning.

At the meeting recently, two new directors were elected to replace Frank Stetson and County Clerk Williams, who disposed of their interests to John Pekras and L. T. Fay, who are the new directors.

Fay also was elected secretary of the company, and it was announced all differences between the directors had been adjusted and that the best photoplays obtainable will be presented in the theaters. The directors now are Henry Wurst, John Pekras, L. T. Fay, Owen Bannon, Melton Phelos, Chris Neufer and Charles Chisolm.

Collected $11,711 for Red Cross.

The Electrical League of Cleveland has announced that the total amount of money collected from theaters of the city during the Victory Chest-Red Cross campaign was $11,711.

Chairman Baxter of the committee in charge of the theater collections wishes to thank the exhibitors for their hearty co-operation and the way they supported the campaign.

Rita Jolivet Stirs Cleveland.

The coming of Rita Jolivet to Cleveland proved an event of unusual importance for photoplay fans and she drew a great amount of publicity.

Miss Jolivet came June 2 and appeared for four days at the Stillman theater in connection with her picture, "Lest We Forget." In addition, she was the guest at several patriotic meetings, her husband, the Count Giuseppe de Cippico, accompanying her.

"I certainly loved this enthusiastic reception," she said.

One of the features of the event was the act of the Baker Electric Automobile Company in presenting a machine camouflaged, which she used during her stay. It attracted lots of attention and gave the picture valuable publicity.

Cincinnati Trade Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

"The Remaking" for Benefit Show.

CINCINNATI, OHIO.—After considerable delay, due in part to the desire of the authorities in charge to secure the best possible time and location for the picture, the initial showing of the Camp Sherman cantonment picture, "The Re-Making of a Nation," has been duly scheduled for the Grand theater, following the second week of "Cleopatra." It was stated some weeks ago that the camp picture, which bids fair to be one of the real successes of the season in Cincinnati, on account of the interest of local people in seeing their boys in training, was to be shown at the Olympic, but the opportunity to secure the Grand was given to the promotors, and was promptly seized.

The net proceeds of the picture, which has already been shown at nearly every other city in Ohio, will go to form an emergency fund for Ohio soldiers and their dependents. The engagement is for two weeks, Manager Libson having offered to interrupt the arrangements made for other features for that length of time, and as numerous patriotic societies will aid in pushing the sales of seats, an attendance of large proportions will certainly be made before the engagement is terminated.

Airdomes Do Well During Hot Spell.

All of the Cincinnati, O., airdomes got into their stride during the period of extremely hot weather which featured the last week in May, and handled big business. Temperatures around 90 degrees prevailed during all of the week mentioned, and while, as a rule, the airdomes had not been expecting warm nights, suitable for their business, before June, they took advantages of the break in their favor with promptness and dispatch. An unexpected factor against them, however, proved to be the extra hour of daylight gained by the new time schedule on which the country is working. As it is not now really dark until after eight o'clock, the outdoor exhibition of pictures is therefore not practicable until a correspondingly late hour, and this has hampered the airdomes considerably. In spite of this, the way people flocked to the cool outdoor exhibitions promises big business for the summer, and the lost hour of darkness will probably be made up by running the shows later.

Western Ohio Items.

Wapakoneta, O.—The Shannon Amusement Co., organized by Harry Shannon and others, with a capital stock of $5,000, will operate a moving-picture theater here.

Canton, O.—The Odean Amusement Co. has been incorporated by A. H. Abrams, A. L. Abrams, I. O. McKinnery, and others, and will operate the Odeon theater. The Abrams Company, organized at the same time, with a capital stock of $25,000, by the same interests, will control the Odeon company and probably others, the plans of the men interested being to operate a string of theaters.

Are You

Preparing your copy for the Eighth Annual Convention Number? Just four weeks away.

Another Shift in Minneapolis Exchanges

Two More Managers Are Holding New Jobs—Pearson Leaves Universal for First National and Coen Leaves Metro for Universal.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Two more exchange managers have shifted their activities in Minneapolis, thus keeping up the splendid record of eight changes established during May.

E. R. Pearson has secured a financial interest in the First National Exhibitors' Circuit exchange in Minneapolis and asked Carl Laemmle to relieve him of his duties as manager of the Universal exchange. Joe Brandt, assistant treasurer of the Universal, arrived in Minneapolis June 1 and completed arrangements for taking the Universal management off of Mr. Pearson's hands and turning the executive office over to Louis H. Coen, who for the past eight months has been manager of the Minneapolis Metro exchange.

The First National exchange will continue to transact its business out of the Minneapolis Universal exchange, but Mr. Pearson will devote his entire time to furthering the business of the First National. He will spend some of his time at the Milwaukee First National branch and will visit exhibitors throughout the territory occasionally, something he has not previously had time to do owing to his many important duties.

Mr. Coen has resigned his managerial position at the Metro and will assume charge of the Universal exchange on Monday, June 10. Mr. Coen is well known to exhibitors throughout the territory, having been affiliated with local film exchanges for about three years. Mr. Coen was twice previously with the local Universal exchange. He has also acted as salesman for Paramount and Metro. No successor to Mr. Coen has been selected by the Metro organization as yet, but it is expected that the new manager will come here from Canada. The personnel of the Universal exchange will remain as Mr. Pearson has selected and developed it.

Business Jottings from Twin Cities.

Manager Charles G. Branham, of the Strand theater, has had so many requests for a return showing of "The Unbeliever," that he has booked the film for showing its eighth, ninth and tenth days. Recently Mr. Branham played "The Unbeliever" a week to a consistent capacity business.

Arthur Tyson, formerly assistant manager of the Minneapolis Strand, has joined the Minneapolis Fox exchange as a salesman.

James V. Bryson, who controls the territorial rights to "Come Through," and "20,000 Leagues Under the Sea" will leave Minneapolis June 23 for an automobile trip to Boston where he and William Koenig, manager of the Minneapolis Bijou theater, will attend the National Moving Picture Exposition.

Manager Billy B. Watson, of the New Garden, Minneapolis, has booked for a second downtown Minneapolis run "The Heart of the Sunset," Rex Beach's Goldwyn. Mr. Watson has also booked Alice Brady's "The Spurs of Sybil" for showing four days beginning June 9.

"Over the Top," Vitagraph's big photoplay featuring Arthur Guy Empey, began a week's run at the Hippodrome theater, which the distributors subleased from Ruben & Finkelstein for the occasion on Sunday, June 2, to a good business. The feature was preceded by a big newspaper and billboard advertising campaign.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

"Hearts of World" in Indianapolis.

INDIANAPOLIS, IND.—D. W. Griffith's great "Hearts of the World" is to be exhibited for the week beginning June 16 at English's opera house, operated during the summer by Messrs. Barton and Olson.

The rights to show the picture in Indiana and Kentucky have been obtained by the Doll-Van Film Company, of Indianapolis and Chicago. This company is headed by Henry L. Dollman, of Indianapolis.

It is understood that a corps of mechanicians, operators, effect men, and musicians will come from New York to Indianapolis for the local engagement. In order to perfect the special arrangements necessary to properly present the picture English's will be dark for the next two weeks. The theater has just closed a very successful week with an exhibition of Sergeant Guy Empey's "Over the Top."

Arnold Brothers Take Kokomo House.

The Isis theater, a motion picture house in South Main street, has been sold to Arnold Brothers, of Kokomo, who for the last few years have been successfully operating the Grand theater here. The Isis for the last two or three years has been operated by the Alhambra Amusement Company, of Elwood and Kokomo, of which Ralph Mosiman was the local representative. It is understood that Mr. Mosiman will return to his former home in Elwood, where he and his brother, Hugh, will continue to operate a moving picture theater now controlled by them.

Arnold Brothers have announced that the policy of the Isis, which has built up a reputation as a moving picture theater of the highest class, will be continued.

Illinois Trade Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Companies—Theater Changes.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued certificate of incorporation to the A. and B. Theater and Amusement Company, Chicago; capital, $2,500; incorporators, John T. Boyle, Ellen C. Boyle, and William M. Lynch.

Nauvoo, Ill.—The Nauvoo airdome has been sold to Simon Diekman, who will operate a moving picture show.

Champaign, Ill.—George Applegate has sold the Varsity theater to G. R. Parker, of Urbana.

Keithsburg, Ill.—The Gem theater was reopened after being closed for two weeks.

Peoria, Ill.—Fire at the Princess theater on South Adams street damaged that house, making it necessary to close it for ten days for redecoration. The fire was noticed while the show was in progress, but Secretary Henry Weisbruch, of the Seaver Amusement Company got the crowd out without difficulty. The Chaplin feature, "A Dog's Life," was booked in the Princess, but was transferred to the Hippodrome.

St. Charles, Ill.—T. W. Bryant is now in control of the Idle Hour theater, the firm of Bryant & Cremer, which operated the Idle Hour and Strand theaters, having been dissolved.

Roseville, Ill.—E. C. Smith has opened his new moving picture theater, the Idle Hour.

Plans Great Theater in East St. Louis.

East St. Louis, Ill.—Title to a site 150x200 feet at the southwest corner of Collinsville and Illinois avenues has been taken by Josehp Erber and Phil Cohn, proprietors of several southern Illinois moving picture houses. The building now on the property will be remodeled so as to provide for a steel and concrete vaudeville and moving picture theater seating 2,500 persons. The project represents an investment of $225,000. Plans for theater have been drawn by C. W. and George Rapp, of Chicago. The promotors operate Erber's theater in East St. Louis, the Washington and Lyric in Belleville and other, and, in addition, contemplate establishing others in other Illinois towns.

What Has Happened in Texas Filmdom

Pictures that Pleased in Dallas Last Week—Some Interesting Changes Among People in the Trade—Exhibitor Commends Texas Editors.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—Perhaps the most pleasing moving picture offered Dallas patrons during the week ending June 1, was the Hart-Paramount "Selfish Yates." Local newspaper critics hesitated not to call it the best release the "gun man" has been seen in in many a week. The two "kiddies" were particularly appealing to most of the local reviewers.

Dallas releases for the week beginning June 2 included the first "Selexart" shown here, in "Carmen of the Klondike," at Nevill's Washington theater. Manager Bissinger put the picture on for a week's run, and first day's indications were for a good business. Hulsey's Old Mill began the week with a return engagement of the Metro "Revelation," with Nazimova, for three days, and ended up with the Select "De Luxe Annie," with Norma Talmadge, a picture many local people had been waiting for. Hayakawa, in the Paramount, "The White Man's Law," with the Pathe news features, including the official French issues on Americans in Picardy, started the Queen off, and a revival of "The Coward," with Chas. Ra and Frank Keenan took the latter part of the week. The Hippodrome ran "The Spreading Evil" the week through.

J. W. Hill, Jr., New Pathe Manager.

District Manager C. W. Wessling, of Pathe, before leaving Dallas after a stay of some ten days, announced appointment of a new local staff and a complete rejuvenation of the Dallas branch. The new manager is J. W. Hill, Jr., with L. D. Brown named as assistant manager. Mr. Hill is a native Texan and has been in the "game" as an independent distributor for several years. P. E. Clinckett, formerly of the San Francisco office, and with a record declared to be enviable, has been made Dallas auditor.

Pathe Worker With Red Cross.

Miss Willie Sterett, for the last several years assistant cashier at the local Pathe branch, resigned her place May 15, to go into Red Cross work. Miss Sterett has already sailed for "over there," where she is entering the canteen service of the great war-time organization.

Cliff Reid Quits Mutual.

Cliff Reid has resigned as Dallas manager for the Mutual, going with W. G. Underwood of the Matinee Film Company, interested in the United Theaters project. District Manager Stephens of the Mutual, came up from New Orleans to check Mr. Reid out

H. G. Morrow, formerly with F. N. E. A., but now with the United, has been transferred from Dallas to New Orleans and Atlanta territory.

James Kelly Back From Border.

"Jimmy"—or more properly James—Kelly, the Paralta specialist with the General, is back at headquarters from a trip into lower Rio Grande border territory. James—or "Jimmy"—reports some business and is chockfull of optimism as usual.

Sam Schwartz Not an Editor.

Sam Schwartz says he isn't an editor, and particularly not a Mexican editor, but he's "for" the latter contingent just the same. Mr. Schwartz is proprietor of the Aztec theater, Eagle Pass, Tex., and he was in Dallas just about the time a party of thirty Mexican editors landed at Laredo, preparatory to making a tour of the United States, studying war-time conditions. They are all pro-Ally in their sentiments, it is said. "It's a good thing," said Mr. Schwartz. "They're bright, brainy, up-to-date fellows, and they'll learn that the United States is friendly toward Mexico—wants to help her to the fullest of its power in the sister republic's present difficulties. I venture to say that their trip will do a world of good toward restoring the confidence that should exist between the two countries." The Eagle Pass man says things are rocking along nicely.

The Owens Back With Contracts.

Harry Owen, manager Lynch Enterprises branch, with Mrs. Owen, has returned from a week's automobile trip through southwest Texas territory—declared to have been both enjoyable and profitable. Mr. Owen reports several very satisfactory new accounts opened and some personal acquaintances made that were thoroughly enjoyable.

Harry Musser, in charge of short subjects at the Paramount-Artcraft office, accompanied Mr. and Mrs. Owen—his last trip before joining up with Uncle Sam. Mr. Musser, with F. A. Little, also of the Lynch staff, have both reported at Camp Travis for army training.

Quanah Man Quits Films.

T. K. Hawkins is now operating the theater formerly conducted at Quanah by W. W. Fernell. Mr. Fernell has sold out his interests and gone into the oil business at Bartlesville, Okla. He had many friends in the trade who wish him success in his new venture.

Rockport, Tex.—C. F. Hoffman and Mrs. Merritt have sold the opera house to H. L. McKee and C. L. Camble, who are now running it.

Deming, N. M.—The Majestic Theater Company chartered, with a capital stock of $50,000, by W. W. Wilcox and William Menhennet, of Deming, and C. Fred Brackett, of Mesa, Ariz.

Gulf States Trade Letter

By N. E. Thatcher, 2801 Canal St., New Orleans, La.

Liberty Theater Opens June 15.

NEW ORLEANS, LA.—The date of the formal opening of the Liberty theater has been fixed for June 15, and it is probable that there will be no change in the present arrangements. The dedication of the new theater is expected to take on the proportions of a public ceremony from the fact that dedicatory exercises will include the unveiling of a great statue of Liberty enlightening the world, which will surmount the theater, and further that the entire proceeds of the opening date will be given to the Red Cross. The feature production is to be Guy Empey's "Over the Top." Manager Ernst Boehringer, of the Boehringer Amusement Company, builders of the Liberty, has recently been under medical care at a local hospital, and for the past few days has been in Texas in the hope of regaining strength for the strenuous work of opening the magnificent new photoplay house.

Al. G. Dunning Wins Promotion.

Al. G. Dunning, who for two or three years has been with the New Orleans branch of the Mutual Film Corporation, was appointed branch manager on Monday, May 27, and he has become well settled in his new position. Al. is one of the best known film salesmen in the New Orleans territory, and he has been receiving congratulations of his friends ever since his good fortune. S. T. Stephens, former branch manager, has been rewarded for good work by being appointed Southern superintendent, and he will retain his headquarters in this city.

New Company in Plaquemine.

Plaquemine, La.—The charter of the Liberty Theater, Inc., has been filed with the clerk of court. The company is incorporated for $25,000, the shares being divided into 2,500 at $10 each, and the charter was signed by upwards of a thousand stockholders. The officers are Victor J. Kurzweg, president; William J. Oubre, vice-president, and Henry J. Levy, secretary and treasurer. The board of directors consists of V. J. Kurzweg, Henry J. Levy, William J. Oubre, Ned B. Schwing, A. H. Gay, H. N. Sherburne, S. P. Schwing, W. A. Holloway, Henry Nadler, E. J. Gay, C. K. Schwing, Eugene Holloway, Joseph J. Templet, Mark Arnold, Sam Polizzotto, Jules A. Carville, W. C. Miller, Sidney Levert, Charles W. Row, W. C. Myhand, and Dan D. Holliday.

Karl A. Bugbee Drops United.

Karl A. Bugbee, one of the best known film men in the South, has severed his connection with the United Pictures Corporation, Inc., New Orleans, and will turn his activities in other directions. The exhibitors of this section are using great caution in entering into any of the organizations that propose to revolutionize the film business, and Mr. Bugbee decided to seek other fields.

Iowa Trade Letter

By J. L. Shipley, 615 Locust St., Des Moines, Iowa.

W. L. Myers Leaves Palace Theater.

DES MOINES, IA.—One of the biggest surprises of the week in Iowa film circles is the announcement that W. L. Myers, for the past several years manager of the Palace theater in Waterloo, has tendered his resignation to take effect this month. Mr. Myers, through his splendid showmanship and unusual advertising ability, has won a place of almost national prominence. He is relinquishing the management of the Palace in Waterloo because of a desire to enjoy a vacation to which he feels entitled aft many months on the job.

Charles McGuire, formerly manager of the Palace in Vinton, will succeed Mr. Myers as manager of the Waterloo Palace, while George Smith, formerly of the Palace in Cedar Rapids, becomes manager of the Vinton theater. A. J. Diebold, of Cedar Rapids, will do booking for all three towns.

M. J. Frisch Back in Des Moines.

M. J. Frisch, formerly assistant manager of the local Pathe office, and later connected with the Pathe in Oklahoma City as officer manager, has returned to Des Moines, and is now associated with Manager H. E. Friedman, of the local Laemmle interests here. Mr. Frisch states he is very glad to return to Iowa, and his many friends will be glad to see him.

Iowa Business Brevities.

A. Kahn, Iowa representative for Select, pulled a stunt recently that entitled him to the business that rewarded his efforts. Missing his train on a jump from Waterloo to Reinbeck he borrowed a motorcycle from one of the attaches of the Palace theater there, and made the round trip in an hour and a half, bringing back a contract for five pictures. Mr. Kahn threatens to use a motorcycle for the rest of the summer to make the smaller towns.

The Palace in Des Moines is establishing the record for week runs. Not only did Nazimova in "Revelation" pack the theater for seven days, but "Lest We Forget," with a big Memorial Day attendance, held up over the week to nice business.

D. C. Burgum, manager of the Garden theater, Des Moines, has left for an Eastern trip, stopping at Chicago, Cincinnati, and Cleveland en route to Pittsburgh, his former home. Mr. Burgum will be gone about two weeks.

The A. H. Blank Enterprises, Des Moines, have had to purchase additional prints of "Tarzan of the Apes" to take care of the number of bookings which have been coming in on this subject. "Tarzan" has proven one of the most consistent money-makers in this part of the country, and several prints are booked well into the fall.

F. R. Martin Now a Soldier.

F. R. Martin, well known Iowa road man for several film concerns, has enlisted in the Quartermasters Department, and is stationed at Camp Dodge.

Wisconsin Trade Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Henry Boyle Dies in Florida.

FOND DU LAC, WIS.—Henry Boyle, sixty-seven years old, who was responsible for the building of the Henry Boyle theater, died at Miami, Fla. He was a millionaire.

New Theaters and Changes.

La Crosse, Wis.—Mr. and Mrs. Henry Liesenfeld, who formerly operated the Dome theater on the north side, have reentered the local photoplay field by taking over the Star theater and reopening it as the Rex. Improvements and the installation of new projection apparatus make it a practically new theater. The musical programs will be in charge of Franz von Loew.

Spring Valley, Wis.—H. L. Boch, a former exhibitor here, but more recently of Glenwood City, has purchased picture shows at Black River Falls and at Alma Center, which he will operate. He will make his headquarters at Black River Falls.

Milwaukee, Wis.—The Davidson theater found it profitable to hold over "My Four Years in Germany" for a second week.

Superior, Wis.—All Superior theaters united the night of May 20, donating one-half the receipts to the Red Cross.

Sheboygan, Wis.—The funeral of Jack Clark, who operated a number of moving picture theaters in various parts of Wisconsin, and who died at Muskegon, Mich., was held here.

Iron River, Wis.—The building formerly occupied by the Farmers' Co-operative Store has been remodeled, and will be occupied by a moving picture theater operated by E. Daniels.

Hurley, Wis.—M. E. Keegan, of Maple Lake, Minn., who purchased the Garrick theater from Carl Becker, overhauled the house prior to its reopening about June 1.

Black Creek, Wis.—A moving picture theater has been opened in the Auditorium by F. N. Blick, who will operate it Friday nights.

Beaver Dam, Wis.—Charles Staehle is now in control of both the Odeon and Davison theaters, having taken a lease on the latter house. The photoplay policy will remain at the Odeon, while the Davison will be used for road shows, as well as for feature pictures.

Waupaca, Wis.—The remodeled Lyric theater has been reopened under the management of Charles Cohen. The seating capacity will be doubled.

Washburn, Wis.—A moving picture show under canvas will be operated here.

Marinette, Wis.—Manager Aelick, of the Strand theater, was host to the members of the senior class of the high school at a performance of "Tom Sawyer."

KANSAS CITY ITEMS.

New Theaters and Changes.

Marceline, Mo.—The airdome will be remodeled and opened some time soon.

St. Charles, Mo.—The Lyric theater and the airdome are under new management. John Moore will be in charge of the airdome, and D. W. Bass will continue to run the Lyric as a picture house.

Joplin, Mo.—J. Taylor, formerly in the moving picture business in Oklahoma, has reopened the Star theater at Joplin, Mo., under the name of the Liberty.

Kansas City, Mo.—W. A. Andlauer, proprietor of the Bonadventure and St. John theaters, recently sold the St. John to Mr. L. M. Lashell, formerly connected with the Kansas City Star. The St. John theater is located at 3608-10 St. John street.

Airdomes Go Well Near Mother Theaters

In Kansas City Separate Sky-Roof Shows Are at a Disadvantage, but Exhibitors Who Can Run Two Shows Together Find Them Profitable.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The hour more of daylight plan has been a problem to the Kansas City exhibitors which they are solving in various ways. Those who have been maintaining airdomes have in some instances decided to abandon them and continue the performances at the regular theater. Other exhibitors whose airdomes are conveniently located with respect to their winter houses have decided to try out the plan of giving the first performance indoors and a later one commencing about 9:15 at the open air theater.

W. G. Bailey, proprietor of the Alamo at Hunter and Main streets, is an example of the latter group. Mr. Bailey's airdome is just next door to the regular picture house, the screen being placed on the outside wall of the Alamo. Patrons coming in toward the close of the indoor performance are given extra tickets which will admit them to the adjoining airdome for the outdoor entertainment. In case of unfavorable weather the patrons are furnished with rainchecks and the performance continues at the Alamo. Mr. Bailey opened his airdome the evening of Memorial Day, and the plan has worked out very well so far, improving as the patrons become accustomed to the new system.

Mr. Scott, of the Apollo theater at 33rd and Troost avenue, intends to try out a similar plan, though his open air theater is located two blocks away, and it will be necessary to employ a double shift of assistants.

Kansas City Universal Notes.

E. E. Reynolds, formerly with the Mutual Film Corporation, is now filling the position of sales manager of the Jewel productions in the Universal office.

Frank S. Cass, who has been with the Universal office in Kansas City for the past four years, has been promoted to sales manager of the special productions department.

C. A. "Red" Jones has accepted a position as manager of the short subjects department.

Geo. W. Himton has been added to the sales force of the Universal Film and Supply Company.

While here, Joe Brant, assistant treasurer of the Universal Film Mfg. Co., decided to make the Wichita office, of which O. K. Major is manager, a branch of the Kansas City exchange, the action to take effect July 1. The Wichita office has formerly been a branch of the Oklahoma City exchange.

H. W. Talbot, formerly manager of the Universal office of Kansas City, and now connected with the Paramount at Dallas, Tex., was in Kansas City recently on business.

J. T. McGowan, general auditor for the Universal Film and Supply Co., New York, was in Kansas City recently installing a new system in the office here. A similar system will be installed in the offices of each of the seventy-three exchanges of the Universal Company.

Lends "Unbeliever" for Recruiting.

The Kansas City office of the Geo. Kleine productions, of which C. C. Vaughan is manager, donated "The Unbeliever" to the Marine Corps for a free showing, which was put on at the Grand Avenue Temple, Sunday, June 2. The film was put on for recruiting purposes.

Madame Guerin Stirs Audience.

Madame Guerin, wife of the French jurist, who is in Kansas City for a week or ten days in the interests of the Red Cross and other war charities, spoke on France in war time at the Gillham theater, Saturday night, June 1. Madame Guerin, who wore the French uniform, was enthusiastically received by the audience, and when at the close of her talk sixteen young ladies passed quickly through the aisles the well-filled contribution plates testified to the deep impression her pathetically vivid sketch had made. Mr. Rhoades, the proprietor of the Gillham, has placed his theater at the disposal of all Red Cross benefits, and the entire proceeds for one evening during the war fund week were donated to the cause.

"Pershing's Crusaders" in Kansas City.

"Pershing's Crusaders," now running at the Garden theater for a limited engagement, drew an unusually large crowd on its opening night. Every available seat was occupied, and about two hundred fifty spectators who had not made reservations were turned away. It was an enthusiastic audience which cheered wildly as the American troops marched across the Rhine, the many troops from nearby training camps adding their share.

The advertising of the film was done in a novel way. One feature of this was inserting notices in the pay envelopes of all employees of mills, packing houses, and mercantile establishments. Announcement was also made from pulpits and schools.

E. McAvoy Becomes Salesman.

E. McAvoy, who has been with the Mutual for some time as a booker, has left to take the position of salesman for the southern Kansas and Missouri territory, formerly held by E. E. Reynolds, now of the Universal. Mr. McAvoy will be succeeded as booker by Mr. Roder Wild.

Exhibitors Seen in Kansas City.

The Kansas City exchanges are enjoying visits from many out of town exhibitors as the weather grows warmer. Among these were:

J. H. Kamm, Coffeyville, Kan.
J. G. Tindale, Baxter Springs, Kan.
W. H. Ingran, Fairfax, Okla.
John E. Feeney, Okmulgee, Okla.
C. C. Johnson, Great Bend, Kan.
E. T. Burgan, Beloit, Kan.
S. A. Davidson, Cherryvale, Kan.
H. Roy Payne, Spring Hill, Kan.
J. R. Burferdt, Rex theater, Arkansas City, Kan.

E. R. Munson, of the Belmont theater, and J. P. Barkwell, of the Royal, Eldorado, Kan.

Theater Notes from Middle West.

Cunningham, Kan.—Mr. Ludwig is now manager of the picture show at this place.

Colony, Kan.—Preston Bowen, owner and manager of the Crescent theater, has closed the theater and joined the army.

Newton, Kan.—The old Pearl theater here is being remodeled. Mr. Hardin is the new proprietor.

Wichita, Kan.—Work of wrecking buildings at 308 and 310 East Douglas avenue will begin immediately. The new Wichita theater, to cost about $80,000, will be erected on the site.

Corning, Kan.—A recent fire destroyed the Starlight theater. W. M. Ward, proprietor. The loss runs into thousands, and there was no insurance.

Wichita, Kan.—The Palace block on West Douglas, owned by Charles and Harry Lawrence, is being remodeled. E. B. Holmes, of Newton, will move his moving picture concern from Newton to the Palace block. The Lyric theater, which has been in that building, is moved to its new home at Twenty-first and Lawrence.

Milford, Ia.—G. H. Williams has purchased the Royal show at this place.

Hopkinton, Ia.—The new Belnap theater has been opened for business.

Start Co-operative Booking in Bay City

Some Leading Exhibitors Open Office on Golden Gate Avenue—Want a Member in Each Town—Officers Chosen for Company.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—In order to take advantage of the plan of collective booking some of the leading exhibitors in the San Francisco territory have organized the Pacific Coast Exhibitors, and offices have been opened with the Liberty Film exchange at 168-170 Golden Gate avenue, recently launched by Nat A. Magner. It is the plan of this organization to have one member in each town, or in the case of San Francisco, one in each district. The membership already includes Louis R. Greenfield, of the Mission and Fillmore street districts, San Francisco; C. W. Midgley, of Oakland and Alameda; James Beatty, of San Jose and Fresno; Charles Godard, Sacramento; Joe Cohen, of Honolulu, and Peter Hanlon, of Vallejo. The officers are Charles Godard, president; C. W. Midgley, secretary, and James Beatty, treasurer. The reviewing committee is composed of C. W. Midgley and James Beatty. Owners of houses in some of the smaller towns of northern and central California are expected to affiliate with the organization at an early date.

Apollo Theater Reopened.

The old Empire theater, on Market street, near Sixth, recently taken over by Aaron Goldberg and associates, has been refitted in handsome style and reopened as the Apollo theater. The entire front of the house has been changed and presents a very handsome appearance in a new shade of gray. The interior has been redecorated and the theater transformed into a very cozy house at a cost of several thousand dollars. It is near the Strand theater and in the very center of the amusement district of the city. The seating capacity is 400 and the projection equipment consists of Simplex machines. The price of admission is 10 cents at all times.

Goldwyn Head Pays a Visit.

Samuel Goldfish, president of the Goldwyn Pictures Corporation, recently visited the San Francisco office of this concern and spent a short time inspecting some of the fine theaters that have been erected here since his last visit, and is investigating conditions. He has since left for home, going by way of Denver. Upon the departure of Mr. Goldfish for the east local manager, G. C. Parsons, left for Los Angeles on a brief trip.

Chaplin Film to Return to Strand.

After having been shown at the Strand theater for three weeks in succession, the Chaplin success, "A Dog's Life," has been taken off to make way for other attractions. It will be brought back in June, however, for another week's run.

Casino Drops Pictures for Ten Weeks.

The Casino theater has dropped moving pictures for a period of ten weeks to make way for the Will King musical comedy company, which has brought its engagement at the Savoy theater to a close. All of the pictures booked for the Casino will be shown at the Hippodrome during this special engagement.

Incandescent Outfits Prove Popular.

Especially in the smaller communities, incandescent outfits are meeting good success. George Metcalfe reports having sold equipment of this kind to L. S. Murphy, Guerneville, Cal.; the Antelope Valley Land Company, Topaz, Cal., and to the United States Government for use on Goat Island.

Managers Out Meeting Exhibitors.

The managers of several San Francisco film exchanges have been making road trips of late to meet exhibitors and to learn of country conditions from first hand. H. H. Hicks, of the Select Pictures Corporation, has completed a trip through the valley; Floyd St. John, of the local World branch, has also made a valley trip with one of his road men, and Louis Reichert, of the Metro, has visited exhibitors in Sacramento and Stockton. Myron H. Lewis, manager of the San Francisco office of the Progressive Motion Picture Company, has been covering the Sacramento Valley, while J. Goldberg, of the local Bluebird office, has also been out visiting exhibitors. Meyer J. Cohen, of the George Kleine System, returned recently from Fresno, where he started an engagement of "The Unbeliever" at the Liberty theater.

Progressive Motion Pictures Notes.

Herman Wobber, manager of the Progressive Motion Picture Company, San Francisco, is expected home shortly from a conference of Famous Players' managers at New York.

Robert C. Poor has been added to the local selling staff and is rapidly becoming conversant with the business.

The Famous Players-Lasky recently published a large advertisement giving the names and addresses of thirty-one local theaters where Paramount and Artcraft pictures may be seen.

Lasky Company to Visit Wawona.

A Lasky company will visit Wawona near the Yosemite valley, early in June to film "The Source," a lumber story featuring Wallace Reid, supported by Ann Little. The production will be made under the direction of George Melford, and other members of the company will be James Cruze, Theodore Roberts, Charlie Ogle, Guy Oliver, Raymond Hatton and James Mason. The camera work will be done by Paul Perry. The location is in the Sierra Nevada mountains, almost due east of San Francisco, where specimens of Sequoia, the largest trees in the world are to be found.

Jesse Goldberg Visits Coast.

Jesse Goldberg, of the Metro, arrived in San Francisco recently in the interests of the film production, "My Own United States," featuring Arnold Daly.

Found Fotoplayer Far from Home.

The American Photoplayer Company has received word from W. B. Crooks, of the Orpheum theater, Benecia, Cal., that he has landed safely at Ellis Island, New York, after a trip to the Atlantic by way of the Panama Canal. He states that he was surprised to find a Fotoplayer installed in the Sailors' theater there, the gift of Mrs. Edith Kingdon Gould, and advises that he has been asked to remain there as the permanent player.

San Francisco Briefs.

A special Memorial Day musical program, free to the public, was offered by the management of the Tivoli opera house, a feature of this being two mammoth pipe organs playing the same numbers at the same time in perfect synchronism by Gordon Bretland and Edward House.

During the recent showing of "M'liss," at the Imperial theater, a special attraction was offered in the appearance of Miss Roberta Hewson, a counterpart of Mary Pickford, who wore on the stage the same costume worn by the screen star during the filming of this story.

The California theater now has six stars in its service flag, and another former employe is now with the United States Shipping Board.

Vivian Preston, formerly of this city, is touring New Mexico with the Evans & Sontag film, "The Folly of a Life of Crime," controlled by George Chamberlain, of the Independent Film exchange.

D. Santry, a cartoonist of South Africa, was a recent visitor here and has since left for New York to take up work with some of the news weeklies.

Northern California Notes.

Petaluma, Cal.—E. B. Deakin and Clyde Van Deveere, who recently purchased the M. & M. theater, have secured property on West street and plan to erect a moving picture house at an estimated cost of $40,000.

Corning, Cal.—F. D. Gogers, who conducts the new Corning theater, has purchased the Maywood opera house from Alex. Case.

Niles, Cal.—The Niles theater has been purchased by Thomas Spees.

Jackson, Cal.—John Ratto, who conducts houses here and at Plymouth and Sutter, has closed the one at the latter place and will show pictures but two days a week in the other two.

Portland, Ore. Trade Letter

By Abraham Nelson, 601 Journal Building, Portland, Ore.

Village Theaters Close for Summer.

PORTLAND, ORE.—Travelling film men returning from interior portions of the state bewail the fact that the sentiment among many small exhibitors is to close for the summer time. Among the towns that have definitely reported to exchanges that they will not continue to operate during the hot months are the Burns, Riddle and Myrtle Creek, Oregon. While these accounts are small, exchanges take their closing as an indication of conditions throughout the territory except Portland.

Metropolitan exhibitors are looking forward to a big season this summer in asmuch as the war activities started in the Rose City will not be abated during the summer months; in fact, the influx of labor is expected to be greater than ever.

Said J. J. Parker, president of the Majestic Amusement Company, conducting the Majestic theater. "I am lookng forward to one of the best summers in the history of the amusement business in Portland. Accordingly, the Majestic theater is going to follow the plan of booking the best pictures available during the summer months as it has done during the season just closing; there will be no cheap pictures to 'tide over' the summer, so to speak. The business conditions here are such that I do not think this procedure necessary."

Ralph Ruffner Goes to Butte.

Ralph Ruffner, popular publicist and successful manager of the Columbia theater, plans to change his place of residence to Butte, Montana, in about 10 days from this writing. He will change places with Mr. Jensen, of Jensen and Von Herberg, who will come to Portland to live. C. W. Rohrhand, known from the Atlantic to the Pacific as one of the best commercial artists in the country, will handle publicity for the Liberty and Columbia theaters.

Ideal Theater Has a Fire.

The Ideal theater, H. C. Wirple, manager, suffered the loss of one reel of film recently when it ignited in a projector. Prompt action by Manager Wirple, who was standing near the booth, saved the machine from damage. No panic resulted.

Jack Tillman with General.

Jack Tillman is booking for General and Paralta. Until recently Jack has been conducting a restaurant in Vancouver, Wash., making a sale about the time H. G. Mapes resigned as booker. This is the fifth time he has gone to work for General. The Portland office now has a most live organization in the persons of George Ekre, manager, Bill Matthews, road man, and Tillman, booker.

Three Stars on Liberty's Flag.

The Liberty theater has placed another star on its service flag. Henry Monet, or-

ganist, is the latest to enlist in the army. Within the last month or so, the Liberty has lost its assistant organist and door man to Uncle Sam's forces. The new Wurlitzer at the Liberty is scheduled to play for the first time on June 9.

More Pictures in Spruce Camps.

The photodrama is becoming a more popular form of entertainment in the government spruce camps of Oregon and Washington, where United States soldiers in the thousands are at work getting out spruce for airplanes. W. A. Stone, of the Service Film Company, is placing projectors equipped with Mazda lights and electric storage batteries in the camps and the Loyal Legion of Loggers, an organization among the lumber men, are boosting for good pictures in the camps.

Theater Changes and Notes.

Camas, Wash.—T. S. Woolson, owner of the Opera House here, is installing equipment in the new theater at Yashougal, Wash., and expects to open soon. The theater is in a new building and will seat about 400.

The Gresham theater, Portland, formerly operated by L. L. Hyatt, has been reopened by Mrs. Mamie Boyle and will hereafter be called the Bluebird theater. Mr. Hyatt has gone to Brighton, Oregon, a lumber center, to put in a new theater.

McMinnville, Ore.—Dr. H. E. Morris, owner of the Star theater, has purchased the Palace theater at Amity and the Arcade theater at Dayton, Ore., and will operate them on a circuit. Dr. Morris took over the Star here about a year and a half ago and has had excellent success in the show business.

Mrs. Lee Kreigh, formerly an exhibitor in Indianapolis, Ind., has been a visitor in Portland seeking a theater location in the Pacific Northwest. Mrs. Kreigh expects to enter the show game again soon either in Portland or Seattle.

Gold Hill.—H. D. Herron is reported to have taken over the Comus theater.

The Oaks Park opened May 18 and is showing three reels of pictures each afternoon and evening in connection with a vaudeville show.

Among the Portland Exchanges.

Portland.—Hobart H. Brownell is back in the territory again as representative for Vitagraph. He will make his headquarters in Portland.

Al Eden, en route east, stopped over in Portland just long enough to land a couple of big contracts.

Gus Metzger accompanied Carl Lammle to Seattle and remained there a few days to inspect the territory.

C. M. Hill, of Paramount, took one Sunday off recently to go fishing. His Apperson "Jackrabbit" got stuck in the mud and from Hill's sentiments he would much rather have spent his Sunday at the office.

Dobbs Goes to San Francisco.

Nye Dobbs, for the past year bookkeeper for the Mutual at Portland, has been promoted to auditor for the Pacific Coast, and has gone to San Francisco, where he will make his headquarters. Mr. Dobbs is very well known on Portland's film row, having been bookkeeper for General during the time of T. C. Malcolm. Miss Bertha Peterson, formerly stenographer in the bookkeeping department, succeeds Mr. Dobbs as Portland bookkeeper.

Fire at Heppner.

Advices have been received from Heppner, Ore., that a serious fire there destroyed the opera house and the residence of J. B. Sparks, manager. It is understood that the Star theater, also owned by Mr. Sparks, was not damaged. Mr. Suarks also owns the American theater at Condon.

With the Exchanges.

C. M. Hill, manager, and Harry Hunter, assistant manager at the Paramount-Artcraft exchange, left June 1 for San Francisco to attend the convention of Pacific Coast managers. Fortunately for Mr. Hill the Portland office has broken all business records for Portland exchanges, according to the opinion on film row.

Spokane Studio Starts Film Production

Florence Turner Takes First Scene for Washington Motion Picture Company in Picture of Old Country School—Gala Day Made for Opening.

By S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

SPOKANE, WASH.—A score of Spokane children, with Miss Florence Turner, on May 25 put on the first scene in the first film to be made by the Washington Motion Picture Corporation before a crowd of guests of the company in the new plant at Minnehaha.

The ceremonies were the first of three days of festivities to mark the formal opening of the new studios in which the Payroll Committee of the Spokane Ad Club, which was instrumental in bringing the industry to Spokane, entertained several hundred guests with ceremonies and dancing in the indoor studio and the studios outdoors.

H. C. Sampson was chairman of the day, and introduced T. S. Lane, president of the Chamber of Commerce, who welcomed the corporation to the activities of the Inland Empire, and assured the stockholders and screen stars of the hearty cooperation of people of Spokane and vicinity. Mayor C. M. Fassett extended the welcome of the city to the corporation.

General Manager C. J. Ward, of the company, declared that the splendid equipment and settings for the work has fulfilled his fondest hopes.

Lawrence Trimble, director of productions, said: "I have found here just the conditions that I have long sought for." Tyrone Power was warmly greeted by the guests, and he responded by expressing his deep appreciation of the interest of Spokane people in the moving picture industry, and particularly the welcome that had been extended to him and the other members of the company who have come here and are about to produce the first film plays.

Others who spoke were Wellington Playter, Miss Turner, Sarah Truax Albert, and Harry Hyde.

The guests were then entertained by watching the filming of the old country school with the Spokane children and Miss Turner.

Kempton Greene arrived in the midst of the festivities, and was introduced to the assemblage. Mr. Greene will take juvenile roles in the screen productions at Minnehaha park.

Tyrone Power, now leading man with the Washington Motion Picture Corporation, was featured May 30 and 31 only, at the Clemmer theater in "A Modern Lorelei."

Liberty Theater Releases Boy Ushers.

In order to release 14 boy ushers for farm work this summer the Liberty theater, Spokane, has decided to employ girls, and to make the substitution in the next four or five weeks. A natty serviceable costume is being designed now, and as soon as the manufacturers turn over the costumes the girls will be placed in the Liberty in place of the 14 boy ushers.

"The Liberty theater wants to help win the war," said Manager Sam Cone, "and I believe the best contribution we can make right now is 14 healthy, strong lads between the ages of 16 and 20 years.

The Liberty has booked the Pathe play, "The Yellow Ticket."

Seattle Trade Letter

By J. S. Anderson, East Seattle, Wash.

Plans to Use Theaters for War Chest Fund.

SEATTLE, WASH.—J. A. Koerpel, Seattle World manager, who is a member of the publicity committee for the second war fund drive in Seattle, has planned to make motion pictures play an important part in the drive, both in advertising it and in actually furnishing a means for collecting money. He had a short length film made of the subject of the war poster entitled "He Gave His All." This will be shown at all the theaters on Mercy Monday. Then on Saturday, May 25, he obtained the use of five theaters, the Palace Hip, Levy's Orpheum, the Clemmer, the Mission, and the Colonial, to give free shows in the morning for the children. The shows were free only in that there was no admission charge. The idea of this is "nothing to get in, but something to get out." Red Cross workers were stationed at the doors to collect a silver piece from each person going out. The films were all donated by the exchanges, and they were of the type to appeal to the youthful audiences, but mostly patriotic.

Carl Laemmle Visits Seattle.

Carl Laemmle, president of the Universal Film Manufacturing Company, spent a recent Sunday in Seattle. G. A. Metzger, manager of the Northwest territory, came up from Portland with Mr. Laemmle, and will take charge of the Seattle office for several weeks while John R. Meldrum, the Seattle manager, is out in the territory. Mr. Metzger is inaugurating a special sales campaign, with B. R. Latz and Beverly Griffith helping Mr. Meldrum to cover the territory. Mr. Griffith is a director at Universal City. He is trying to sound exhibitors on just the kind of pictures that their patrons want. This is in line with Universal's policy of finding out what the exhibitor wants and giving it to him.

C. F. Hill Making a Motor Car Trip.

C. F. Hill, Northwest manager for Goldwyn, is making a trip in his motor car as far south as Corvallis, Oregon, calling on all exhibitors along the line, whether they have booked Goldwyn pictures or not. In this way Mr. Hill expects to make many friends among the exhibitors and to get a first hand knowledge of conditions in that part of the territory.

Film Personals From Seattle.

B. R. Keller, who opened the Select exchange in Seattle, is now road representative out of the Seattle Foursquare office.

Mike Rosenberg, manager of the De Luxe Feature Film Company, announces that he has secured the Northwest rights to "song hits in motion pictures."

Notes from the Dakotas

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

New Theaters and Changes.

REDFIELD, S. D.—Hanson & Wentworth have purchased the Lyric theater from Roy Greenman.

Wahpeton, N. D.—W. L. Brown, of Underwood, N. D., who took a lease of the Wahpeton opera house, used "Tarzan of the Apes" as an opening attraction. He will change pictures three times a week, adding vaudeville the last two days, and upon occasion will book road shows.

Mayville, N. D.—Charles Tolan has purchased the Mayville theater from the Munroe Drug Company.

Rock Rapids, S. D.—The new theater which E. A. Hunt is having erected is expected to open about October 1.

LaMoure, N. D.—The Rex theater has been leased to L. A. Smith and Carl Christ.

Parker, S. D.—The Orpheum (formerly the Idle Hour) has been taken over by H. Wheeler, who will run it with Artcraft-Paramount programs, making four changes a week.

Dickinson, N. D.—Thomas Vallency owner of the Rialto, has taken over the Ray theater and will keep it closed until fall. Manager Davis, of the Ray, has enlisted in the United States army as an electrician.

Critical Reviews and Comments

Upon Current Productions

"STOLEN ORDERS"

William A. Brady's Screen Production of Stage Melodrama Excellent War Propaganda.

Reviewed by Edward Weitzel.

ENGLISH melodrama generally has the merit of being well made. "Stolen Orders" is no exception to the rule. Written by Cecil Raleigh and Henry Hamilton, and produced first on the London stage, the play was brought to New York and put on for a run at the Manhattan opera house by William A. Brady. An eight-part screen version has been prepared by Manager Brady, most of the stars of the World Film Corporation being included in the cast. The picture is excellent war propaganda. The Drury Lane production had English characters and scenes. In the screen version the personnel is American, and most of the action takes place in the United States.

The story never attempts to get above its class. Frankly melodramatic, it depends on the vigor of its action and the variety and "punch" of its incident to hold the spectator. It shows a striking phase of the German spy system in this country, has a United States naval officer for its hero and contains a number of scenes taken on board of a United States battleship.

"Stolen Orders" is a timely picture. It is an extensive and capably handled production and will thrill the hearts of all honest Americans. Minor faults will be readily overlooked for the sake of the soundness of its patriotism and the opportunity it gives to applaud the overthrow of a German plot to obtain secret information from the United States War Department.

There are several novel features to the plot of "Stolen Orders." The German spy system manages to get two Americans in its power and forces them to steal important information concerning naval movements that are sent to an American admiral. The wife of this admiral is one of the unwilling tools, and a man whose love for his sick child outweighs every other consideration, is the other. The incidents leading up to the moment when the young naval officer wrests the orders from the German diplomat and gives him a thrashing are pieced together in a workmanlike manner, and the sensations include an attempt to escape in a balloon and its pursuit by the hero in an airplane.

The cast contains the names of Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, George MacQuarrie, Walter D. Greene and Madge Evans. It is hardly necessary to assure screen patrons that the acting in the picture meets every demand.

"THE ELEVENTH COMMANDMENT."

Melodrama Full of Human Touches and Finely Directed by Ralph Ince.

Reviewed by Hanford C. Judson.

IT is the sympathetic light thrown into human hearts in passing rather than consistent glow on life from the plot that makes the new Advanced production, "The Eleventh Commandment," a noteworthy picture among the early summer releases. The story is melodrama, but, written and directed by Ralph Ince, it has been so artistically handled in the making that it is beyond cavil a beautiful picture.

The scenes surrounding one deeply poignant place in the story where the lights on the little heroine's birthday cake are permitted to go out on the dining room table while she is led away to prison prove its maker a master-hand, and reminds one of Belasco's work. She hadn't taken the money. It was her fiance who snatched it away from her against her struggling will, and she couldn't clear herself without convicting him. Lucille Lee Stewart plays this part with charming skill, and makes such incidents as this, and there is more than one or two of them in the picture, convincing and moving to a degree.

The details of direction and stagecraft, the supporting players, the gracefully arranged entrances and exits, lighting, furnishings and all consistently aim at a poetic and beautiful effect, and they attain it amply. The subtitles—not all of them, but a good many—are weaker than the picture, and this is the more noticeable, as the action has been so clearly pictured that many of them are not needed.

Walter Miller plays the villainous lover whose selfish lack of conscience causes all the trouble. Huntley Gordon has the role of faithful and unselfish hero who is true to the bitter end, and his playing does much to keep the character convincing. Grace Reals as the girl's mother has one scene that gives her all the chance she needs, and she fills the opportunity splendidly. It is, of course, when her daughter won't deny she took the stolen money. Carlton Macy plays a benevolent doctor who intrusted the funds to the girl, his stenographer, and he carries a rather hard part without losing its dignity for an instant. It is an offering whose beauty will be the cause of much favorable comment.

Stolen Orders (Brady).
The Eleventh Commandment (Advanced).
The Man Hunt (World).
Find the Woman (Vitagraph).
Smashing Through (Universal).
The Only Road (Metro).
Kidder & Ko (Pathe)
Social Quicksands (Metro).
Her Final Reckoning (Paramount).
Shackled (Paralta Plays).
The Model's Confession (Universal)
Madame Sphinx (Triangle).
The Claw (Select).
Hit-the-Trail-Holliday (Artcraft).
The Bondman (Fox).
A Fool There Was (Fox).
The Firefly of France (Paramount).
The Last Rebel (Triangle).
The Spoiled Girl (Edison).
The Purple Dress (General Film).
Tucson Jennie's Heart (General Film).

"THE MAN HUNT."

World Picture Features Ethel Clayton in Story That Is Different.

Reviewed by Robert C. McElravy.

THERE is no effort in this amusing five-reel subject based on a story by Fred Jackson to adhere to the probabilities. It owes its particular interest to the way in which the heroine throws ordinary procedure to the winds and sets out to marry a man she chooses for herself. It is a veritable case of "Woman proposes, and man disposes." In this instance the reluctant hero says he won't marry her, but the girl employs some men to abduct him, taking a minister along, and they go to a cabin in the woods. In the end she, of course, has her way.

Ethel Clayton is cast in the role of Betty Hammond, daughter of a mining and lumber king. After her father's death she goes abroad, and all sorts of titled individuals desire to marry her. This pursuit by the men of title was handled sketchily, and it would have added strength to the story to show that her coming to America was a positive flight from them. This might be accomplished by a well worded subtitle, and would help to justify her decision to choose an American man for herself. Ethel Clayton plays in good style, and carries off her role very attractively. Rockliffe Fellows, the American hero, and the lover of her childhood days, is also an excellent type. The work of the two principals does much to render convincing a plot so improbable that it requires considerable skill to get it over.

The number was directed by Travers Vale. Others in the cast are Henry Warwick, John Adrizonia, Herbert Barrington, Jack Drumier, Al. Hart, and John Dungan.

"FIND THE WOMAN."

Vitagraph Version of O. Henry Story Presents Alice Joyce in Pleasing Romance.

Reviewed by Edward Weitzel.

THE gifted author of the O. Henry stories must have been in a very romantic mood when he wrote "Find the Woman," which has been produced on the screen by the Vitagraph Company as a Blue Ribbon Feature. The picture is a love story, with Madeline Renard, of the French Opera Company of New Orleans, as its heroine. Alice Joyce plays the part, and makes it human and appealing. Modern realism has little in common with the method and personality of this refined and earnest actress; the gentleness and charm of the young opera singer who is the central character in "Find the Woman" fits her in every way. Tom Terriss directed the picture. His work is greatly to his credit. The New Orleans exteriors are well chosen, and there are glimpses of an old garden that are very beautiful.

Unless one knows New Orleans intimately it is difficult to realize that the scenes of the story are in the United States and the time is today. The entire atmosphere is French, and O. Henry has caught the style of the French romantic school. Mme. Tibault, the keeper of the cafe, who pastes a fortune in Government bonds over a crack in the wall, is a char-

acter that belongs to a land different from ours. The fortune was left her by an aunt, and intrusted to Monsieur Morin, an unworldly old gold worker, who invested in the bonds for madame, and then died without telling her their value. Madaline, who is to sing Marguerite in "Faust," has Morin make her a number of paste jewels to wear in the part. A pearl necklace that belonged to her mother gets mixed with the imitation jewels, and Morin is supposed to have used Madame Tibault's money to pay for the necklace, and given it to the opera singer. Madaline almost loses her lover through the mistake, after she gives up the pearls to shield the old goldsmith's name. The ending is a happy one.

Walter McGrail, Henry Houry, Jessie Stevens, Jean Paige, Arthur Donaldson, and Martin Faust complete the cast.

"SMASHING THROUGH."

Herbert Rawlinson Scores in Universal Subject, Abounding in Action.

Reviewed by Robert C. McElravy.

THE title of this five-reel Universal feature, "Smashing Through," is very apt, and gives a fine conception of the dashing qualities displayed by Herbert Rawlinson as the hero. The part is one that brings out his athletic powers to the best advantage. He is assisted in this offering by a capable cast, Sally Starr appearing as the girl, and Neal Hart, M. K. Wilson, Sam De Grasse, and Clarissa Selwynne having important roles.

The story, which was written by Walter Woods and directed by Elmer Clifton, is a first class Western yarn of the type in which action and suspense figure largely. Mr. Rawlinson appears as Tod Mason, a young prospector, whose rich claim is about to be jumped by a crooked lawyer and his friends. The lawyer, Earl Foster, is in love with the sister of Ralph Brandon, the girl heroine. Ralph Brandon is a weakling, and has been drawn into the crooked work by the lawyer.

During the course of the story Foster succeeds in entrapping the girl in a false marriage, and the hero makes a dash in an automobile and later on a motorcycle to overtake the train and rescue her. But perhaps an even more exciting feature of the yarn is the three-cornered fight between the would-be claim jumpers, the sheriff's posse, and the hero and the girl in a cabin.

The subject is one that will have wide appeal.

"THE ONLY ROAD."

Metro Pictures Release Features Viola Dana in Strong California Tale.

Reviewed by Robert C. McElravy.

THERE is an undeniable charm about this five-reel number, "The Only Road." It was written and adapted by George D. Baker and A. S. Le Vino, directed by Frank Reicher, and photographed by John Arnold. The plot ingredients are not altogether new, but they have been put together in a very convincing manner despite the fact that an averted hanging and a forced marriage are included. For all-around story interest this subject should not be overlooked.

Viola Dana is cast in the role of Nita, a seller of vegetables in a sleepy old town of Southern California. She is just the type for such a part, being rather diminutive and girlish, but at the same time able to look out for herself, as she is frequently called upon to do in this number. Edith Chapman makes a strong bid for the acting honors in the part of Clara Hawkins. It has been some time since the writer has seen any actress throw more sincerity into a role than she accomplishes in certain scenes here. Casson Ferguson as the hero and Fred Huntley and Monte Blue as the villain and his son also do good work.

The plot revolves about the parentage of the girl. She is presumed to be th daughter of a half crazy old peon, but her fair complexion and blue eyes belie this. Ramon Lupo, the villainous lawyer, who is retained by Clara Hawkins, knows the secret of the girl's birth, and the facts are brought out after some very dramatic happenings. The subject as a whole is full of interest, and beautifully pictured.

"KIDDER & KO."

Pathe Play Features Bryant Washburn and Gertrude Selby in Pleasing Yarn.

Reviewed by Robert C. McElravy.

THIS five-reel Pathe Play, produced by Diando from a play written by John W. Grey, makes good light entertainment. The action is breezy and full of humorous touches. The plot is not exceedingly novel in any respect, but the continuity is swift and the characterizations good. It is the sort of an offering that will amuse the average audience very successfully.

Bryant Washburn plays the role of Cuthbert Kidder, son of a wealthy dealer in dried fish. The young man is one of the type designated as too strong to work, but he plays excellent pool. In fact he wins a championship at this much to his father's disgust. The old gentleman gives Cuthbert fifty dollars, and tells him to come back when he has earned one thousand dollars by honest toil.

Cuthbert goes West, and in a certain city comes to financial grief. He is finally knocked unconscious by some crooks, and picked up by Julie Knight and her wealthy father. They take him home, and there are some amusing scenes during Cuthbert's convalescence. He pretends to have invented a patent can, and finally induces a young inventor to help him make good on the story. They produce a "Keyless, Kutless Kan," and make a fortune. Cuthbert wins the girl, and then brings his father to terms.

Bryant Washburn and Gertrude Selby are both pleasing as the lovers. Others in the cast are Harry Jenkinson and Wadsworth Harris.

"SOCIAL QUICKSANDS."

Metro Pictures Release Presents Beverly Bayne and Francis X. Bushman in Romance.

Reviewed by Robert C. McElravy.

THIS five-reel Metro number, "Social Quicksands," is not an emotional story as the title might indicate. It is what the magazines are prone to call a "summer story," and a very delightful one of the type. It contains a wealth of agreeable photography, some picturesque scenic effects, and the plot itself makes excellent light entertainment. Beverly Bayne and Francis X. Bushman are seen in pleasant and appealing situations throughout the entire story.

The girl heroine, Phyllis Lane, is stung by the indifference of Warren Dexter, who fails to attend a reception at which he was to meet her. The circumstances of the case are known to the other guests, and Phyllis makes a wager that within a month she will bring the young man to the altar with a matrimonial rope about his neck. To make good her proposal, Phyllis decides to go to his home and faint on the steps, but when she arrives there a better plan occurs to her.

She catches sight of some crooks trying to raid the place. Phyllis enters the house, and discovers a girl crook gathering up the silverware. She grasps the girl's revolver and forces an exchange of clothing. She then hides the girl in the clock, and allows Dexter to believe she herself is the lady crook when he comes. There are some good humorous touches strung along through these scenes.

Later Dexter, thinking to reform the alleged crook, offers her a job as maid at his hunting lodge. During the romantic situations which follow he falls madly in love with her, and so within the given time Phyllis brings him a captive to the altar.

The number, as a whole, is artistically presented, and holds the interest firmly.

"HER FINAL RECKONING"

Pauline Frederick in French Romance Does Best Work of Screen Career.

Reviewed by Edward Weitzel.

WRITTEN by Jules Claretie, the famous director of the Comedie Francaise, and produced under the supervision of Emile Chautard, "Her Final Reckoning," a Paramount picture, with Pauline Frederick as the star, is French in subject and treatment. Produced on the stage under the title of "Prince Zilah," the role of Marsa has been acted by most of the great emotional actresses now living.

Its story is not for the Sunday school library. Marsa is the daughter of a Hungarian gypsy woman who is captured by a Russian officer and forced to become his mistress. When a daughter is born to the pair the officer offers the mother marriage. She refuses on account of her hatred of all Russians.

The child Marsa grows up and is noted in Paris for her beauty. Prince Zilah, a Hungarian patriot, falls in love with her and they are married. It is next disclosed that Marsa had been intimate with an admirer named Count Menko and is living in fear of him.

The Count demands a meeting with his old sweetheart and Marsa consents. When he arives she turns loose a number of savage dogs and the Count is disfigured for life. A package of compromising letters fall into the hands of the Prince and Marsa confesses the truth about Menko. Zilah leaves her and she loses her reason. Count Varhely, a friend of Zilah's, kills Menko in a duel and helps to convince the Prince that Marsa loves him devoutedly. He goes to his wife at the request of her physician to help restore her reason and is successful. Finally convinced that Marsa is worthy of his love, the Prince becomes reconciled with his wife.

Set in its Old World frame and finely acted by Pauline Frederick and her support, "Her Final Reckoning" makes a very favorable impression in spite of the feverish nature of its story. It is finely produced and seems a truthful reflection of the life it is intended to depict.

Pauline Frederick does the best work of her screen career in this picture and acts with a sincerity and restraint that are thoroughly convincing. John Miltern as the Prince, Bob Cain as Count Menko and Warren Cooke as Count Varhely lend her efficient aid.

"SHACKLED."

Louise Glaum the Emotional Heroine of Well-Made Paralta Photoplay.

Reviewed by Edward Weitzel.

LAWRENCE McCLOSKEY is the author of "Shackled," a six-part Paralta play, directed by Reginald Barker. The scenario was made by J. Grubb Alexander and Fred Myton, and Louise Glaum is the featured player. There are a number of beautiful seashore and garden exteriors and the camera work by L. Guy Wilky is uniformly excellent. The acting also is generally commendable, and the production reflects credit on all concerned.

The story is bound to excite a wide difference of opinion. Some will find it unusually sympathetic, others will refuse to forgive the heroine for accepting the protection of a man without having gone through the formality of a marriage ceremony with him. This act leads to all the drama in the story and the woman is made to pay in tears and heartache before she is permitted to become the wife of the man she learns to truly love. Lola Dexter is weak by nature, but Louise Glaum contrives to give the impression that the girl is more sinned against than sinning and that inability to fight the battle of life rather than vicious instinct is what leads her to become the mistress of Walter Cosgrove.

A thorough cad, Cosgrove makes her

believe he intends to marry her and then coldly turns her off when he sees an opportunity to secure a wealthy bride. While the pair are on their wedding trip Lola meets the father of Cosgrove's wife. He is an invalid and offers her the position of secretary. When Cosgrove and his bride return they find Lola an inmate of the Danfield home.

Complications, ending in the death of Cosgrove and the engagement of Lola to Danfield, who regains his health, keep the dramatic tension well keyed up. W. Lawson But, Charles West, Roberta Wilson, Jack Gilbert and Roy Laidlow are the leading members of the support.

"THE MODEL'S CONFESSION"

Universal Feature Presents Mary MacLaren in Story of Ultra-Social Type.

Reviewed by Robert C. McElravy.

THE glamor of high society hangs about this six-reel Universal feature, and the presence of an agreeable and cleverly balanced cast does much to sustain interest in its slight, artificial story. There is a well-sustained mystery in the conduct of the heroine, and we think careful elimination of unnecessary scenes to the extent of about one reel would speed the production up immensely.

Mary MacLaren is attractive in the role of Iva Seldon, and the remainder of the cast is proficient. It includes Kenneth Harlan as the hero, Billy Ravensworth; Edna Earle as Rita Challoner, the other woman, and Herbert Prior, Louis Willoughby, and Gretchen Lederer in other roles. The social atmosphere is excellently suggested throughout this number, but the action drags through too many close-ups and too much conscious posing. There are many observers who like a certain amount of this style of presentation, but it should not be permitted to slow down the story too much, as happens in this number.

The plot is interesting, and concerns a girl named Iva Seldon, who poses for an exclusive gown shop. She becomes interested in Billy Ravensworth, who has been reduced to poverty by a beautiful woman named Rita Challoner. Iva desires to get into society, and makes a proposal to Billy that he announce their engagement, and his jealousy of Rita induces him to take this course. Iva makes an impression in the exclusive circles, and it develops that she is desirous of revenging herself upon her father, Bertrand Seldon, who does not know her. The closing scenes in which the father meets death are quite dramatic.

"MADAME SPHINX"

Alma Rubens Excellent in Interesting French Criminal Story Produced by Triangle.

Reviewed by Edward Weitzel.

STARTING with a tenseness that catches and holds the attention from the first moment, "Madame Sphinx," a five-part Triangle photoplay in which Alma Rubens is the star, proves an exceptionally interesting criminal story with Paris as the scene of action. Raymond L. Shrock wrote the story and Lanier Bartlett furnished the scenario. Thomas N. Heffron directed the production, which was photographed by C. H. Wales. The picture has received adequate treatment in all departments of production.

Celeste, the ward of Henri Du Bois, finds herself friendless when the body of her guardian is discovered on the floor of the library. The safe has been rifled and a cuff-button carved with the head of a sphinx is lying near it. Celeste picks up the button and determines to track the murderer, after the police fail. Her quest takes her into the Latin Quarter. Here she is attracted by a young artist who wears on his tie a pin that matches in design the cuff-button with the sphinx's head. Satisfied that she is on the track of the murderer she makes his acquaintance and accompanies him to a cafe frequented by the male and female Apaches of the neighborhood. A realistic free-for-all fight is a feature of this incident.

Celeste finally manages to get the artist into the room where Henri Du Bois was murdered and accuses him of the crime. He is innocent and turns out to be the son of the murdered man, having quarreled with his father over becoming an artist and then changed his name. A love of excitement and a wish to help many of the poor people near his studio led him to assist a band of thieves ply their trade. Celeste is happy to learn the truth regarding him and the two have the good sense to fall in love with each other. The real murderer is caught.

Alma Rubens is a fine selection for the part of Celeste. Her beauty and intelligent acting give the character the right touch of romantic interest. Wallace McDonald is a worthy second as the artist, and the minor roles are in competent hands.

"THE CLAW"

Clara Kimball Young in Well Produced Select Picture of South African Life.

Reviewed by Edward Weitzel.

STORIES of South African life written by Cynthia Stockley are always correct as to detail. "The Claw" is one of this author's most interesting novels, and the five-part screen version produced by Select, with Clara Kimball Young as the heroine, has been skillfully directed by Robert G. Vignola. The scenes in the book showing Mary Saurin's life in London and her first meeting with Major Kinsella, the hero, are left out of the screen version, the picture opening with the heroine traveling across the South African veldt in a cart driven by a drunken driver. She is rescued from danger by Kinsella, and when she joins her brother at Fort George becomes the belle of the post.

Stair, the resident commissioner at Fort George, is smitten by Mary and makes up his mind to cut out the Major at any cost. An uprising of the blacks sends Kinsella and Stair on the warpath after them. Stair runs away when the battle begins and Kinsella is captured by the natives. By making the blacks think he is crazy he avoids being put to death. Stair goes back to Fort George, tells Mary that Kinsella has been killed and prevails upon her to mary him. News is finally brought that the Major is a prisoner. Stair experiences a change of heart, goes to his rescue, is fatally wounded and dies in Mary's arms, after reaching Fort George with Kinsella.

The human interest is carried along cleverly. "The Claw" will not rank among the most dramatic of the Clara Kimball Young pictures, but its atmosphere will please. The part of Mary Saurin has few strong scenes and the star is not severely taxed by it. She dresses it becomingly and makes the most of her opportunities. Milton Sills is manly and convincing as Major Kinsella, Henry Woodward, Mary Mersch, Marcia Manon, Jack Holt and E. M. Kimball complete the excellent cast. Louis J. Physioc had charge of the photography.

"HIT-THE-TRAIL-HOLLIDAY"

George M. Cohan Seen As the Wide-awake Hero of His Up-to-Date Comedy-Drama.

Reviewed by Edward Weitzel.

AFTER a successful career on the stage "Hit-the-Trail-Holliday" has been turned into a screen play by John Emerson and Anita Loos, with Author George M. Cohan as the hero of his own story. Marshall Neilan directed the production and Walter Stradling was the cameraman. The character of Billy Sunday, the famous evangelist, is the prototype for Billy Holliday, the champion drink mixer, who is won over to the cause of prohibition and who helps to defeat the brewery element of the town in which his sweetheart lives. The subject is up to the minute and George M. Cohan's breezy impersonation of Billy carries the performance along at a lively rate.

The first glimpse of Holliday shows him tending bar in a New York hotel. Billy never takes a drink himself and his refusal to serve some young boys results in his quitting his job. Otto Wurst, the proprietor of a brewery in a small town, starts a hotel of his own when he finds out that Burr Jason, the owner of the old established hotel, has closed his bar and is strong for prohibition. Wurst engages Billy to run his bar for him, but Holliday throws up the job without even starting it and helps Jason to put a temperance drink on the market with the near Anhauser-Busch name of "Vevo." Billy also prevents the liquor crowd from breaking up a prohibition convention and makes such a live speech on the subject that he is in great demand as a prohibition advocate all over the country.

Being a normal young fellow Billy's desire to help the hotel man get rich is caused mainly by his interest in Jason's pretty daughter and he is rewarded by winning the girl's heart. The story is all very human and leaves an excellent impression.

The supporting cast includes Marguerite Clayton, Robert Broderick, Pat O'Malley, Russell Bassett, Richard Bartelmess and William Walcott in well acted parts. "Hit-the-Trail-Holliday" is an Artcraft picture and the production is worthy the name.

FOX REISSUES TWO FILM HITS.

"The Bondsman" with William Farnum and "A Fool There Was" with Theda Bara.

Reviewed by Hanford C. Judson.

THE more recent of two Fox reissues is "The Bondsman," which I reviewed in the issue of this paper dated April 8, 1916. The story is from Hall Caine's famous novel. It is very tragic, and while not the best of Mr. Farnum's box office attractions nor so convincingly directed as some of his more recent pictures, the leading man has two tremendous roles as the vagabond, Stephen Orry, and in the latter parts of the tale as his Iceland son, Jason. Sunlocks, the vagabond's Isle of Man son, is taken by Harry Spingler. Dorothy Bernard plays the role of the heroine of the younger generation, and Doris Wooldridge has the role of the vagabond's aristocratic first wife. The picture is as interesting today as when it was produced because the story has a bigness that will not grow trivial. It has substantial worth.

"A Fool There Was."

Even more artistic than the Hall Caine story is this Theda Bara picture, "A Fool There Was," which gives her probably her best vampire role. It is true that it pictures the degradation of what was a fine man, distinguished and worthy, who falls under the sway of the adventuress, but there is nothing sloppy in its relentless showing of the fact. It is an unpleasant but a remarkably ably directed and acted picture. The plot carries the man from the heights of public esteem to the depths when her "Kiss me, you fool," will make him turn from the appeal of wife and child and cling, the slobbering idiot, around the siren's neck. The house he lives in becomes a pen. He crawls on his belly among a litter of bottles and glasses. The picture was first released early in 1915.

"THE FIREFLY OF FRANCE."

Paramount Presents Wallace Reid in a Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

STARTING out with great promise, the romantic pursuit of a mysterious girl by a young American aviator on his way to volunteer at the front, the story leads through a series of adventures aboard ship, in Italy and France, complicated by the constant reappearance of an alleged Secret Service agent of the

United States, who is in reality a German spy. The young aviator, impersonated in pleasing fashion by Wallace Reid, engages in this enthusiastic chase because he has become infatuated by the mysterious young lady, Ann Little. The spy is after some important "papers" intrusted to her brother, "The Firefly of France." He is so sure that she will lead him straight to where her wounded brother is in hiding, and that she is unaware of his purpose, he follows her closely without attempt at disguise.

This double pursuit leads to an old French chateau near the line of battle, where the wounded "Firefly of France" is hiding, carrying with him a double set of papers, one intended to deceive the enemy in the event of capture. The American aviator, supplanting the mysterious young lady's murdered chauffeur, arrives with her at the chateau, and only to find the old caretaker bound and gagged and the spy with confederates in French uniform in possession.

The American and the girl are made prisoners, and is about to be tortured into a confession when they put up a spirited fight and escape to a secret room where "The Firefly" is hiding. Her conduct there leads the hero to become desperately jealous, and he resorts to a dangerous expedient to release her from persecution. He gives up the false papers and rides away with the spies. At the battle front he turns them over to the French forces, but he is seriously wounded by an exploding shell. In the end, while convalescent at a hospital, he is decorated for his services, is rejoined by the girl, and finds she is the Firefly's sister-in-law. They "seal their love with a kiss." Such is the story he relates to some companions in the service.

GENERAL FILM TWO-REELERS.

An O. Henry, "The Purple Dress," and a Wolfville, "Tucson Jennie's Heart."

Reviewed by C. S. Sewell.

"The Purple Dress."

OF the large number of O. Henry stories which have been filmed as Broadway Star Features, "The Purple Dress," a two-reel offering, is one of the most interesting and entertaining. The story is slight, but the characters are well drawn and finely interpreted by a competent cast. It is rich in human interest, and much credit is due to Agnes Eyres, who enacts the principal role with a great deal of realism. The production as a whole is well directed, although there is a lack of continuity in certain of the scenes.

All the girls in the department store desire to make a hit with the junior partner. Maida saves her money to buy a purple dress to wear at a Thanksgiving party. Just as she is about to make the last payment her friend Grace is turned out of her room for non-payment of rent, and Maida comes to her rescue. The tailor lets her have the dress on credit, and, although it is a cold day, she goes to the park without a wrap. She accidentally meets the junior partner, who is a fresh air fiend, and everything ends satisfactorily.

Evart Overton is well cast in the leading male role. Bernard Siegal gives a fine characterization of the Jewish tailor, and Adele De Garde is satisfactory as Grace. The closing scene where Maida sneezes just as she is accepting Ramsey's proposal is a clever bit.

"Tucson Jennie's Heart."

This two-reel Broadway Star Feature is the best of the Wolfville stories of Alfred Henry Lewis so far presented by General Film Company. There is a lot of wholesome humor in the story, which deals with the arrival of a new and very pretty waitress. Two of the boys immediately fall in love with her, and in order to find out just where they stand they stage a fake murder wherein the one whom the crowd thinks is the favored suitor is supposed to be killed. Contrary to expectations, Jennie clings to the neck of the other chap, and the only one who is not surprised is Mrs. Rucker, the boarding house keeper, who enjoys the crowd's discomforture.

Patricia Palmer not only looks the part, but acts it well. The cast includes Robert Burns, Tex Allen, William Lester, Edward Alexander, and Hattie Buskirk. George Sargent directed the production.

"THE LAST REBEL"

Triangle Picture of Southern Life Featuring Belle Bennet, Fairly Entertaining.

Reviewed by Edward Weitzel.

COMMENCING at the time of the Civil War, "The Last Rebel" is a romance of two generations. This five-part Triangle photoplay, featuring Belle Bennett, was written by Hapsburg Liebe and directed by Gilbert P. Hamilton. G. E. Jenks is responsible for the scenario and Jack Mackenzie was the cameraman. Aside from the rather overdrawn innocence and pride of the heroine and the unconscious humor of some of the subtitles the story has considerable appeal.

The first portion has the more life and movement, but the local color is always correctly handled and the negro parts are acted by colored actors of real ability.

In the earlier scenes two prominent southern families are turned into bitter enemies by the breaking out of the Rebellion. Harry Apperson and Cora Batesford are lovers, but their engagement is broken off forever.

Fifty years later the grandchildren of these two become the hero and heroine of the story. Jim Apperson, who has gone west and made a fortune, returns to the south to find that Floribel Batesford is about to have her old home sold for debt and be turned out on the world. Jim tries to befriend her, but Floribel will have nothing to do with an Apperson and goes away with her old mammy to earn her living. During her struggles in the city Jim watches over her and finally succeeds in getting back the Batesford plantation. It is not until after he is badly hurt in defending her that Floribel learns to love him. Her attempt to drown herself and Jim's fight with a band of thugs is not very skillfully devised.

Belle Bennett is earnest, but lacks the youthfulness called for by the part of Floribel. Joe King is likable as Jim Apperson. Lucretia Harris is an amusing Mammy Lulu.

"THE SPOILED GIRL."

Montgomery Flagg Sketch Gives Unforgettable Portrayal of Type.

Reviewed by Margaret I. MacDonald.

THE originality and freshness with which the Montgomery Flagg sketches known as the Kleine-Edison "Girls You Know" series is imbued make them welcome on any program. The particular number entitled "The Spoiled Girl" is one of the best of these, and not only reminds us of girls we have known, but also inspires a more emphatic dislike of this type.

James Montgomery Flagg first draws his sketch of the girl, and then tearing it from its frame reveals the real girl lounging in bed with the pouting expression which is her wont. Then we are treated to an expose of her various moods and selfish acts. For instance, she allows mother to bring breakfast to her in bed, and doesn't even greet her with a smile nor trouble to thank her.

And it is nothing for father and mother to sit up until daylight to open the door for her as she returns from a dance. Finally she demands an automobile so that she will not have to bother with taxis, and in order to grant her wish some of the house furniture has to be sold. In a tantrum she takes her car and goes to her lover, and the closing scene shows her in a home of her own making life miserable for a husband. The picture contains some good comedy and will be enjoyed by the majority of audiences.

Comments

General Film Company.

TUCSON JENNIE'S HEART.—This two-reel offering is about the best of the Wolfville stories by Alfred Henry Lewis which have been released by General Film Company. The manner in which two of the boys lose their hearts to the new waitress and the whole town picks out the wrong one as the favored suitor is cleverly brought out. Patricia Palmer is attractive in the title role. Reviewed elsewhere in this issue.

THE PURPLE DRESS.—An interesting two-reel O. Henry story, although the continuity is not as satisfactory as in some of the earlier subjects. Agnes Ayres and Evart Overton are the principal players. The atmosphere of the original story is well maintained. Reviewed elsewhere in this issue.

Advanced Motion Picture Corp.

THE ELEVENTH COMMANDMENT (Advanced).—A five-reel offering of exceptional merit written and directed by Ralph Ince from the text for women, "Thee Shalt Not Marry Any Man Whom Thou Dost Not Love." It is a beautifully written and splendidly played picture. For a longer notice see another page of this issue.

Famous Players-Lasky.

HER FINAL RECKONING (Paramount), June 9.—Pauline Frederick is at her best in the leading role of this five-part photoplay taken from a stage drama written by Jules Claretie and directed by Emile Chautard. The story is one of love and passion, but is a fine example of its class. It is reviewed at length on another page of this issue.

HIT-THE-TRAIL HOLLIDAY (Artcraft), June 16.—George M. Cohan in a screen version of his own stage play should prove a big card. The Yankee-Doodle comedian keeps the fun and interest moving right along, and the entire production is up to the Artcraft standard. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE BONDMAN (Fox Reissue).—A William Farnum picture of Hall Caine's famous novel. The leading man has two roles, and both are worthy of him. For a longer review see another page of this issue.

A FOOL THERE WAS (Fox Reissue).—Theda Bara's truest vampire role is in this picture of the degradation of what was once a worthy man. It is Paul Emerson Browne's story, and is noticed at more length on another page of this issue.

Goldwyn Pictures Corporation.

THE FAIR PRETENDER (Goldwyn), May 19. — An unusually entertaining comedy-drama featuring Madge Kennedy. The story lives up to its title well. A full review of same will be found in our issue of June 15.

W. W. Hodkinson Corporation.

SHACKLED (Paralta).—Lawrence McCloskey is the author of this five-part picture, which tells the story of a woman who is forced to pay dearly for breaking the moral law. Louise Glaum gives a sincere performance of the part. The production is well done. It is reviewed at length on another page of this issue.

George Kleine System.

THE SPOILED GIRL (Edison).—One of the Montgomery Flagg sketches that is unusually good. The character of the spoiled girl is well portrayed, and the picture serves as a lesson to doting parents, as well as making good entertainment. A full review will be found elsewhere.

Metro Pictures Corporation.

THE ONLY ROAD (Metro), June 3.—A strong five-reel story of southern California featuring Viola Dana and a well-balanced cast. The story is full of exciting action, and has strong dramatic moments. It is also beautifully pictured. Reviewed at length elsewhere.

SOCIAL QUICKSANDS (Metro), June 10.—A five-reel comedy-drama featuring Beverly Bayne and Francis X. Bushman. The plot is a light, romantic one, with some good humorous touches strung through it. It makes excellent light entertainment. Reviewed at length elsewhere.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 29 (Mutual), June 9.—This issue contains a number of items of special interest, including a parade of the veterans of '61, the motor races at Sheepshead Bay, with Ralph De Palma winning; Red Cross nurses en route to France, Schwab and Edison at Ship Christening, veterans of Civil War and of Northwest Rebellion at Toronto, Canada, the Yale oarsmen at work, Roosevelt at Detroit, and artists painting war subjects for use in patriotic endeavor from posed war scenes.

Pathe Exchange, Inc.

THE FALSE SIGNAL (Pathe), June 16.—Episode No. 15 of "The House of Hate." In this interesting instalment both Gresham and Pearl indulge in pretended love affair in order to escape from the island on which they are held prisoners by the Terror's gang. Pearl dazzles her susceptible male guard, and induces him to change the location of the signal light. Gresham pretends to make love to Queenie Kate. The Terror, in the darkness, is thrown against the rocks by the high tide, but escapes, and the pursuit of Pearl and Gresham begins.

BRITAIN'S BULWARKS NO. 6 (Pathe), June 16.—This instalment gives some admirable glimpses of the British Navy in action, or at least some monitors, destroyers, and drifters on a raid near the Belgian coast. The maneuvers are full of interest, and give an idea of the swift travel of these war craft. Scenes on board a monitor carrying 15-inch guns are also shown. Also King George and Prince Albert on an inspection trip.

KIDDER & KO (Pathe Play), June 16.—A five-reel subject featuring Bryant Washburn and Gertrude Selby. This is a breezy little comedy in which the idle son of a dried fish merchant finally pulls himself together and makes good. He also wins the hand of a pretty girl, portrayed by Miss Selby. The story makes good light entertainment.

ARE CROOKS DISHONEST? (Rolin-Pathe), June 23.—A laughable number, featuring Harold Lloyd, Harry Pollard, and Bebe Daniels. The two men play the parts of fake jewelry salesmen, and the girl is assistant to a seer. Many amusing schemes of one kind and another are pictured in this, which is one of the best in which this clever trio have appeared.

MORE TROUBLE (Pathe), July 14.—A Frank Keenan feature in which he and a competent cast do excellent work. The picture is a comedy-drama of original and excellent type—one of the best of the season. A full review appeared in our issue of June 15.

Triangle Film Corporation.

THE LAST REBEL (Triangle), June 9.—Belle Bennett appears as a young southern girl in this five-reel picture, which covers the Civil War period and the present. The story has considerable appeal. The production was directed Gilbett P. Hamilton. A longer review was printed on another page of this issue.

MADAME SPHINX (Triangle), June 9.—Alma Rubens does excellent work in this five-part detective photoplay with scenes laid in the underworld Paris. The picture was directed by Thomas N. Heffron and is full of interest. It is reviewed at length on another page of this issue.

Universal Film Company.

CURRENT EVENTS NO. 56 (Universal), June 1.—With the U. S. Marines in Texas, aerial practice in America, with the Belgium troops in Chicago, launching fabricated steel ship, women as farmers, and numerous other subjects are pictured in this diversified number.

ANIMATED WEEKLY NO. 27 (Universal), June 5.—With the "Blue Devils" in St. Louis, War Savings Stamp Festival in New York, knitting contest in Detroit, U-Boat activities on Atlantic coast, and other subjects are treated in this number.

THE MODEL'S CONFESSION (Universal), June 8.—A six-reel number, adapted and directed by Ida May Park. The cast is a pleasing one, consisting of Mary MacLaren, Kenneth Harlan, Herbert Prior, Edna Earle, and others, but the plot is of an artificial type and none too convincing. This would no doubt be stronger as a five-rel subject. Reviewed at length elsewhere.

THE LION'S CLAWS, NO. 11 (Universal Serial), June 10.—Another thrilling and excellently pictured instalment. Beth is rescued from the back of the horse by Lieut. Gordon, but is later captured by the four natives. Her father, Harris, and Musa search for her. The jungle scenes are again well-contrived.

A BLIND PIG (L-Ko), June 12.—This two-reel comic gets its best effects in the second reel, where some excellent mechanical feats are pictured. The humor of the first reel is of the knockabout order, and only fairly strong. But the second reel is much better, and makes the offering one above the average.

THE KNOCKOUT (Lyons & Moran), June 22.—A prize ring story, with a lot of laughs in it. Lee Moran poses as the great "Kid Mulligan," while Eddie slugs his opponents from behind the scenes with a club. This is one of the best sporting pictures made in a long while, and will make a hit with the fans.

SAMASHING THROUGH (Universal-Rawlinson).—A five-reel subject written by Walter Woods and directed by Elmer Clifton. Herbert Rawlinson is cast as the hero, a young prospector, whose rich claim is endangered by a crooked lawyer and his accomplices. The action is very swift, and contains much suspense. Reviewed at length elsewhere.

World Pictures Corporation.

THE MAN HUNT (World Pictures), June 17.—A five-reel subject based on a story by Fred Jackson. Ethel Clayton plays the role of a girl heiress who is pursued by unwelcome fortune hunters and chooses a hard-working American man. She practically forces him into marriage. The story is improbable, but the cast handles it so well that it will pass as an entertaining subject. Reviewed at length elsewhere.

Fox Production "Kultur" Takes a Crack at the Kaiser

IN view of the alarm that Provost Marshal General Crowder's "work or fight" order has caused in the motion picture industry officials of the Fox Film Corporation are pointing to "Kultur," now being made at Hollywood by Gladys Brockwell, as an instance of the patriotic service which the films can perform for the nation.

"Kultur" is described as a blow at Berlin's methods of diplomacy, and is said to show in a startling way the readiness and eagerness of the Kaiser for war and the domination of Austria by Germany.

How Germany peremptorily demanded of Austria that she find a pretext for hostilities is shown with great fidelity to detail. It is said one of the remarkable scenes in the picture is that of the secret council at which the Teuton leaders plotted to upset the peace of the world.

"Kultur," said a Fox official, "is merely another example of the patriotic work which the films are doing for the country. Like 'The Spy' and 'The Pride of New York,' both of which undoubtedly performed a great service in stimulating patriotism and recruiting, 'Kultur' is aimed to arouse among the people of the United States a realization of the cynical methods employed by the German rulers."

Edna Goodrich Portrays Young Society Matron

MAIBELLE HEIKES JUSTICE'S story, "The Gadabout," upon which Edna Goodrich is now working for Mutual at the Biograph studios in New York gives the stage beauty the role of a frivolous, pampered young society matron—a part well adapted to Miss Goodrich's comeliness and her faculty of wearing gorgeous clothes.

She portrays the type of woman found in all circles of ultra wealthy society, spoiled by worship and attention, living to the very limit of her husband's resources. The plot revolves around the situation which arises when the young husband's ruin threatens and the methods she adopts to avert ruin.

Miss Goodrich is known in Europe and America for her charming appearance. Her stage successes here and abroad gave her a tremendous screen vogue, and her previous motion picture productions have been distinct box office successes.

Her new series for Mutual will open with "The Gadabout." It is being produced under the direction of Burton King, with David Powell as leading man. Mr Powell has appeared opposite some of the screen's most favored actresses in the last year, but this is his first appearance with Miss Goodrich.

Cites Testimonials to Prove Power of "The Kaiser"

UNSOLICITED testimonials from exhibitors, according to President Carl Laemmle of Universal, through whose exchanges Jewel Productions are being released, are the most conclusive proof of the box-office value of a motion picture. As an example of his contention he cites the testimonials received from exhibitors all over the country on their success in presenting "The Kaiser, the Beast of Berlin," which H. M. Berman, of Jewel Productions, claims has made more money for exhibitors than any picture yet released.

Notwithstanding that "The Kaiser" had its presentation in the first run theaters of the country several weeks ago, every mail continues to bring exhibitors' testimonial letters from exhibitors to the New York office, and it is seldom a day passes without the receipt of a least one telegram from a first-run house demanding a rebooking date.

The demands for rebooking are so heavy that the branch exchange managers throughout the country are more insistent in their present demands for extra prints than when "The Kaiser" first was released. The answer for these demands is given in the indorsements from the exhibitors now on file in the offices of the company.

Advertising Aids for Busy Managers

"THE BRAVEST WAY"

Jesse L. Lasky Presents Sessue Hayakawa and a Japanese-American Cast in a Charmingly Characteristic Story of Japanese in America.

Cast.

Tamura.....Sessue Hayakawa
Nume.....Florence Vidor
Sat-su.....Tsuri Aoki
Watana.....U. Aoyama
Miss Tomkins.....Jane Wolff
Sam Orson.....Tom Kurahara
Nason.....Winter Hall
Janitress.....Josephine Crowell
Motoyoshi.....Goro Kino
Minister.....Clarence Geldart
Lawyer.....Guy Oliver

Directed by George Melford.

The Story: Tamura and Watana, Japanese, are living in America. Watana sends for his wife and children, and Tamura, who is in love with Nume Rogers, a charming Japanese-American girl, dreams of the day when he will be a landscape gardener and will have enough money to marry. On the day his wife arrives, Watana is murdered, and Tamura shoulders the responsibility of caring for the wife and children of his dead friend. Because they all live in one house, Tamura is told that he must marry Sat-su, and he does so in sacrificial spirit. Nume, heartbroken, goes away, studies voice culture, and becomes a famous singer. When she returns Tamura saves her from a man who is trying to force his unwelcome attentions upon her. She goes to the house where Sat-su and Tamura live. Sat-su is fatally ill, but before she dies she explains to Nume, Tamura's reason for marrying her. After Sat-su's death, Nume and Tamura are reunited, and plan their romance together.

Feature Sessue Hayakawa as Tamura and Tsuri Aaoki as Sat-su.

Program and Advertising Phrases: Love Theme of Great Tenderness Coupled With Thrilling Scenes in Heart-Gripping Photodrama.
Famous Japanese Actor Exploited in Best Character in His Screen Career.
Tremendous Love Theme Coupled With Thrills, Suspense, and Intensive Action.
Charming Photoplay of Japanese Life Presented by Famous Native Actor.
Bravest Way Leads Down Thorny Path to Great Reward in Ultimate Happiness.
An Engaging Photodrama Appealing to Every Class of Humanity.

Stunt Suggestions: Get tiny Japanese dolls and mount several on each window card reading, "See these dainty tots in 'The Bravest Way,' with Sessue Hayakawa and his Japanese co-workers in an unusual story at (house and date)." Offer a prize to the child attending one of the matinees with the most correct Japanese make-up. Get a committee of outsiders to be the judges. Arrange to have the children photographed if possible for a general story. If any local store handles the minature Japanese gardens use these for lobby work, with an allusion to Tamura's garden. Otherwise use lanterns and other Japanese decorations for the lobby.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 16.

IN THIS ISSUE.

The Bravest Way (Paramount).
The House of Gold (Metro).
His Enemy, the Law (Triangle).
Hit-the-Trail Holliday (Artcraft).
Kidder & Ko (Pathe).
The Man Hunt (World).
Riders of the Purple Sage (Fox).
Say! Young Fellow (Artcraft).
Smashing Through (Universal).
A Square Deal (American).
Station Content (Triangle).
Social Quicksands (Metro).
To Hell with the Kaiser (Screen Classics).
Which Woman? (Bluebird).

"SMASHING THROUGH"

Universal Presents Herbert Rawlinson in a Story of Concentrated Action Originally Intended to Serve as Material For an Entire Serial.

Cast.

Jack Mason.....Herbert Rawlinson
Dave Marco.....Neal Hart
Earl Foster.....Sam DeGrasse
Ralph Brandon.....M. K. Wilson
Holly Brandon.....Sally Starr
Mrs. Brandon.....Clarissa Selwynne
Stevens .....Paul Hurst

Directed by Elmer Clifton.

The Story: Running short of funds to operate his mine, Jack Maston comes East to see Earle Foster, an investment broker. Foster refuses to take an interest in Jack's proposition. In Foster's office is Holly Brandon, daughter of a rich and speculatively inclined widow, whom he takes for a stenographer. Holly is amused at this, and allows him to think so. She advances him money to enable him to return to his mine in the West, telling him that she may call on him at a later date. A few weeks later Mrs. Brandon finds herself almost penniless, having been induced by Foster to invest in a worthless mine. Her plans to recoup her fortunes by having Holly married to Foster would have materialized had not the broker been in too much of a hurry to get married. Then Jack comes into possession of information which turns the tide for him, and the conclusion shows him with plenty of money and with Holly as his wife.

Feature Herbert Rawlinson as Jack Maston and Sally Starr as Holly Brandon.

Program and Advertising Phrases: Famous Star of "Come Through" Is Now "Smashing Through" in High Speed Love Adventure.
Jaunty Claim Jumper Brought to Brook by Fear-Defying Tenderfoot.
Snappy Story of the Wild West Visioned in Exciting Episodes.
Venturesome Actor-Acrobat Breaks All Records in Doing Daring Stunts.
High Speed Love Chase Ends in Triumph for Death-Defying Lothario.
Victory Follows Whirlwind Dash of Acrobatic Lover in Chase for Love.

Stunt Suggestions: For the lobby use a large "Insurance Agents Keep Out," and add in smaller lettering the explanation that it will make them too nervous to see all the stunts Rawlinson does in this play. Play up the fact that this story was condensed from a serial with such lines as, "All the meat of a thirty-part serial condensed into a single five-part feature." Another good line would be, "You've seen Herbert Rawlinson in 'Come Through.' Now see him in 'Smashing Through.' He comes much faster."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two-columns wide. Press book.

Released June 22.

"THE MAN HUNT"

World Pictures Presents Ethel Clayton in the Exciting Story of a Girl Who Had to Force Marriage Upon the Man Who Loved Her.

Cast.

Betty Hammond.....Ethel Clayton
James Ogden.....Rockliffe Fellows
English Lord.....Henry Warwick
French Count.....John Adrizonia
Russian Prince.....Herbert Barrington
Parson Brown.....Jack Drumier
Bigfoot Ben.....Al Hart
Lemuel Thomas.....John Dungan

Directed by Travers Vale.

The Story: Upon her father's death Betty Hammond inherits his vast mining interests. In Europe, where she has gone, she finds herself besieged by many fortune hunters, but refuses all, for none measures up to her conception of a husband. In her effects she finds a photograph of Jim Ogden, a playmate of hers in the mining days, and decides that he is the man for her. Going to California where her property is situated she hears that Jim has become superintendent of her mines, and without revealing her identity secures a position as stenographer in his office. She falls in love with him, and asks him to marry her, but he refuses. She rebels, discloses her identity, and Jim discharges her. In order to awaken his love, Betty has Ben, one of the miners, abduct her. Jim, hearing of the abduction and believing the miner to be sincere, organizes a posse and goes in pursuit. Ben and Betty are overtaken, and Jim is about to inflict punishment upon the miner when Betty tells him of her scheme. Jim, who has really loved Betty all the time, no longer suppresses his affection, and takes the determined little girl in his arms.

Feature Ethel Clayton as Betty Hammond and Rockliffe Fellows as James Ogden.

Program and Advertising Phrases: Woman's Equal Opportunity Expressed in the Novel Story of a Girl Who Married the Man of Her Own Choice.
Discarding Three Insistant Suitors Girl Marries Man Who Refused Her.
Bewitching Ethel Clayton's Search for Something New Discloses Novel Theme.
Oddity in Plot and Purpose Presents Bewitching Screen Queen in Novel Photodrama.
Screen Queen's Successful Man Hunt Provides Heroine With Husband of Her Own Choice.
Screen Surprise Presented by Girl Who Makes an Obstinate Man Marry Her.

Stunt Suggestions: For the window cards prepare sets of three sticks of equal length and letter, "Three men wanted to marry Betty, and the man she loved proposed that they draw lots, but no man drew the shortest stick because Jim

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"MAYBE STONE HAS IT"

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HE'S gone across—

YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City

Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."

—THEODORE ROOSEVELT.

Endorsed by

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	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"

19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

wanted her himself, and yet he wouldn't marry her even though she had kidnapped him to force a wedding. See the unusual story of 'The Man Hunt' at (house and date)." For a catchline try, "Come on girls, we are going to have a 'Man Hunt' at the (house and date). Get in on it if it isn't leap year." For the lobby erect a cage, and announce that when "The Man Hunt" is ended you will cage him there.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released June 17.

"SOCIAL QUICKSANDS"

Metro Presents Francis X. Bushman and Beverley Bayne in a Comedy-Drama of a Society-Shy Man Who Fell Into the Social Quicksands of Matrimony.

Cast.

Warren Dexter.....Francis X. Bushman
Phyllis Lane.....Beverly Bayne
Mollie.....Mabel Frenyear
Dudley, Mollie's father.....Leslie Stowe
Jim.....William Dunn
Mrs. Byrd Cutting.....Lila Blow
Mrs. Amos.....Rolinda Bainbridge
Miss "Nobody Home".....Elsie MacLeod
"Englishman".....J. B. Hollis
"The Bullet Girl".....Armorel McDowell

Directed by Charles J. Brabin.

The Story: Mrs. Byrd Cutting, the aunt of Warren Dexter, wants him to marry Phyllis Lane, but he refuses. Phyllis vows that she will exact a proposal o marriage from him, and to get acquainted she plans to faint on his doorstep. When she arrives she sees Mollie, who, at the demand of her father and brother, is robbing his silver. She changes places with the girl, and when Warren appears and catches her in the act of thieving she tells him that her father and brother has made a thief of her. He is struck by her appearance, and gives her a position as housekeeper of his mountain lodge. Mollie, who had been hidden in a closet by Phyllis and had heard Warren's proposition, escapes, and tells her father and brother, who decide to follow. Warren is attacked by the crooks, but he quickly subdues them. Some time later Warren, having fallen deeply in love with Phyllis, decides to return to the city, and informs his aunt that he and "Ann Thompson," the name under which Phyllis is known to him, are to be married. But when he arrives he learns to his surprise that he is to marry the girl whom he had determined never to meet.

Feature Francis X. Bushman as Warren Dexter and Beverly Bayne as Phyllis Lane.

Program and Advertising Phrases: Comedy Photodrama of Romance and Adventure Spiced With Love's Witchery and Virile Action.

Dan Cupid's Trickery Bewitches Masquerading Lovers Into True Happiness.

Bushman and Bayne Disclosed in Roles That Suit Them to a Nicety.

Plenty of Thrills and Excitement in Swift-Moving Society Comedy.

Society Man and Social Bud Arrive at Happiness Through Adventurous Route.

Stunt Suggestions: Make heavy use of names of the stars. The names will mean more than the play title. Get the local sporting goods store to display tackle with, "Watch Francis X. Bushman catch a trout in 'Social Quicksands' at (house and date)." You can get up a lobby display with a male doll partly buried in quicksand and a girl doll throwing him a life preserver in the shape of a large wedding ring.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Herald. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released June 10.

"HIT-THE-TRAIL HOLLIDAY"

George M. Cohan Presents Himself (Through Artcraft) in His Own Play of the Star Barkeeper Who Became a Temperance Reformer — and a Hustler.

Cast.

Billy Holliday.....George M. Cohan
Edith Jason.....Marguerite Clayton
Otto Wurst.....Robert Broderick
Kent B. Wurst.....Pat O'Malley
Burr Jason.....Russell Bassett
Bobby Jason.....Richard Barthelmess
Rev. Holden.....William Walcott

Directed by Marshall Neilan.

The Story: Billy Holliday, a bartender, for refusing to supply drinks to minors at the behest of his employer, loses his job. In the little country town where he has wandered in search of employment he finds two elements—one wet, the other dry. When he meets the daughter of the leader of the drys he casts in his lot with them, and when the leader of the wet faction threatens vengeance, Billy is instantly on the job. At a meeting of prohibitionists, which the brewery element seeks to disrupt by the introduction of a number of rough-necks, Holliday takes the platform and nullifies their efforts by a fiery speech. He succeeds finally in putting the wet element out of business, and in winning the love of Edith Jason. He also becomes a power in the community.

Feature George M. Cohan as Billy Holliday and Marguerite Clayton as Edith Jason.

Program and Advertising Phrases: George M. Cohan Stars in His Own Portraiture of Famous Evangelist.

George M. Cohan's Famous Stage Hit Translated to the Screen.

Trust to George M. Cohan's Keen Wit to "Brighten the Corners Where You Are."

Cohan's Saving Grace of Good Humor Presents Clever Portraiture of Billy Sunday.

Speedy Photoplay Offers Whirl-Wind Exploitation of Billy Sunday's Hurricane Evangelism.

Prohibition Propaganda Expounded by Veteran Bar-Keeper Who Never Tasted His Own Wares.

Stunt Suggestions: Plunge on the Cohan name in all forms of advertising. It will bring in the money. Using his portrait one-sheets for window work. For a throw-away start off, "Hit-the-Trail Holliday never took a drink," and continue in smaller type, "But, Gee! The cocktails he used to make!" If the sprinkling carts are out use banners on their sides reading "Get on the Wagon before Hit-the-trail Holliday gets you. He's at the (house and date). Interest the temperance societies. You may be able to get their aid in the ticket sale.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 16.

"A SQUARE DEAL"

The American Film Company Presents Margarita Fisher in Albert Payson Terhune's Popular Red Book Story.

Cast.

Alys Gilson.....Margarita Fisher
Thurston Bruce.....Jack Mower
Peyton LeMoyne.....Val Paul
Marion Hamilton.....Constance Johnson
John Gilson.....Louis M. Wells
Mary Gilson.....Nanine Wright

Directed by Lloyd Ingraham.

The Story: Although her parents strongly disapprove of her action, Alice Gilson becomes a convert to the theory of "individualism" and joins the Culture Club, of which Peyton LeMoyne is the most prominent member. She meets Thurston Bruce (not a member of the society), who, with LeMoyne, becomes a

rival for her hand. She finally consents to marry Bruce, but only on the basis of a square deal which insures each of them absolute liberty with the understanding that the marriage is to be dissolved if either of them finds that love has ceased to exist. In line with her policy of freedom, Alice makes her home a meeting place for the members of the society. This causes an estrangement, and Bruce tells Alice, who has been rechristened Alys by the cult, that, according to their agreement, she is free and that he is going to the woman who will make him happy. Alys confides her troubles to LeMoyne, whose true character is revealed when he scoffs at her marriage vows and makes advances. Disillusioned, Alys returns to her parents' home where she finds her husband and learns that the woman he referred to is her mother. It was a scheme to get Alice to realize the foolishness of her decision, and they begin their real honeymoon.

Feature Margarita Fisher as Alys Gilson and Jack Mower as Thruston Bruce.

Program and Advertising Phrases: Keen Satire on Sociological Fads Presented in Entertaining Photodrama.
Higher Thought and Lesser Morals Lampooned in Interesting Photodrama.
For Every "Ism" There is an Antidote as Proven in Fascinating Photoplay.
Foolish Girl Treads Visionary Paths of "New Thought" to Her Great Regret.
Margarita Fisher Puts Realism in Role of Raging and Tearful Bride.
Experimenting with Advanced Thought Fads and Another Man's Wife.

Stunt Suggestions: This story does not offer much opportunity for freak stunts, but should be played up by means of printer's ink. Tell that it is a story by Albert Payson Terhune, whose reputation is well established, and that it originally appeared in the Red Book. Play up the plot as a satire on the professional Bohemians and "serious thinkers." Ask your patrons in your advertising and on the screen if they are serious thinkers, or want to be.

Advertising Aids: One each one, three and six-sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Slides. Press sheet.
Released June 10.

"RIDERS OF THE PURPLE SAGE"

William Fox Presents William Farnum in a Vividly Realistic Picturization of Zane Grey's Powerful Novel of the West.

Cast.

Lassiter.....William Farnum
Venters.....William Scott
Dyer.....M. B. Robbins
Tull.....Murdock MacQuarrie
Jane Withersteen.....Mary Merch
The Masked Rider (Millie Erne), Katherine Adams
Fay Larkin.....Nancy Caswell
Jerry Card.....J. Holmes

Directed by Frank Lloyd.

The Story: Lassiter, a Texas ranger, learns that his married sister, Millie Erne, has been abducted by a sect to which she has been converted recently, and goes in search of her. He hears that Millie was last seen at Withersteen's place, and arrives there as cowboys are about to administer a whipping to a rider named Venters because they suspect him of courting Jane Withersteen, the heiress of the great estate. When the men learn the identity of Lassiter, whom they know has a reputation as a deadly gun-man, they abandon their punishment of Venters and leave. Venters goes in pursuit of rustlers who have been stealing the Withersteen cattle, and Lassiter assumes the management of the ranch. The lair of the rustlers is discovered, and Venters is astonished to find that they are led by a beautiful young woman known as the Masked Rider. Still on the hunt for his sister, Lassiter invades the rendezvous of a clique of religious fanatics, and after killing Dyer, the man who lured Millie away, he resoues Fay Larkin, a little orphan. Lassiter later comes upon Venters, and the Masked Rider, whom he recognizes as Bess, the daughter of his sister. Venters and Bess leave for the minister's home to be married. Lassiter, finding that his escape has been blocked by Elder Tull and his gang, circumvents their attempt to capture him by climbing a cliff and shoving a massive bolder down upon his pursuers.

Feature William Farnum as Lassiter and Mary Merch as Jane Withersteen.

Program and Advertising Phrases: Pulsing Heart Beats Mingle With Pounding Hoofs in Great Western Story of a Man Who Was Not Afraid.
Brave Man Rode Hard, Shot Straight and Defended Womanhood.
Great American Drama Based on Zane Grey's "Best Seller."
Love, Mystery, and Strange Adventure in the Great Southwest.
Stirring Picturization of Zane Grey's Famous Novel.
William Farnum Seen at His Best in Dashing Western Character.

Stunt Suggestions: The extracts from the book printed in the press book can be used to excellent advantage for newspaper teasers. Print them without mention of the picture for a day or two, and then add that the picture can be seen at your house on a given date. Play up the author and the novel, as well as the star, forming a combination of the three. Use the one and three-sheets as liberally as you can afford, and try and get up at least one 24-sheet stand.

Advertising Aids: Two each three-sheets and one-sheet. One each six-sheet and twenty-four-sheet. Lobby displays, twelve 8x10 black and white. Twelve 11x14 gelatins, three 22x28 gelatins. Photos. Cuts. Slides. Music cues.
Released June 16.

"KIDDER & KO"

Pathe Presents Bryant Washburn in a Capricious Conglomeration of Love, Codfish and Kiddersport, Maine.

Cast.

Cuthbert Kidder.....Bryant Washburn
Silas Kidder.....Harry Jenkinson
Julie Knight.....Gertrude Silby
James Knight.....Wadsworth Harris

The Story: Silas Kidder sends his son, Cuthbert, to college, but fears that the boy will not be benefited by the schooling, as he is too frivolous. When Cuthbert wins the New England Pool Championship his father writes him that he must not return until he has $10,000 to his credit. Cuthbert, taking the old man at his word, establishes a dried codfish business and runs in competition with his father, who has been in that line all his life. The modern methods of Cuthbert amaze and confound the old-timers, and how he builds up an enormous business, wins his sweetheart, and convinces his father that his son is a business man of to-day is entertainingly told in the climax.

Feature Bryant Washburn as Cuthbert Kidder and Gertrude Silby as Julie Knight.

Program and Advertising Phrases: Dashing Lover, Equipped with Youth and Love of Adventure, Triumphs Over Every Handicap to Happiness.
Hero of the "Skinner" Comedies Presented in Another Appealing Play.
Frills and Frolics of College Life Abandoned by the Pool Champion of New England.
When the Most Wonderful Boy Meets the Most Wonderful Girl Cupid Has a Cinch.
Dashing Youth Abandons Pool Table to Instill Novelty in the Codfish Business.

Stunt Suggestions: Play up Bryant Washburn in a new studio connection, and make a generous use of his portraits if he is popular with your patrons. Use "Codfish" as the catchline for a throwaway, adding details of the story to hook up. Get your grocers to use

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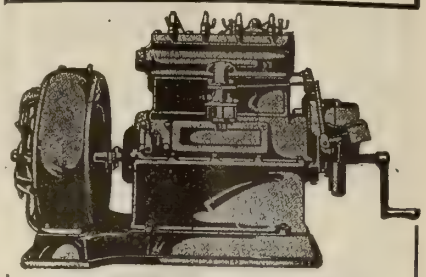

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A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.
1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.
2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.
3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.
INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES
Write for New 1918 Catalogue
We manufacture the frames in various finishes which do not require polishing.
The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

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ORCHESTRA - ORGANS
Write for information to
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AMERICAN
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Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.

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KRAUS MFG. CO.
230 West 42nd Street, New York
12th Floor, Candler Building

signs urging their patrons to eat dried codfish and conserve meat for the soldiers, suggesting that they see Kidder & Ko. to learn the details. Or arrange to offer a free matinee ticket with every package of codfish sold if your matinee business is light.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 16.

"WHICH WOMAN?"

Bluebird Presents Ella Hall in a Screen Version of the Story by Evelyn Campbell in the All Story Weekly.

Cast.

Doris Standish.....Ella Hall
Cyrus Hopkins.....Edward Jobson
Jimmy Nevin.....Eddie Sutherland
Mary Butler.....Priscilla Dean
Peter Standish.....Andrew Robson

Directed by Harry Pollard.

The Story: Doris Standish is compelled by her mother and her uncle to marry Cyrus Hopkins, an aged millionaire. A gang of crooks plan to rob him on his wedding day, and Mary Butler, a member of the clique, secures a position as maid in the Hopkins' home. Jimmy Nevins, to get revenge on old Hopkins for driving his father's business to the wall, agrees to act as chauffeur for the crooks. At the appointed hour in the evening he goes to the Hopkins' residence. Shortly after he sees a girl with a suitcase come running out of the house. He thinks it is Mary Butler with the jewels, and drives off with her. But he learns later that he has helped Doris, who has decided not to marry Hopkins, to escape. He decides to protect the girl, and takes her temporarily to the thieves' den. While Jimmy has gone out for food Doris escapes, but not before the crooks have recognized her. They send for her uncle, Peter, and old Hopkins, and tell them that they must hand over money for information concerning the girl. The police arrive and the crooks are arrested, and Jimmy and Doris realize that they are really more than friends.

Feature Ella Hall as Doris Standish and Eddie Sutherland as Jimmy Nevin.

Program and Advertising Phrases: Thrilling Episodes Lead to Startling Climax in Great Mystery Play.
Gripping Crime Play Speeds Along Through Stirring Scenes to Happy Ending.
Scheming Adventuress and Her Dupes Foiled by Clever Girl's Maneuvers.
Fast-Moving Episodes Speed Mystery Plot Through Gripping Sequences.
Crime Story Reveals Fruitless Plot Against Fulfillment of Faithful Love.
Latest Product of Bluebird's Screencraft Reveals Gripping Mystery Plot.

Stunt Suggestions: For a window display two similar suitcases with a card stating that "One of these cases contains clothing and the other doesn't. Which one did Doris Stanley take when she ran away from the union with the aged millionaire, and what happened? You can find the answer at (house and date) when you see Ella Hall in 'Which Woman?' It's a Bluebird." Play up the star in the newspaper and other advertising, and make use of the fact that the story is taken from the All Story weekly.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released June 15.

"TO HELL WITH THE KAISER."

Screen Classics, Inc., Presents a Cast of Stars in a Startling Story of What Might Have Happened in Berlin.

Cast.

Kaiser, }
Robert Graubel } .....Lawrence Grant
Alice Monroe.....Olive Tell
Ruth Monroe.....Betty Howe
Winslow Dodge.....John Sunderland
Professor Monroe.....Frank Currier
Crown Prince.....Earl Schenck

Directed by George Irving.

The Story: In the spring of 1914 the Kaiser and his war council decide to break the treaty with Belgium. Prof. Monroe, an American, in Belgium with his daughters, Alice and Ruth, has perfected a wireless invention which will enable messages to be sent without interception. The Kaiser fails in his attempt to secure the discovery, and later when the Germans commit all sorts of violence, and Ruth is killed, Prof. Monroe denounces them, and is shot. Alice vows vengeance. She returns to Berlin, and tells Winslow Dodge, an attache of the American legation, of the tragedy. Another suitor for her hand is Robert Graubel, an actor, who sometimes has to impersonate the Kaiser. The United States declares war on Germany, and the Kaiser, in partitioning the various countries of the world, gives America to the Crown Prince. Through Graubel, Alice is introduced to the Crown Prince, and he tries to force his odious attentions upon her. She kills him, and then gives Dodge, who has entered the American aviation corps, the signal, and the Kaiser's forces are defeated by the Americans. The Kaiser is captured and sent to a barren island, where he goes mad and leaps into the sea.

Feature Olive Tell as Alice Monroe and John Sunderland as Winslow Dodge.

Program and Advertising Phrases: Seven Acts of Blood-Tingling Revelations That Picture the Hun in His Hellish Degeneracy.
Screen Fiction Combined With Proven Facts Show Hun in Beastly Reality.
While the Hun Brings the War to Our Shores the Screen Carries Kaiser's Fiendishness to Our Doors.
Stirring the Patriot's Blood While Yankee Soldiers Make the World Safe for Women and Children.
Screen-Craft Calls to Patriotism While Fiendish Hun Is Banished to His Final and Fitting Exile.

Stunt Suggestions: This story is so melodramatic as to approach travesty in its plot, and should be billed and treated as such rather than as a straight propaganda story. The paper is vivid, and should be used liberally in preference to special stunts. Work it on a wagon through the streets, and post several stands. If you can hire a devil masquerade suit dress the driver of the wagon in the costume. Care should be taken not to present it as a companion to the more serious propaganda stories.

Advertising Aids: Four styles one-sheets. Three styles three-sheets. Two styles six-sheets. One twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

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"HIS ENEMY THE LAW"

Triangle Presents Jack Richardson and Irene Hunt in a Curiously Interesting Study of Inherited Traits.

Cast.

Captain Jack / John ..... Jack Richardson
Sarah Catherwood / Sally Randolph ..... Irene Hunt
Arthur Mason ..... Jack Livingston
Jim Dawson ..... Graham Pette
Jane Allen ..... Dorothy Hagar
Mr. Catherwood ..... Walt Whitman
Girl of Six ..... May Giraci

Directed by Raymond Wells.

The Story: The father of Sarah Catherwood objects to her marrying Capt. Jack Rogers, a young Conferedate, upon his return from the war because he lacks sufficient funds. Jack goes west to make money, and when he has attained a little fortune he hears that Sarah has become the wife of another. Jack then marries a widow, but they are unhappy. Finally they separate and Jack takes his son with him. He becomes a bandit and supports himself and his boy by robbing stage coaches. When he is killed his son, John, is adopted by the sheriff. A number of years later, John, who has become a lawyer, is beseeched by Sally Randolph to save her lover, accused of murder. He wins an acquittal, but soon after the lover is murdered. Then John learns that Sally is the daughter of Sarah Catherwood, who was his father's first sweetheart and who married Mr. Randolph, and they plan an early wedding.

Feature Jack Richardson, who plays both Capt. Jack Rogers and John, and Irene Hunt, who portrays the roles of Sarah Catherwood and Sally Randolph.

Program and Advertising Phrases: Strange Revelations in a Gripping Romance that Tells of the Wild West and Its Opportunities.
Surprising Outcome of War-time Romance that Finds Fruition in the Circumstances of Rare Chance.
Gripping Story of Romantic Adventure Replete with Thrilling Scenes and Episodes.
Dashing Career of Romantic Bandit Brought to a Halt by Rarest Chance.
Love's Strange Reunion Amid Stirring Episodes and Rare Adventure.
Children of an Old and Faithful Love United Under Happy Circumstances.

Stunt Suggestions: The story will not work well on special stunts, but can best be advertised in the papers and through throwaways, dwelling upon the peculiarity of the young lawyer in fighting to defeat the law. Make it clear however that the story is one of vivid action.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released June 16.

"SAY! YOUNG FELLOW"

Artcraft Presents Douglas Fairbanks in a Smile Story with Acrobatic Trimmings, Planned by Joseph Henaberry and Elaborated by the Star.

Cast.

The Young Fellow ..... Douglas Fairbanks
The Girl ..... Marjorie Daw
The Villain ..... Frank Campeau
A Sweet Spinster ..... Edythe Chapman
A Kindly Bachelor ..... James Neill

Directed by Joseph Henaberry.

The Story: In this production Fairbanks plays the part of a young reporter who smiles a grouchy millionaire out of his bad temper and gets an interview that makes his reputation. He is assigned to unearth a fraudulent scheme in a nearby town and does the job, but not until the girl in the case sets him on the right tracks. As an acrobatic detective "Doug." is, if anything, funnier than in his earlier pictures. He never knows a quiet moment, and he manages to make it just as lively for the others until Justice emerges triumphant from the wreckage and Cupid follows her a close second.

Feature Douglas Fairbanks as the Reporter and Marjorie Daw as the Girl.

Program and Advertising Phrases: Cub Reporter Playfully Toys with Sensational News Tip and Follows Into Thrills and Adventure.
Actor-Acrobat Exploits New and Daring Deeds in Latest Thriller.
A Young Fellow, a Girl, a Villain, a Sweet Spinster and a Kindly Bachelor Contribute to a Regular Fairbanks Feature.
This Series of Thrilling Exploits Will Demonstrate the Fact that There's No End to the Actor-Acrobat's Activities.
Daring "Doug." Dashes Into Dangers with Devil-May-Care Dexterity.
Nothing Can Come Too Quick, Too Hot or Too Fast for This Agile Actor.

Stunt Suggestions: This is a case of the name being the biggest draw in most sections. Use paper and throwaways in addition to newspaper displays to announce the coming of Fairbanks in another comedy of action. If you can get a man with a persuasive smile and a nice manner, let him work the streets, stopping people with the advice to smile more, and thrusting into their hands a card reading "Its the smile that wins. Study Douglas Fairbanks in "Say! Young Fellow, at (house and date). See how its done and GO DO IT."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three colums on star and production. Advertising layout mats. Slides. Press book.

Released June 16.

"STATION CONTENT."

Triangle Presents Lee Hill and Gloria Swanson in the Story by Catherine Carr of a Woman Who Found Real Contentment in Sacrifice for Love.

Cast.

Jim Manning ..... Lee Hill
Kitty Manning ..... Gloria Swanson
Stephen Morton ..... Arthur Millett
Mrs. Stephen Morton ..... Nellie Allen
Theatrical Manager ..... Ward Caulfield
Mrs. Rothfield ..... May Walters
Squaw ..... Diana Carrillo

Directed by Arthur Hoyt.

The Story: Kitty Manning, the wife of Jim Manning, a telegraph operator at an isolated railway station, tires of the monotony of her existence. The birth of their baby relieves the dullness of her life, but it is only for a short time, as the infant dies, and the mother, again plunged in solitude, becomes a member of a theatrical troupe. Jim, alone, works energetically, and is rewarded by being given an important executive position. Meanwhile, Kitty has become acquainted with Stephen Morton, president of the road for which her husband is working. Kitty at first refuses to do Morton's bidding, but finally assents to his plan, and they arrange to meet in San Francisco. On the way Kitty's machine break down, and she stops for a few days with the wife of a flagman. A severe storm comes up and

EXCHANGES
can save hundreds of dollars on their films yearly. Recommended by all our clients.
USE OUR SERVICE
Write for full particulars.
THE W. H. RHODES FILM CO.
111 Retreat Ave. Hartford, Conn.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

WOODSTOCK
BALL-BEARING · STANDARD SINGLE-SHIFT

6 in One
The Leading Features of the Leading Machines all harmoniously combined in one handsome New Trouble-Free Writing Machine of the First Quality — In which you will find your own favorite feature of your own favorite typewriter, and the others besides.
Improved—Simplified—Modernized
Simple—Artistic—Durable—Efficient—Standard — 42 Key — Single Shift—Ball Bearing—Quiet—Visible—Soft Touch—Light Action.
In the Woodstock You Will Find
Every time-tested worth-while feature which you like in the machine you are used to, and you will also find the favorite features of the other standard makes which you wish your machine had.
Yet in the Woodstock you will find this aggregation of high point features much improved and simplified, to fit the touch, the person, the mood, in a way that no other typewriter does—(The best operators say this).
Only a close-up view, an actual touch and trial of this excellent typewriter can convince.
Investigate by all means—We are at your service. Let us show you how easy it is to try one; to own one.
Phone Central 5663; call up—call in—or write—
Woodstock Typewriter Company,
23 W. Washington St., Chicago

(G.E.) FANS
Orders shipped same day as received.
Central Theatre Supply Co.
606 Consumers Bldg. CHICAGO
(In the Heart of the Film District)

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

wrecks the trestle, and the approaching express train is saved from destruction by the quick action of Kitty. On board are Morton and Kitty's husband. Morton is so pleased to hear that Kitty has saved his life that he shows no sign of recognition when he meets her, but tells her that her husband is on the way to Kansas City as the new division superintendent. Kitty and Jim are reconciled.

Feature Gloria Swanson as Kitty Manning and Lee Hill as Jim Manning.

Program and Advertising Phrases: Sensational Screen Drama Carries Fateful Lesson in Self Sacrifice.
From Obscurity to Fame in Quick Transition Turns Foolish Girl from Happiness.
Vain Woman Disillusioned by Fickle Fate Is Restored to Happiness.
Thrilling Race Against Death Ends in Victory and Content.
Gripping and Sensational Melodrama Provides Nerve-Tingling Thrills.

Stunt Suggestions: The title and the railroad locale give plenty of opportunity for novel handling. Print up imitation railroad tickets to "Station Content," "good only for date stamped. Must be validated at the box office of the Dash theater accompanied by a fee of fifteen cents," or whatever the price of admission is. You might be able to borrow some railroad material from the station agent for lobby decoration. In the newspaper advertising tell enough of the story to make it clear that this is not wholly railroad story, using such lines as, "She ran away with an opera troupe—but she has a return ticket."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released June 16.

"THE HOUSE OF GOLD"

Metro Presents Emmy Whelen in the Story of a Girl Who Married for Love, but it was Love for the Other Man.

Cast.

Pamela Cartwright.....Emmy Wehlen
Douglas Martin } .....Joseph Kilgour
Gilbert Martin }
Frank Steele.....Hugh Thompson
Mrs. Stanley Cartwright...Helen Lindroth
Mrs. Alicia Temple.....Maud Hill

Directed by Edwin Carewe.

The Story: Pamela Cartwright becomes the wife of the wealthy Douglas Martin at the urgings of her mother. Her husband's carousing and dissolute habits are repugnant to Pamela, and she slips away for a few moments with Frank Steele, a lawyer, to whom she had been engaged, and whose reputation had been jeopardized by Martin. Finally Pamela revolts at her husband's continued indulgence in drunken orgies, and upbraids him. They struggle, and the lamp is knocked over. The room is plunged in darkness, and when the lights are turned on Martin is found dead and Pamela unconscious. She is arrested as the murderer, but Steele secures her release for lack of evidence. On the day that she is to be wedded to Steele she sees at the window the face of Martin. The ceremony is postponed, but at night she is awakened by a noise in her room, and beholds Martin standing before her. He tells her that he is the twin brother of her dead husband, that he had been unjustly confined in a lunatic asylum, that he killed Douglas, and that he is going to prevent her marriage to Steele. She screams, and her mother and Steele, who is in the house, appear. The two men grapple. Martin falls over the balcony and meets his death, and happiness at last comes to Pamela and Steele.

Feature Emmy Wehlen as Pamela Cartwright and Hugh Thompson as Frank Steele.

Program and Advertising Phrases: Crime and Infamy Fail to Tarnish Pure Soul Forced Into Degradation.
Love Endures as Flaming Hope Amid Devastating Influences.
Married Against Her Will Brave Girl Holds Fast to True Love Through Storm and Stress.
Unholy Passion and Relentless Vengeance Makes Hell on Earth for Persecuted Heroine.
Stirring Melodrama Revealed in Gripping Scenes and Nerve-Tingling Thrills.
The Way to Happiness Leads Through Valley of Dispair.

Stunt Suggestions: The stills showing the revels in the Martin home are apt to prove of greater advertising value for window and lobby work. Make the most of them and play this feature up in your press work, holding back on the rather conventional story. Play up, too, the name of the star.

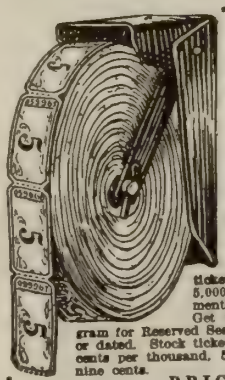
Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released June 17.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids Mich. New York, 150 Fifth Ave.


SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings. 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

When writing to advertisers kindly mention
The Moving Picture World.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

FOR SALE
$5.00 for $4.17
25 cents starts you
W. S. S.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

THE M.P. HARVEY EXPOSURE METER
M.P. METER $22.50 — A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only.
No 2 METER $12.50 — The No 2 Harvey Exposure Meter is for other cameras.
Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

LADY organist, experienced in picture work, desires change, extensive library, best reference. Address M. F., care M. P. World, N. Y. City.

BOB BROTHERTON, 15 years laboratory work—Selig, American, Balboa, wants job. 1252 E. 3d St., Long Beach, Cal.

WANTED position as manager of picture theater. Capable and efficient. Excellent record. Eight years' experience, also first-class operator. Would purchase interest in business. E. Perryman, 619 4th Ave., S. Nashville, Tenn.

BUSINESS OPPORTUNITIES.

WANTED to rent or buy moving picture theater in Greater New York, able to stand closest investigation regarding profits and probabilities. Only better class theater and location considered. No nickel shows. Might also consider partnership, investing capital in A1 proposition. Address M. V. V., care M. P. World, N. Y. City.

TO LEASE—Open air motion picture studios. Platform, 40x40, with adjoining hall, 50x80; 24 wings, curtains, accessories. Motion Picture Cameras, etc. 259th St. and Riverdale Ave., N. Y. City. See Brunel, 12 No. Broadway, Yonkers, N. Y.

THEATERS FOR SALE OR RENT.

ONCE IN A LIFETIME, a business proposition of unusual merit is placed on the market for various reasons which can only be told in person; we offer one of the leading and most successfully conducted vaudeville houses in United States, admission ten to thirty cents; annual business about one hundred seventy-five thousand dollars; with net profit of about seventy-five thousand. This proposition run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price one-half million dollars; half cash will be accepted. LEWIS, *"The Movie Broker,"* 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Theater, 297 seats, two Power's machines, Wurlitzer one man orchestra; no better location in city of 32,000 population; an up-to-date place; investigate. Retiring from business, will sell worth the money asked. Isis Theater, Anderson, Ind.

EQUIPMENT FOR SALE.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph; also Film Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

FOR SALE, two Wohl Broadside and two Wohl Double Duplex photo arc outfits, complete with flexible glass diffusers, switches, cables, etc., in excellent condition, used four months. Cost $1,000. Accept any reasonable offer. Kineto Company of America, Inc., 71 West 23d St (19th floor), N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—1,700 feet of Eastman negative stock for motion picture film. Cheap. Wm. J. Wilkinson, 424 West 33d St., N. Y. City.

EXCEPTIONAL war feature—six reels perfect condition, special lithographs, mounted, unmounted, 20,000 Heralds, photographs, cuts. A high-class money maker. F. Ferguson, 1476 Broadway, N. Y. City.

WILL sell twenty reels weekly, including features and singles, also advertising, one hundred dollars, remit twenty-five dollars, balance C. O. D. United Film Service, 3628 Olive St., St. Louis, Mo.

MUSIC, ETC.

FREE MUSIC AND ORCHESTRATIONS—to introduce our catalogue containing the latest song hits of all music publishers, we will send a free piano copy or orchestration of latest hit to any theater, piano player or orchestra leader. Write on theater stationery and inclose 3 cent stamp for postage. Broadway Music Service, 1482 Broadway, New York City.

CAMERAS, ETC., FOR SALE.

HERE'S the biggest snap of the season———$300.00 Universal M. P. Camera, tested and guaranteed, in perfect condition———our price for quick sale $167.50———Have you a copy of our slightly used Motion Picture Cameras? Yours for the asking. Get in touch with us today. Telegraphic orders shipped same day they are received. Wire Deposit. DAVID STERN COMPANY, "Motion Picture Camera Headquarters," 1027R Madison St., Chicago, Ill.

GOOD NEWS FOR ALL INTERESTED IN MOTION PICTURE CAMERAS! We purchased from the Camel Film Company of Chicago 6 Extremely Good Cameras, which we are able to sell at record breaking low prices for quick acceptance. Here they are: 1st: 400 ft. Pittman Professional, Regular and Trick Crank, outside focusing. Ernon F:3.5 lens. A $200.00 value at $85.00. 2d: 400 ft. London Prestwich, latest model, all adjustments. Aluminum doors, Tessar F:3.5 lens. A $275.00 value at $135.00. 3d: 400 ft. capacity Pathe Cinematograph. Inside magazine. A straight working camera of beautiful mechanism. Complete with Heliar F:4.5 lens, $135.00. 4th: 200 ft. Universal, slightly used but perfect. Fitted with F:3.5 lens, 3 extra magazines and a Universal panoram and tilting top tripod. A $430.00 outfit complete at $215.00. 5th: 200 ft. capacity Special Prestwich Model, regular and trick crank. Direct gear take up, reverse and forward. Outside focus. Hand dissolve. A wonderfully built camera. Cost $325.00. Ideal for cartoons and all around work. Complete with panoram and tilting top tripod, $155.00. 6th: 200 ft. capacity U. S. DeLuxe, specially built camera. 6 lenses, including Telephoto Still Camera attachment, Automatic dissolve, Panoram and Tilting Top Tripod and Carrying Case. A $1,000.00 outfit at $525.00. Never before have such bargains been offered. Every one guaranteed. Write at once to the Home of Motion Picture Cameras. BASS CAMERA COMPANY, 109 N. Dearborn St., Chicago, Ill.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Ave., N. Y. City.

LENSES, large stock, high grade, new moving picture and stereo lenses of various focal lengths. Address "Lenses," care M. P. World, New York City.

FOR SALE—A Moy motion picture camera, 200 feet, six magazines, tripod, four Goerz lenses, all in perfect condition, also portable projector. Wm. J. Wilkinson, 424 West 33d St., N. Y. City.

FOR SALE—Bell & Howell Camera and tripod, like new, costs $1,600.00, 2 extra magazines, 3 lenses, Goertz Vigneting Device, extra masks, spools, carrying cases—$1,050.00. Urban Camera, 400 ft. capacity, extra magazine, Carl Zeiss F:3.5 lens 7.5 cm., tripod, tilt and panorama—$150.00. M. Gordon, 1620 Mallers Building, Chicago, Ill.

MUSICAL INSTRUMENTS WANTED.

USED PIPE ORGAN WANTED—Must be in good condition. Price must be right. Address Organ, M. P. World, N. Y. City.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

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CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES

INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Clients of Aaron Green (Wolfville Tale—Two Parts—Drama).
Cynthiana (Wolfville Tale—Two Parts—Dr.).
Tuscon Jennie's Heart (Wolfville Tale—Two Parts—Drama).
The Enchanted Profile (One of the O. Henry Series—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Series—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Sisters of the Golden Circle (One of the O. Henry Series—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

Rip-Roaring Rivals (One Part).
He Couldn't Fool His Wife (One Part).
By Heck, I'll Save Her (One Part).
The Paper Hanger's Revenge (One Part).
From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

CRYSTAL FILM COMPANY.

Romeo and Juliet (Two Parts—Comedy).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Busted Romance (One Part).
Spooks (One Part).
The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
The Reckless Rover (One Part).

ESSANAY COMEDIES.

Slippery Slim's Inheritance (One Part).
Sophie's Legacy (One Part).
Sophie Gets Stung (One Part).
Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

I'm a Man.
Love of Bob.
Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 2.

The Yellow Ticket (Five Parts—Drama—Astra).
The House of Hate (Episode No. 13, "Enemy Aliens"—Two Parts—Drama—Astra).
The City Slicker (One Reel—Comedy—Rolin).
Britain's Bulwarks, No. 4—"How England Treats Her Prisoners"—One Reel—Government Official War Pictures).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 9.

For Sale (Five Parts—Drama—Astra).
The House of Hate (Episode No. 14—"Under-World Allies"—Two Parts—Drama—Astra).
Sic 'em Towser (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 5—"With the Drifters and Mine Sweepers in the Danger Zone" (One Reel—Official Government Pictures).
Yosemite in Winter (One Reel—Scenic—Ralph Earle).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.

RELEASED FOR WEEK OF JUNE 16.

Kidder & Ko (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 15—"The False Signal"—Two Parts—Drama—Astra).
Somewhere in Turkey (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 6—"Destroyers' Raid on Zeebrugge"—(One Reel—Government Official War Pictures).
St. Thomas (One Reel—Educational—Post Film Company).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 23.

The Voice of Destiny (Five Parts—Drama—Diando).
The House of Hate (Episode No. 16, "The Vial of Death"—Two Parts—Drama—Astra).
Cleopatsy (Two Parts—Comedy—Rolin).
Are Crooks Dishonest (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 7, "Fighting the Hun at St. Quentin" (One Reel—Government Official Pictures).
St. Croix (One Part—Educational—Post Film Company).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Apr. 8—Friend Husband.
Apr. 22—Saucy Madeline.
May 6—His Smothered Love.
May 20—Battle Royal.
June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).
June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 9—Viviette (Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).
June 16—The Bravest Way (Five Parts—Dr.).

Artcraft Pictures.

Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).
Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama)
June 2—A Doll's House (Five Parts—Drama).
June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Hit the Trail Holliday (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

May 13—Subjects on Reel: Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd.
May 20—Subjects on Reel: War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio.
May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.
June 3—Subjects on Reel—War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10—Subjects on Reel—Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17—Subjects on Reel: Women in the World of Work; Scenic Gems of America; Beauty to Order, Cartoon by Wallace Carlson.

PARAMOUNT-BURTON HOLMES.

Apr. 22—High Spots of Hawaii. Drama).
Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).
June 3—The Melting Pot of the Pacific.
June 10—Today in Samoa (Scenic).
June 17—Yesterdays in Samoa (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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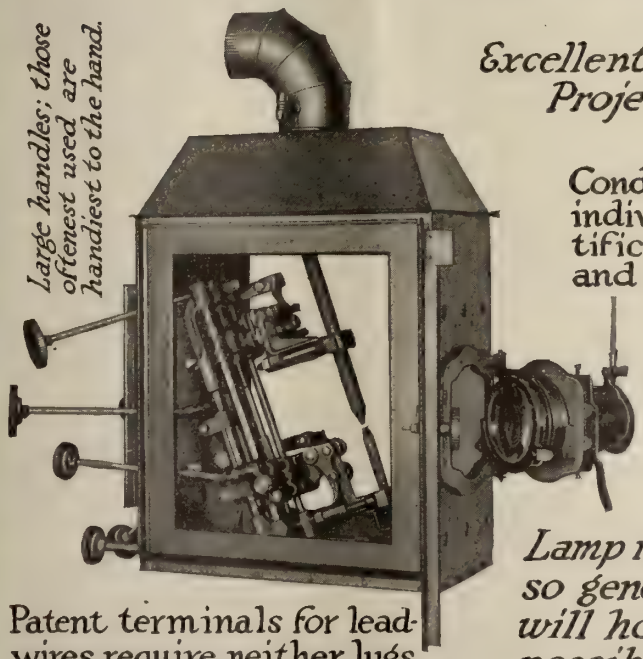

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 29—No. 26 (Topical)—03033.
June 5—Issue No. 27 (Topical)—03042.
June 12—No. 28 (Topical)—03052.
June 19—No. 29 (Topical)—03061.

CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.

L-KO.

May 15—Pretty Babies—03012.
May 22—Who's Zoo (Two Parts—Comedy)—03022.
June 5—Merry Mermaids (Two Parts—Comedy)—03041.
June 12—A Blind Pig (Two Parts—Comedy)—03051.
June 19—Romance and Dynamite (Two Parts—Comedy)—03060.

NESTOR.

May 13—New York—By Heck (Comedy)—03011.
May 20—The Bath House Scandal (Comedy)—03021.
May 27—Who's Your Wife? (Comedy)—03031.
June 3—"Home, James" (Comedy)—03040.
June 10—Butter Again (Comedy)—03050.
June 17—Passing the Bomb (Comedy)—03059.

UNIVERSAL SPECIAL PRODUCTION.

May 25—The Bride's Awakening (Six Parts—Drama)—03029.
June 1—No release this week.
June 8—The Model's Confession (Six Parts—Drama)—03048.
June 15—No Release This Week.
June 22—Smashing Through (Five Parts—Drama)—03067.

UNIVERSAL SCREEN MAGAZINE.

May 18—Issue No. 71 (Educational)—03014.
May 25—Issue No. 72 (Educational)—03024.
June 1—Issue No. 73 (Educational)—03034.
June 8—Issue No. 74 (Educational)—03043.
June 15—Issue No. 75 (Educational)—03053.
June 22—Issue No. 76 (Educational)—03062.

UNIVERSAL SPECIAL FEATURE.

June 1—The Bull's Eye (Episode No. 17, "In Irons"—Two Parts—Drama)—03036.
June 1—The Lion's Claws (Episode No. 9, "The Human Pendulum"—Two Parts—Drama)—03037.
June 8—The Bull's Eye (Episode No. 18—"The Runaway"—Two Parts—Drama)—03045.
June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.
June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.
June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.

UNIVERSAL CURRENT EVENTS.

May 25—Issue No. 54 (Topical)—03025.
June 1—Issue No. 55 (Topical)03035.
June 8—Issue No. 56 (Topical)—03044.
June 15—Issue No. 57 (Topical)—03054.
June 22—Issue No. 58 (Topical)—03063.

STAR COMEDIES.

Lyons-Moran Pictures.

May 10—Whose Baby Are You?—03010.
May 18—The Dodgers—03020.
May 25—The One Horse Show—03030.
June 1—A Ripping Time—03039.
June 8—There Goes the Bride—03049.
June 15—Stepping Some—03057.
June 22—The Knockout—03068.

WESTERN AND RAILROAD DRAMAS.

June 15—Play Straight or Fight (Two Parts)—03058.
June 22—Quick Triggers (Two Parts)—03064.

Mutual Film Corp.

STRAND.

Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.
Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20csT-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.

MUTUAL STAR PRODUCTION.

Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.

MUTUAL.

May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.
June 12—Screen Telegram (Topical)—30-T-1.
June 16—Screen Telegram (Topical)—31-T-1.
June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).
June 16—The Venus Model (Six Parts—Comedy-Drama).
June 30—The Service Star (Six Parts—Comedy-Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 12—Her Decision (Five Parts—Drama).
May 12—Wolves of the Border (Five Parts—Drama).
May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).
June 2—The Man Who Woke Up (Five Parts—Drama).
June 2—A Red-Haired Cupid (Five Parts—Drama).
June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).
June 16—His Enemy, the Law (Five Parts—Drama).
June 16—Station Comment (Five Parts—Dr.).
June 23—You Can't Believe Everything (Five Parts—Drama).
June 23—Closin' In (Five Parts—Drama).

KEYSTONE COMEDY.

May 5—I Love Charles Albert (Two Parts).
May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).
June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).

KEYSTONE COMEDY REISSUES.

June 9—The Snow Cure (Ford Sterling).
June 16—Cinders of Love (Chester Conklin).
June 23—Ambrose's Cup of Woe (Mack Swain).
June 30—Bucking Society (Chester Conklin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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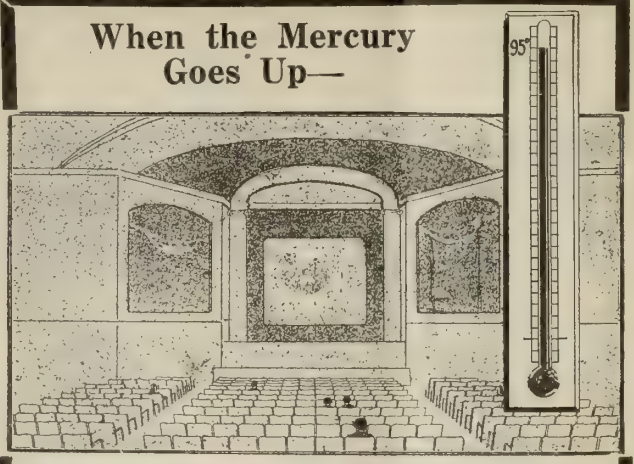

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

May 20—The Golden Goal (Five Parts—Dr.).
May 27—Baree, the Son of Kayan (Five Parts—Drama).
June 3—A Game with Fate (Five Parts—Dr.).
June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Drama).
June 24—The Girl in His House (Five Parts—Drama).

BIG V COMEDIES.

May 20—Love and Lavallieres.
May 27—Romans and Rascals.
June 3—Sneakers and Snoozers.
June 10—Skids and Scalawags.
June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.

VITAGRAPH SERIAL.

"The Woman in the Web."

May 20—Episode No. 7—"The Crater of Death"—Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).
June 10—Episode No. 10—"Out of the Dungeon"—Two Parts—Drama).
June 17—Episode 11—"In the Desert's Grip"—(Two Parts—Drama).
June 24—Episode No. 12, "Hurled to Destruction" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Ace High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).

FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
May 19—The Caillaux Case (Six Parts).
June 9—Under the Yoke (Drama).
June 16—Riders of the Purple Sage (Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).
June 2—The Tale of a Pig.
June 9—Hospital Orderlies.
June 16—Life-Savers.

Feature Releases

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BLUEBIRD PHOTOPLAYS.

The Marriage Lie (Five Parts—Drama)—02985.
A Mother's Secret (Five Parts—Dr.)—02995.
Danger Within (Five Parts—Drama)—03008.
The Guilt of Silence (Five Parts—Drama)—03019.
$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.
Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.
The Street of Seven Stars (Six Parts—Drama).

EDUCATIONAL FILMS CORP.

(The Following Are One-Reel Scenics)

May 1—Tidbits of Travel.
May 8—What the Ice Age Left.
May 15—The Silent Wonderlands of the West No. 1.
May 22—Following the Course of the Cayuse.
May 29—The Silent Wonderlands of the West No. 2.

Ditmars' "Living Book of Nature."

April 22—Wild Goats and Sheep (500 feet).
May 6—Wild Babies (500 feet).
May 20—The Friendly Bee (500 feet).

Cartoons.

May 13—"His Last Will" (Katzenjammer Kids)—(500 feet).
May 20—"Der Black Mitt" (Katzenjammer Kids)—(500 feet).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Illodor).
Alimony (Josephine Whittell).

FIRST NATIONAL EXHIBITORS' EXCHANGE.

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(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 1—An Alien Enemy (Five Parts—Dr.).
Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Hater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).

(Special Releases.)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).
Cecilia of the Pink Roses (Julius Steger Production).

WORLD PICTURES.

May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).
June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).

WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

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The Vigilantes (Drama).

CENTURY COMEDIES.

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She Did Her Bit.
Oh, Baby!
What's the Matter with Father?

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Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

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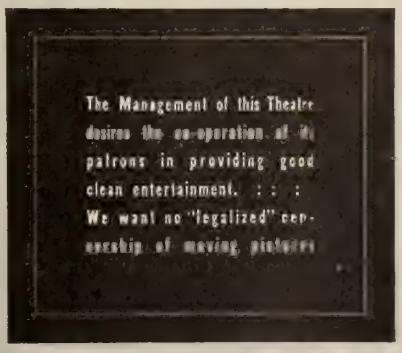
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The Fringe of Society.
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Her Fighting Chance.
Whither Thou Goest.
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One Hour.
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Fate and Fortune.
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Waiters' Ball.
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Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
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A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
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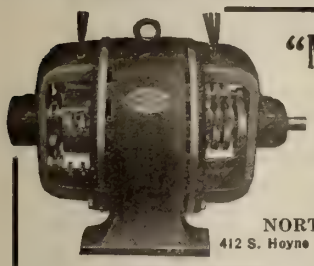

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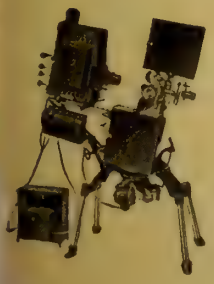

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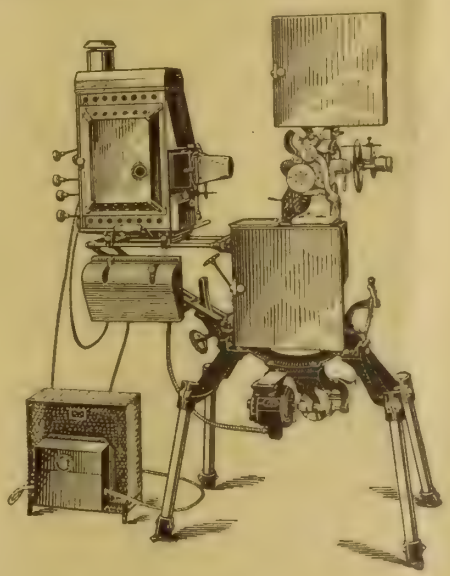

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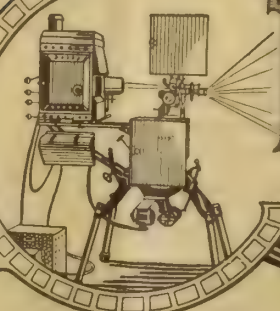

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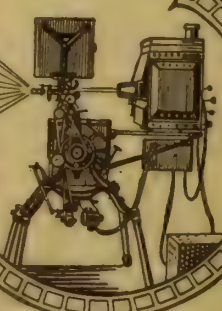

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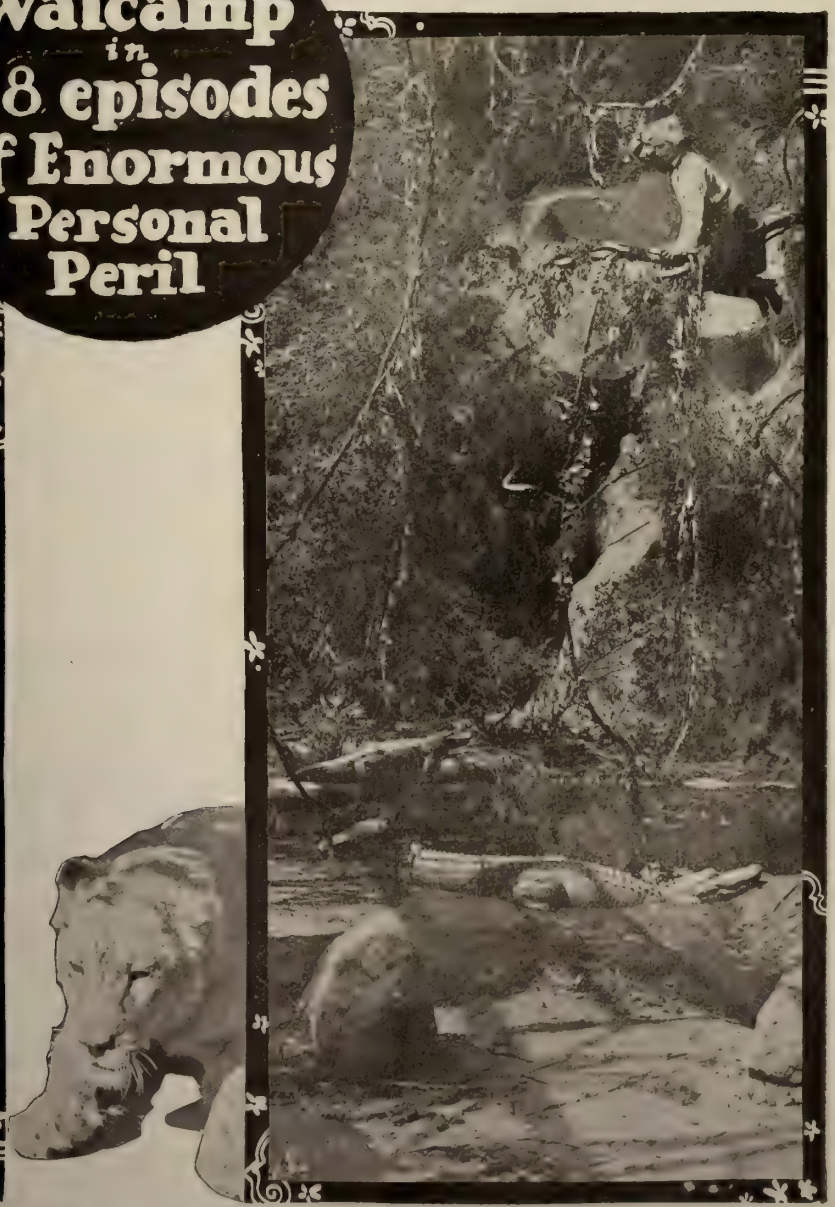

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One year ago in June Goldwyn deliberately challenged the attention of the nation's exhibitors by announcing its readiness to distribute the then-new Goldwyn Pictures under the great mercantile slogan:

"The customer be pleased!"

Today—twelve months later—5,148 contract customers of our company bear witness to the revolutionary success of the Goldwyn *principle* and the Goldwyn *productions.*

* * *

We have proved in a year to the industry at large that it is wise and profitable to operate under a policy of *human-being service.* We have regarded our exhibitor-customers and all other exhibitors with friendliness and respect instead of with cynical contempt.

We have been enabled to do this because I have around me the finest and most loyal organization ever created in the motion picture industry; men of ideals—clean, powerful, able people who set out to build good will for Goldwyn because they knew that nothing in the world can be permanently successful *unless it possesses the unquestioned good will of the customers it serves.*

* * *

In a year, with a very small percentage of mistakes, which any new organization is bound to make, Goldwyn has been a pace-maker; a blazer of new trails, the discoverer of new brains, the offerer of big stars, powerful stories, fresh, new personalities and the producer of the newer types of stories which the popular tastes craved and world-conditions made desirable.

In the literary markets of America today the agents and venders of screen material are being urged by other producers to "get us the kind of stories that Goldwyn is producing." This means that for twelve months exhibitors of *Goldwyn Pictures* have had the good fortune to possess the forms of screen enter-

Goldwyn Pictures

—continued

tainment the public was most anxious and eager to buy.

Having grown amazingly—having led the way for a year—*another Great Advance is at hand.*

* * *

The Goldwyn organization which was equipped in its first year to give you 26 productions, is ready in the coming twelve months to *double this number of productions,* giving you and every other exhibitor in the country more freedom and independence.

A great California exhibitor said to me the other day: "It has been a fine thing, and a lucky thing, for the exhibitors of this country that Goldwyn was in existence during the past twelve months. Goldwyn was formed *just in time to keep America's exhibitors from being ground to pieces.*"

If a company with but 26 productions accomplished *this* for the exhibitors of quality pictures in its first year of existence, think how much greater freedom and independence Goldwyn will bring you in its *second year* with its productions doubled to *in excess of fifty.*

Just as there is required in the big world A BALANCE OF POWER, just so is a similar balance imperatively necessary in motion pictures. The more than 14,000 exhibitors in the United States *would be in sorry straits if they found themselves at the mercy of any one motion picture organization.*

An organization that has GERALDINE FARRAR, PAULINE FREDERICK, MAE MARSH, MABEL NORMAND, MADGE KENNEDY, REX BEACH'S stories, TOM MOORE and other stars to be announced, has in its possession *to give to you* the star names and values and popularities *to make any exhibitors in the world successful.*

We have all of these great assets to give you in our second year—and still more. We have created a Goldwyn magnetism, a Goldwyn power of attraction and there surrounds this company's name a feeling of exhibitor trust and confidence that is making the great stars of the screen wish to become a part of our growing organization.

SAMUEL GOLDFISH,
President.

GOLDWYN PICTURES CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

This is the keynote of modern, ambitious, hustling America. Fast trains; wireless telegraphy, five-day boats to Europe. Americans employ them all because of their *speed*. In theatricals the fast, snappy shows succeed. On the screen the snappy, happy, joyous personalities more quickly win popularity. In screen comedy the cleanest, fastest, freshest and most popular of all new personalities is

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

26 a Year *Every Second Monday*

All Goldwyn offices are having tremendous success in signing up not only the large houses but the small ones as well. There is an additional "summer value" in these happy comedies. Have you booked them for your theatre?

THE FIRST SEVEN COMEDIES:

May 6: "Bill's Baby"
May 20: "Bill's Predicament"
June 3: "Birds of a Feather"
June 17: "Matching Billy"
June 30: "Widow's Might"
July 14: "Dad's Knockout"
July 28: "Up a Tree"

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

SELECT SP PICTURES

LEWIS J. SELZNICK
presents

CONSTANCE TALMADGE

in

"GOOD NIGHT, PAUL!"

A determined uncle from Canada, a scapegrace of a nephew caught in the midst of a big fib, an alarmed partner, and Constance Talmadge as his cleverly obliging wife—these are the ingredients of this swiftest of screen farces.

You'll love it, from a box-office angle, and you'll giggle just as much as your audiences do. Try it!

Directed by Walter Edwards

Adapted by Julia Crawford Ivers from the libretto of Roland Oliver and Charles Dickson

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

Directed by
JULIUS STEGER

Marion Davies in scenes from first Select Picture, "Cecilia of Pink Roses."

"CECILIA OF THE PINK ROSES"

An American idyl of the true and beautiful

presenting lovely

MARION DAVIES

in the first of her SELECT PICTURES

It is your cue to act! This attraction is backed by a whirlwind campaign of national publicity, record-breaking in its extent and thoroughness. Play promptly for big profits!

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

"THE CLAW"

A South African Romance by the author of "Poppy"

presented by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

"The Claw" adds another link to the strong chain forged by Clara Kimball Young's recent successes, "The Reason Why," "The House of Glass," and "The Marionettes."

Clara Kimball Young in scenes from her latest Select Picture, "The Claw"

Scenario by Charles E. Whittaker from the novel by Cynthia Stockley

Directed by Robert G. Vignola

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

William Russell

Available
June the
Twenty-Fourth
at
Exchanges
of the
MUTUAL
FILM
CORPORATION

"Up Romance Road"

Produced by
WILLIAM RUSSELL PRODUCTIONS, INC.

A PLAY of love and conspiracy—

An adventure drama with punch and fast action—

Exciting and spectacular—

How a love affair ran afoul an enemy plot—

Unusual box office possibilities—

COMING—

July 8—Mary Miles Minter in
"THE GHOST OF ROSY TAYLOR"

July 22—Margarita Fisher in
"IMPOSSIBLE SUSAN"

Produced by
AMERICAN FILM COMPANY, INC.

Available at Exchanges of
MUTUAL FILM CORPORATION

WANTED!

Stories *for* Big Feature Productions!

Manuscripts Worth $1,000 to $25,000

WE want stories for a number of big feature productions to be released next fall and winter. We offer $1,000 to $25,000 each for these stories. They must be BIG—worthy of our investment.

Copy may be original manuscript, synopsis, scenario, famous books or stories for which we can purchase motion picture rights, or stage successes for which we can secure motion picture rights.

We are seeking the *very best* stories to be obtained anywhere in the world. We are willing to pay big prices for them. No author is too big, too well known, too famous for our purpose.

No restrictions whatever. This is a bona fide offer for the best stories or plays obtainable. They will be produced at our Santa Barbara, California, studios—one of the largest and best equipped motion picture studios in the world.

Submit manuscripts at once to our General Offices, 6225-6237 Broadway, Chicago.

THE AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, Pres.

General Offices: 6225-6237 Broadway, Chicago, Illinois

Announcing

Allied Nations Official War Review

The films of

Italy
France
England
United States

Presented by Committee on Public Information
GEORGE CREEL, Chairman

DIVISION OF FILMS, Charles S. Hart, Director

Released by PATHÉ

The Film Division of the Committee on Public Information will release weekly, beginning June 24th, the

Allied Nations Official War Review

This release in one reel will show current events in the war zones over here and "over there" our boys and our government working hand in hand with our Allies.

These pictures are being taken regularly by the U. S. Signal Corps and Navy photographers and by the Allied General Staffs.

This reel gives the authentic, live, up-to-date war news that the American public wants to see.

Every theatre in the United States should book it.

Distributed nationally by

PATHÉ EXCHANGE, Inc.
25 West 45th Street
New York

Chas. E. Oldt of Third St. Theatre, Easton, Pa. Says business grows

THIRD STREET THEATRE BUILDING
EASTON, PA.

OFFICES OF THIRD STREET THEATRE CO. CAPITAL $6,000 CONSOLIDATED WITH LORENZ THEATRE, OF BETHLEHEM, PA. LEHIGH ORPHEUM, OF SO. BETHLEHEM, PA

OFFICES OF POMFRET REALTY CO CAPITAL $100,000 LEHIGH VALLEY AMUSEMENT CO CAPITAL $6,000

Easton, Pa., May 29, 1918.

Mr. C. L. Yearsley,
First National Exhibitors Circuit,
18 E. 41st St., N. Y. C.

My dear Sir:

Confirming my verbal statement to you, I take pleasure in advising you that our showing of "MY FOUR YEARS IN GERMANY", which we ran all of last week was the most successful of any picture we have handled in the last five years.

Our business opened up on Monday with an attendance of 1245 and we felt a little blue, but the record for the balance of the week was as follows:

Tuesday, 1532. Wednesday, 2089. Thursday, 2113
Friday, 2324. Saturday, 4032.
Making a total attendance of 13,335

Easton is down in the census as having a population of 28,500. Of course, we advertised the picture in the surrounding towns and drew part of the attendance from them.

As we were the first motion picture theatre in Pennsylvania to show "MY FOUR YEARS IN GERMANY", I take pleasure in giving you the above figures and hope it will help you to place the picture in other towns throughout the state.

Yours sincerely,
Charles E. Oldt, Mgr.
THIRD STREET THEATRE CO., INC.

Exhibitors everywhere are having the same experience ~

No better proof of it's drawing power could be asked for:

It is a Friend Winner for your theatre in addition to being a tremendous box office attraction

PRODUCED BY MARK M. DINTENFASS AND HARRY WARNER

DIRECTED BY WILLIAM NIGH
SCENARIO BY CHAS A. LOGUE

FOREIGN RIGHTS CONTROLLED BY HILLER & WILK LONGACRE BLDG NEW YORK

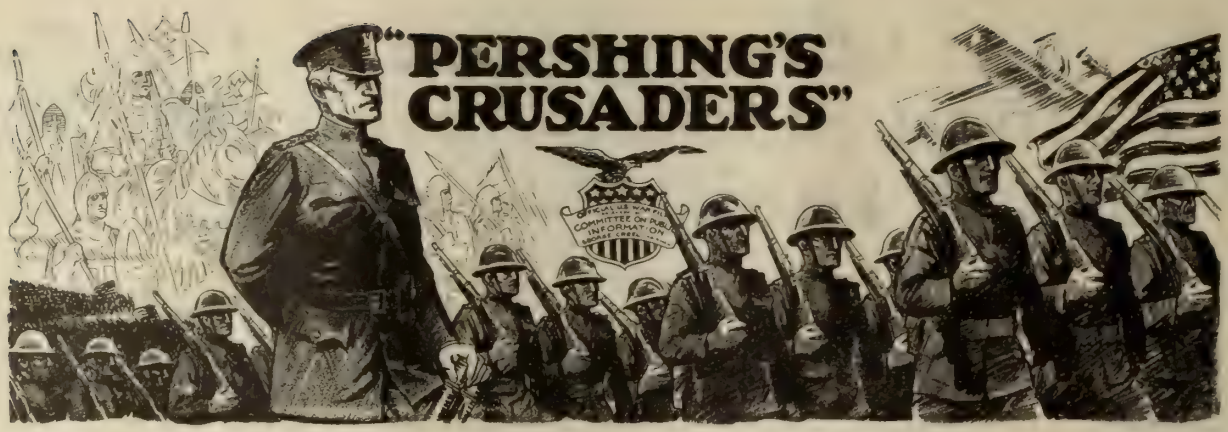
FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Ambassador James W. Gerard's

"MY FOUR YEARS IN GERMANY"

Directed by WILLIAM NIGH



Uncle Sam photographed it
Uncle Sam will be pleased if
you show it in your theatre

The First Official War Film

Photographed by U. S. Signal Corps, Navy Department and French General Staff

Presented by Committee on Public Information
Geo. Creel, Chairman

Through Division of Films, Chas. S. Hart, Director

"Hurrah for

OFFICIAL U.S. WAR FILM RELEASED BY COMMITTEE ON PUBLIC INFORMATION

Round After Round of Sound Mighty Good

Wire Some Friend

in New York, Chicago, Philadelphia, Boston, San Francisco, or any city where Pershing's Crusaders is being shown under the auspices of the various patriotic bodies

and ask about the tremendous business it is doing and the wonderful enthusiasm it is arousing.

Our National Family Photographs that everyone wants to see

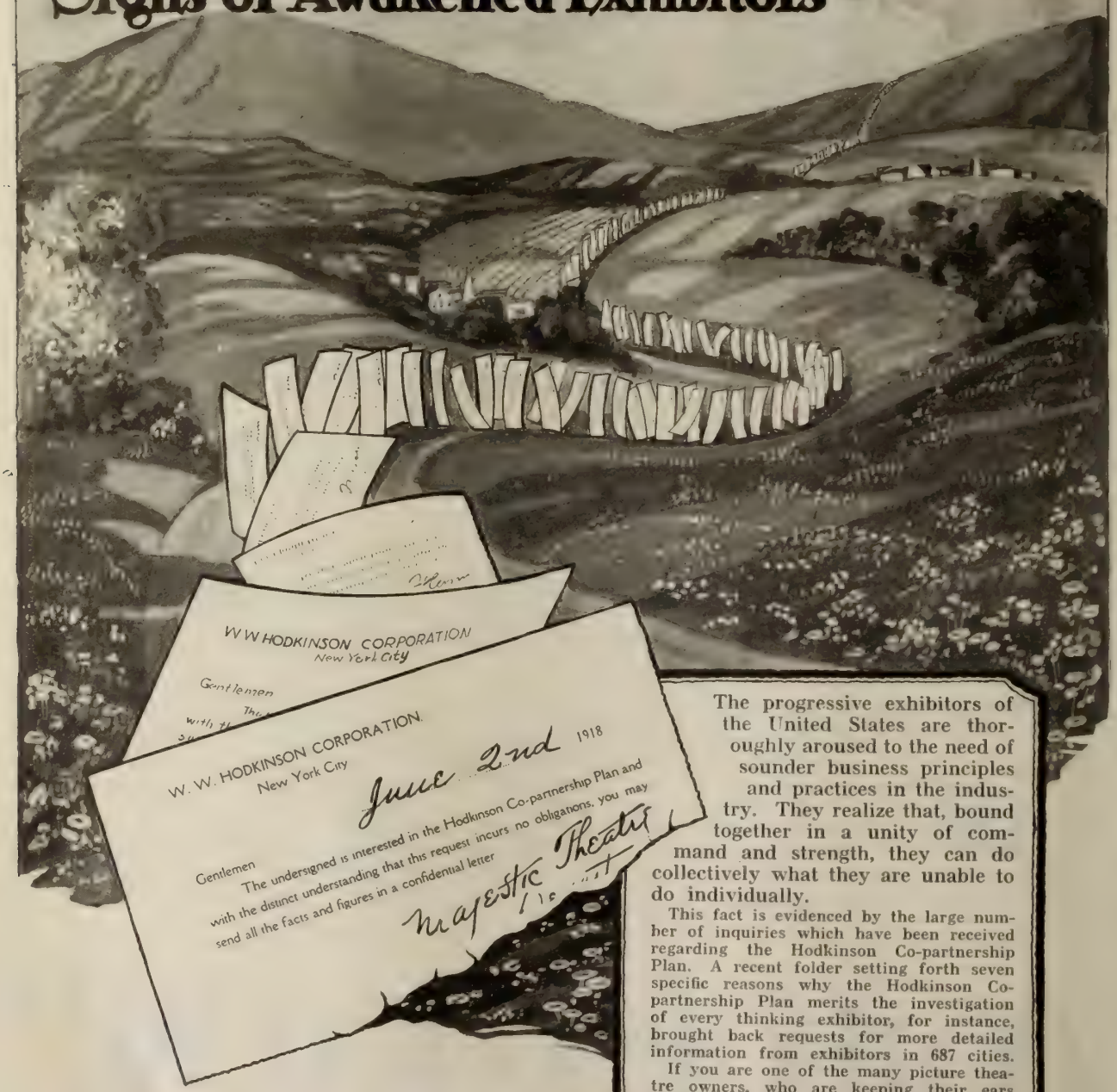
THEY SHOW These official pictures will give the people of America their first opportunity of seeing our boys in action in France; to understand just what these months of preparation have brought about in combating our common enemy; to enable the worker in the munition factories, the toiler in the field, in fact every man, woman and child who is doing his or her part to visualize the results of their labor to the present time. They will show those who so generously subscribed to the Liberty War Loans, Red Cross, Knights of Columbus, Y. M. C. A., Salvation Army, and other campaigns just what their money has accomplished.

America"

Ringing Cheers will in Your Theatre

FIRST NATIONAL EXHIBITORS CIRCUIT
DISTRIBUTORS

Signs of Awakened Exhibitors


W W HODKINSON CORPORATION
New York City
Gentlemen
W. W. HODKINSON CORPORATION
New York City
June 2nd 1918
Gentlemen
The undersigned is interested in the Hodkinson Co-partnership Plan and
with the distinct understanding that this request incurs no obligations, you may
send all the facts and figures in a confidential letter
Majestic Theatre

The progressive exhibitors of the United States are thoroughly aroused to the need of sounder business principles and practices in the industry. They realize that, bound together in a unity of command and strength, they can do collectively what they are unable to do individually.

This fact is evidenced by the large number of inquiries which have been received regarding the Hodkinson Co-partnership Plan. A recent folder setting forth seven specific reasons why the Hodkinson Co-partnership Plan merits the investigation of every thinking exhibitor, for instance, brought back requests for more detailed information from exhibitors in 687 cities.

If you are one of the many picture theatre owners, who are keeping their ears "close to the ground" these days, this action of your fellow exhibitors will not be without its significance for you.

W·W·HODKINSON·CORP·

527 FIFTH AVE. NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

in "PATRIOTISM"

Directed by RAYMOND B. WEST

(Ready for Release June 10)

Written by R. B. KIDD and JANE HOLLY

Not a story depicting the strife of battle, but a vivid, patrioitic inspiration, the embodiment of glorious femininity and exquisite art.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

HAROLD LLOYD
has 400 days in New York!

America's greatest city proves conclusively this great comedian's surpassing popularity.

Among the New York theaters which play every Lloyd comedy are the

Loew Circuit	Crescent	Broadway Photoplay
Fox Circuit	Majestic	Standard
M & S Circuit	Bunny	Plaza
Consolidated Amusement Circuit	Heights	New Brevoort (Brooklyn)
Keith's Prospect	77th Street	Linden "
David Picker	Schuyler	Rialto etc. etc. "

If you want to see one reel comedies get across with a bang, show Harold Lloyd!

Produced by Rolin

Pathé

Beyond all question the best picture
GLADYS HULETTE
has yet appeared in
ANNEXING BILL
with the popular leading man
CREIGHTON HALE

A notable chapter of accidents, laughable and strongly dramatic by turns. It will be thoroughly liked by every audience.

Produced by Astra from the story by Edgar Franklyn
Directed by Albert Parker

hen your automobile
ts on all six cylinders
ou're going some!

When you book the BIG SIX, you're hitting 'em up fast on the Speedway of Success!

Start your Money Motor going to day by booking these two!

WILLIAM FOX *Presents*

The CLEMENCEAU CASE

by Alexander Dumas

A Theda Bara Super-Production-

and

The PLUNDERER

by Roy Norton

A William Farnum De Luxe Production-

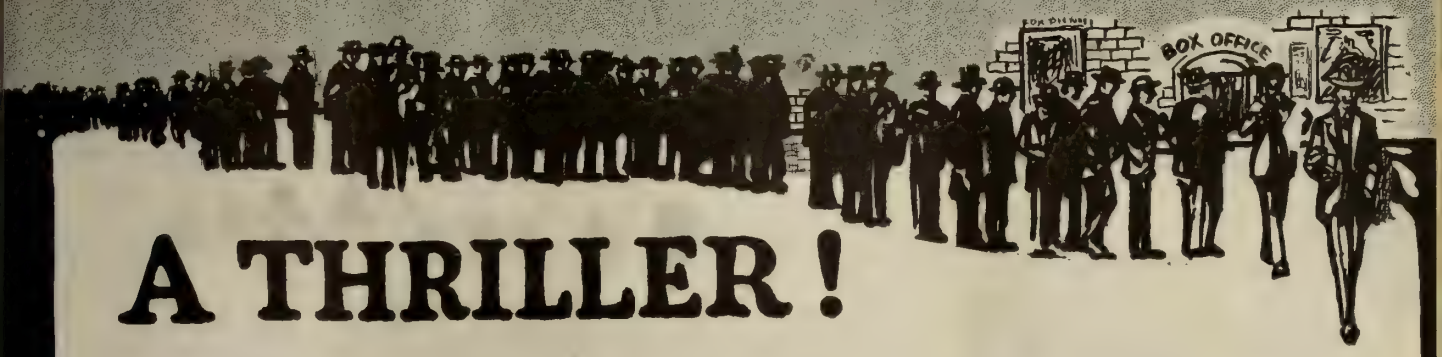
OTHER BIG SIX SUBJECTS
"A FOOL THERE WAS"
"A SOLDIER'S OATH"
"THE BONDMAN"
"THE TWO ORPHANS"

These Six Favorite Fox Photoplays, Released at the Request of 5000 Exhibitors, Come Back with a Rush that Means Capacity to you-

New Versions of World Successes-
RE-EDITED RE-TITLED REVISED-

FOX

FILM CORPORATION-



A THRILLER!

Startling Sequel to "The Blindness of Divorce", The biggest money-maker of the season!

William Fox *presents*

PEGGY HYLAND *in* OTHER MEN'S DAUGHTERS

By E. Lloyd Sheldon *Staged by Carl Harbaugh*

A Violation of the Golden Rule that strikes back home-

Also these other amazing

FOX SPECIAL FEATURES

ONE-A-WEEK – 52-A-YEAR

Never have such productions been obtainable except as super-specials!

A woman's triumph over the wolves of New York society-

GLADYS BROCKWELL *in* ***The SCARLET ROAD***

GEORGE WALSH *in* ***The KID is CLEVER***

FOX

FILM CORPORATION

The story of an alluring woman who sold herself for fame---

VIRGINIA PEARSON *in* **HER PRICE**

The Big STATES-RIGHT Serial

The Hand of Vengeance

An Amazing Serial for Independent Buyers]
Only 10 Episodes---20 Reels

— — — —

The most successful exhibitors
Strive always
To please theater-goers
With novelty features
Of *class*.

— — — —

This wonderful photo-serial
Is in a class alone!
Don't compare it with others
Because
It's ***different!***

— — — —

It's a sure-enough ***motion***-picture;
Every scene
Is full of motion—
And every action
Is a ***picture*** artistic.

— — — —

No hot-weather dullness
For theaters showing this serial.
It will banish from the mind
The climbing mercury—
The woes of war!

— — — —

Hold the interest?—
There's ***suspense*** in every foot.
And when you see the thrills
In one episode
You simply have to see
The greater thrills
In the next!

Gaumont Co.

PARIS FLUSHING, N. Y. LONDON

Gaumont

WARNING!

To all theatres running attractions three days to a week-

SIX months ago Metro warned you to keep your house free to run big specials that would make you money.

Metro warned you that otherwise you would be unable to book these productions, or would be forced to pay for those you had to put on the shelf.

It was true then, it is true now, it will be true all next season!

No big house closed to special attractions can compete. Every successful week-run Exhibitor will book *open* time.

Take heed of this second warning. Next season is the season *for big pictures.* Pick from the open market!

Keep your houses open!

Metro Pictures Corporation

METRO TALKS
No 5

YOU are absolutely guaranteed in this production-beauty-charm wonderful settings and photography and the star at her delightful best.

METRO Pictures Corporation.

Metro Pictures Corporation presents

Exquisite

EMMY WEHLEN

in Katharine Kavanaugh's

The HOUSE *of* GOLD

Directed in 5 Acts by Edwin Carewe
from the scenario by June Mathis.

RELEASED BY METRO JUNE 17 th

MAXWELL KARGER *Mgr. of Productions*

The really big new successes of the day

Book them

TOYS of FATE
with the Great
NAZIMOVA

MY OWN UNITED STATES
with
Mr. ARNOLD DALY

LEST WE FORGET
with
RITA JOLIVET

The Million Dollar Dollies
with the
DOLLY SISTERS

REVELATION
with
NAZIMOVA

SCREEN CLASSICS INC.
Metro Pictures Corporation
Distributors

Are you sharing in the profits of these two re-issues

THE SOUL
of a
WOMAN
with wonderful
EMILY STEVENS
and
The SHOOTING
of DAN McGREW
with
EDMUND BREESE

New Prints-New Paper-
New Advertising Matter-
but the same
vital gripping dramas that
made these productions
triumphant

Ask your nearest
METRO
EXCHANGE—

Coming!
"The Geezer of Berlin"
– A Travesty on
"The KAISER,
the Beast of Berlin"

TRIANGLE

U-BOATS!

EVERY evil practice in the motion picture business is a U-Boat to the industry.

"SINK ON SIGHT" is the only policy to be adopted toward the evil practice.

AS thoroughly and effectually as the United States sweeps the seas of the pirates of the deep, Triangle sweeps aside practices that tend to torpedo the profits of exhibitors.

STAR-EVIL, Secret-Agreement-Evil, Reel-Tax-Evil, Competitive-Bid-Evil, Waste-Evil—they have all gone down before the quick-firing, cool and practiced gunnery of the Triangle flagships.

GENTLEMEN, there are men in charge of the Triangle who know what your needs are, what your problems are, what your reward should be.

THESE men are proceeding with clear vision, far-sightedness and a keen sense of your requirements to make the Exhibition of pictures something more solid than a gamble.

UP to date, enormous success has attended the Triangle efforts.

TURN which way you will on the high seas of motion picture progress, you will meet Triangle exhibitors who are glad we are here to serve them.

EXCELLENT pictures? Yes.

LOWER rentals? Yes.

INCREASED patronage and the respect of all those elements in the community who demand CLEAN pictures? Yes.

GENTLEMEN in charge of every exchange? Yes.

EVERY reason in the world exists for your using Triangle service.

STEAM'S up. Bunkers loaded with coal. Decks cleared for action!

WE'LL clear the Summer waters of Submarines.

S.O.S. to

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK

A RIALTO DE LUXE PRODUCTION
PRESENTING
GRACE VALENTINE
IN OLIVER MOROSCOS MOST BRILLIANT DRAMATIC SUCCESS
THE UNCHASTENED WOMAN
BY LOUIS K. ANSPACHER. SUPPORTED BY FRANK MILLS AND AN ALL-STAR CAST. DIRECTED BY WILLIAM HUMPHREY

A remarkable picture of a worldly modern woman, drawn with all sympathy of insight but with no palliations, is "The Unchastened Woman"—unquestionably one of the most successful screen-plays ever produced.

"Consistently fascinating. The unchastened heroine is the most fascinating study of curious womankind that has been offered in many a day."
—Burns Mantle, in N. Y. Eve. Mail.

"Remarkable for the creation of a character that in sheer brilliance is little short of sensational."
—Louis Sherwin, in N. Y. Globe.

"A play of intense emotional force of passion and of pathos. It has tense situations and homely truths driven home by sledge hammer blows."
—Dramatic Mirror.

"A most brilliant and interesting achievement. The author has taken his people out of the social life of the day and limned them with a master hand."
—N. Y. Review.

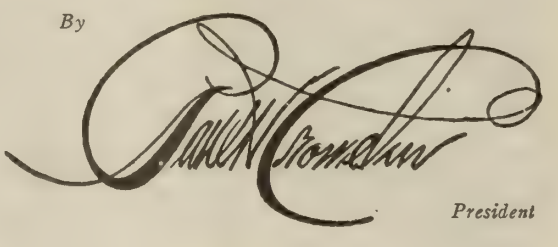
ALL FOREIGN RIGHTS
PIEDMONT PICTURES CORPORATION

GEORGE KLEINE SYSTEM
DISTRIBUTORS. EXCHANGES EVERYWHERE

"All South America Went Like That"

Little Talks with Foreign Buyers—No. 14

By



President

RECENTLY we started a sales campaign in behalf of Paralta Plays in every South American country. Selling a whole line of features—an entire program—is a different matter from disposing of a SINGLE feature. But all South America went like that! The buyers fairly gobbled the contracts up! Paralta **quality** and our recommendation were **irresistible.** Now, why does Inter-Ocean's recommendation have weight with you, the Foreign Buyer? Solely and simply because it IS TIED TO QUALITY. You know that we tolerate nothing else! You know that Inter-Ocean has time and again turned down films for distribution (to YOU) because they failed to reach a certain standard. You know the slogan of "No-junk" that we have made famous. Inter-Ocean will not attempt to struggle with **questionable quality** when its recommendation of **perfect quality** means instant sale, as in the Paralta instance.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING 218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE *—52* ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"To-day,"*** *and* ***"Mad Lover,"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross,"*** ***"Blue Blood,"*** *and* ***"The 13th Labor of Hercules;"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

State Rights Buyers!

Act quick to get this greatest of money-makers for your territory. The keenest men in the business are closing their deals right now. Don't miss this opportunity!

Rev. Paul Smith Presents
His Own Colossal Film Triumph

The FINGER of JUSTICE

A Tense, Dramatic Plea to Parenthood
Based on Rev. Smith's Successful Fight
Against the Vicious Barbary Coast

This is the seven reel picture woven around the great fight that drove vice from San Francisco. Portrays conditions that exist, or may exist, in every sizeable city.

Every influence for good demands this picture be shown throughout the nation's length and breadth.

All co-operation for buyers. Rev. Smith personally stands back of this triumph. He has left no stone unturned to help you win sensational success. A complete campaign of smashing advertising prepared by experts.

Act now to get this sure success!

Arrow Film Corp.
W. E. Shallenberger, Pres.
Times Building
N. Y.

Over flow crowds liked this marked each performance at the Savoy, San Francisco. Prices $.25, $.50, and $1.00

Crane Wilbur, the famous star, considers this the greatest triumph of his film career.

"We failed to take care of the crowds All previous records shattered," says E. V. Glover, Mgr. T.& D. Theatre, Oakland, Cal. This theatre seats 3250 people.

Massachusetts

Presents

ERNEST H. HORSTMANN

As Their Candidate for

President Motion Picture Exhibitors League of America

Organized Vermont, Maine, Connecticut, Massachusetts and New Hampshire, State Branch of M. P. E. L.

Five years President of Massachusetts State League.

Two years member of the National Executive Committee.

Present treasurer of the National Organization.

His Platform:

He believes that there should be but one National Organization of Exhibitors; that the Exhibitors League should belong to the National Association of the Motion Picture Industry and should pay their just proportion of dues to that body.

That the board of directors of the National League should be elected and not appointed.

That the President of the League must be a bona fide exhibitor and should devote his whole time to the interests of that body and have no other affiliations.

He believes in the absolute freedom of the screen and the use thereof for seven days of the week.

(Signed)

ERNEST H. HORSTMANN

TO CONTENTS

Active Work for Film Exporters.....1821
Advertising Aids for Busy Managers.....1894
Advertising for Exhibitors.....1834
Advertising Men Enter Reissue Controversy.....1845
Affiliated Units, Many, Elect Directors.....1850
Allens Have Two More Canadian Theaters..1882
Allied Amusement Association Meets.....1843
American Films Kill German Propaganda..1822
Atlas Film Entertains Boston Movie Club..1878
At Leading Picture Theaters.....1854

Back Horstman for President.....1849
Barker, Reginald, at Work.....1829
British Notes.....1853

Canada and England Interested in Affiliated.....1850
Chicago News Letter.....1843
Cleveland Theaters (Many) Change Owners..1882
Criticisms and Comparisons.....1820
Critical Reviews and Comments.....1888

Dalton, Dorothy, Has Her Picture Taken..1860
"Desert Wooing, A" (Paramount).....1890
Detroit Exchanges Join Board of Commerce..1883
Drew, Sidney, Now Counted Dead.....1854

Exposition Auditorium vs. Theaters.....1855

Facts and Comments.....1817
Feature Comedies Advises Manufacturer...1859
Film Exports Show Steady Decline.....1823
Fineman Gets Ready to "Treat 'em Rough"..1857
Fisher of Milwaukee Has Ideas.....1829
Foote, Courtenay.....1859
Forbids Indianapolis to Tax Operators.....1856
Foreign Trade News.....1851
Fox Managers on Their Way Home.....1854
Fox to Organize East for War Work.....1858

Gillstrom on from the Coast.....1828
Goldwyn Exchanges Are a Year Old.....1830
"Good Night, Paul" (Select).....1891
Grinding the Crank.....1827

"Heart of a Girl, The" (World).....1891
"Her Screen Idol" (Paramount).....1890
"His Enemy the Law" (Triangle).....1889
Hoffman Outlines Future Activities.....1856
"Hospital Orderlies" (Fox).....1889
"How Could You, Jean?" (Artcraft).....1888
How Home Pictures Strike Soldiers.....1850
How Railroad Rate Increase Hits Pictures..1836

Ince, Ralph, to Direct Ethel Barrymore....1857
Indianapolis Mutual Compelled to Vacate...1885
Is This the Open Market?.....1819

Laemmle Recognizes "Vacuum Pan".....1856
"Lafayette! We Come".....1855
Larkin, George, Hurt, Is Recovering.....1858
List of Current Film Release Dates, 1902, 1904, 1906, 1908
"Little Sister of Everybody, A" (Pathe)....1891
Long Run, In the.....1818

Maids of the Millions.....1819
Manufacturers' Advance Notes.....1864
Marks, Jack, Opens Opera House.....1858
Metro Rents Part of Biograph Studio.....1857
"Midnight Madness" (Bluebird).....1889
Motion Picture Educator.....1832
Motion Picture Exhibitor, The.....1824
Music for the Picture.....1841

Nashville Church Bell Sounds Prayer Call..1855
Nashville Theaters Open Sunday, Three....1856
National Association to Meet July 19.....1825
New Big Theaters Must Fill Public Need....1831
News of Los Angeles and Vicinity.....1846
New York Rectifies Delegate List.....1826
Now for the War Saving Stamps.....1820

Pacific Coast Trade Letter.....1886
Passing Along the Torch.....1818
"Patriotism" (Paralta Plays).....1889
Pathe to Issue Official War Review.....1858
Photoplaywright, The.....1837
Projection Department.....1838

Rambles 'Round Filmtown.....1861
Receipts from Graduated Tax Decline.....1826
Ruppert Plans a Film Clearing House.....1822

Saenger Amusement Company Under Charges.....1849
Seattle Trade Letter.....1887
Select Managers Hold First Conference.....1860
Sherry Exchanges, Fourteen, Are Open....1860
Shipman, Nell, Australian Favorite.....1831
Showmanship Made the Anchor Hold.....1881
Small Towns Make and Unmake Stars.....1848
"Soap Girl, The" (Vitagraph).....1888
State Rights Department.....1874
"Station Content" (Triangle).....1889
Stewart, Honor Wright.....1855
Symphony Theater Opening a Success.....1848

Tax (Seat) Theaters Must Let Patrons Pay..1879
Texas Village Shows Wait on Harvest.....1884
Theaters Are to Aid in Saving Coal.....1831
Theater Puts Up a Good Front.....1885
Think Trade Should Aid Soldier Film Men..1845
Toledo Fourth City in Advertising Efficiency..1828
Truesdell, Frederick.....1823
"Tonsorial Artists" (Fox).....1889

"Unchastened Woman, The" (Rialto De Luxe).....1891
Universal Appeals to Newspapers.....1850
"Up Romance Road" (Mutual).....1890

Virginia Holds Convention and Exposition..1825
"Voice of Destiny" (Pathe).....1889

Washington Motion Picture Company Elects..1855
Washington Theaters Wait on Local Boards..1880
"We Should Worry" (Fox).....1888
Whartons Make Picture for War Charity...1830
"Which Woman?" (Bluebird).....1890
Williams Has Animated Filing List.....1859
Wilson, President, Corrects a Title.....1831
Winchester Joins Shipping Control Committee.....1848
"Woman of Redemption, A" (World).....1890
World Film Insures Its Employees.....1829
Yankees Frolic and Boost Horstman.....1824

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co.....1910
Speer Carbon Co.....1907

CHAIR & SEATING MFRS.
Steel Furniture Co.....1898

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co.....1909
Central Theater Supply Co.....1897
Hertner Electric Co.....1897
Porter, B. F.....1896
Swaab, Lewis M.....1897
Typhoon Fan Co.....1898
United Theater Equip. Corp.....1923

FILM EXCHANGES.
Film Exchange, The.....1897

LOBBY DISPLAYS.
Kraus Mfg. Co.....1898

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1907
Empire City Film Laboratories, Inc.....1909
Erbograph Co.....1900
Evans Film Mfg. Co.....1907
Gunby Bros.....1896
Rothacker Film Mfg. Co.....1895

MFRS. OF MOVING PICTURES.
American Film Co., Inc.....1794
Arrow Film Corp.....1814
Committee on Public Information..Colored Insert
Essanay Film Mfg. Co.....1779
Famous Players-Lasky Corp.....1783-85
First Nat'l Ex. Circuit, Inc.....1795-97
Fox Film Corp.....1802-05
Gaumont Co.....1806
"Geezer of Berlin".....1810
Geo. Kleine System.....1812
Goldwyn Pictures Corp.....1786-88
Haworth Pictures Corp.....1898
Inter-Ocean Film Corp.....1813
Jewel Productions, Inc.....1778
Kimball.....1815
Metro Pictures Corp.....1807-09
Mutual Film Corp.....1792-93
Paralta Plays, Inc.....1799
Pathe Exchange, Inc.....1800-01
Select Pictures Corp.....1789-91
Triangle Distrib. Corp.....1811
Universal Film Mfg. Co.....1780-82
W. W. Hodkinson Corp.....1798

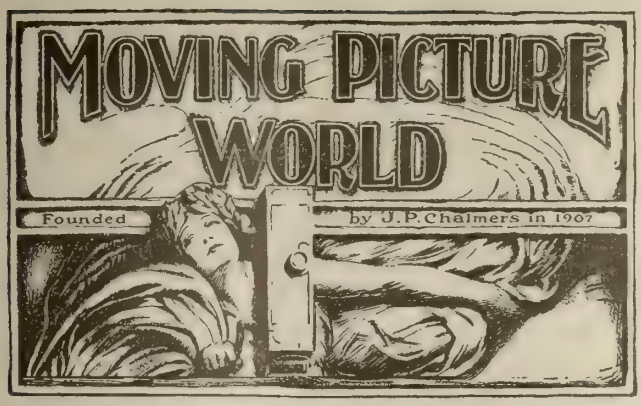
MISCELLANEOUS.
Anti-Censorship Slides.....1896
Automatic T. S. & C. R. Co.....1897
Bioscope, The.....1896
Cine-Mundial.....1910
Cinema, The.....1907
Classified Advertisements.....1901
Dicks David Co., Inc.....1901
Eastman Kodak Co.....1909
Harvey, Geo. L.....1895
Horstmann, Ernesth.....815
La Cinematografia Italiana.....1907
Moore, Wm. N.....1909
Mortimer Film Life Saving Station.....1900
M. P. Directory Co.....1907
M. P. World.....1922
M. P. World Circulation Coupon.....1907
M. P. World Publications.....1905
National Ticket Co.....1899
National War Savings Committee.....1903
Our-Boys-in-France Tobacco Fund.....1895
Robinson, T. L., & Co.....1897
Williams, A. F.....1896
Woodstock Typewriter Co.....1899

MOVING PICTURE CAMERAS.
Bass Camera Co.....1897
Burke & James, Inc.....1909
G. Gennert.....1907

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1896
Marquette Piano Co.....1900
Seeburg Piano Co.....1899

PROJECTION MCH. MFRS.
Enterprise Opt. Mfg. Co.....1896
Power, Nicholas, Co.....1924
Precision Mch. Co.....1893

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1907
Minusa Cine Screen Co.....1909



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Saturday, June 29, 1918

Facts and Comments

MOTION picture trade papers which are edited by the business manager find many excuses for printing objectionable advertising, the rejection of which would decrease the amount of the week's cash receipts. It ill becomes a trade paper to put money above principle and there is no truth in the statement that it is impossible for the publisher of such a paper to vise every bit of advertising copy offered for publication by him whether it comes early or late. No trade paper is obliged to accept advertising that is of an objectionable character and there is no time in the course of the work of putting an issue of a paper together that objectionable matter may not be excluded from that particular issue. Some more substantial excuse must be found if an erring publisher would entirely clear his skirts.

* * *

WHILE the Moving Picture World made its position quite plain on the subject in a previous editorial it desires to reiterate the expressed belief that there is no valid necessity of changing the title of a picture to be reissued. There is but one reason for changing a title, and that is to lead the uninformed to believe that a new picture is being shown. That the old title is printed in very small type under the new one is for the purpose of carrying out the deception without seeming to and is a device well known to all showmen. It does not change the original purpose, which is to deceive. Reputable business men should not resort to such methods.

* * *

IN its issue dated June 15 the Exhibitors' Trade Review, founded by Lee Ochs and controlled by his friends, declares that the exhibitors of this country want amalgamation and organization. It prints the statement boldly thus:

> We believe that the exhibitors of this country want organization—that they are anxious to see an amalgamated exhibitors' body which they can join with confidence.

Our esteemed contemporary is undoubtedly right in its conclusion that exhibitors of this country are anxious to see an amalgamated body which they can join with confidence. It is because of lack of confidence in the men who control the Motion Picture Exhibitors' League of America that there are two organizations today, and unless the Trade Review has become totally blind in its partisanship it knows the exact reason for the existing lack of confidence and it also knows the precise remedy for the conditions it pretends to deplore. Confidence can be restored and amalgamation effected in but one way: the selection of men who have the confidence of the entire industry to direct the affairs of the National League along legitimate lines. If the Trade Review is really serious in its desire for a united trade organization it should begin by recognizing the indisputable facts and being honest with the trade.

*

While we hold no brief for the American Exhibitors' Association we do know that the leaders of that organization stand on practically the same ground they occupied at Chicago a year ago. At that time they left the National League as a protest against the bulldozing methods of the Ochs crowd. Nothing has happened in the interim to change the situation. Ochs is still in the saddle and is still planning to continue his grip on the organization. It is apparent to exhibitors everywhere that he has done nothing for the organization during his two years as president, and there is no promise that anything will happen in the future toward the betterment of the National League. If the men who are chosen at Boston to administer the affairs of the League can give sufficient guarantee that they will conduct the organization for the benefit of its members, and not use it to exploit their personal schemes, there is a possibility of gaining the confidence of all exhibitors, after which amalgamation will be easily effected.

* * *

THUS far the Moving Picture World has consistently refrained from showing preference for any one of the men mentioned for the office of president of the National League, but a statement has just come to

its notice that is reported to have been made by E. H. Horstmann of Boston, who has been mentioned as a candidate for that office. Mr. Horstmann is credited with this statement:

> Mr. Horstmann, in declaring his platform, said that the National president should be free from all entangling alliances such as trade papers and film interests and stated that within a week he would be entirely free to devote all his time strictly and impartially to the best interests of the League if elected national president.

While Mr. Horstmann was hand in glove with the Ochs crowd at Chicago last year and has since been interested in some of Ochs' private projects, he is a bigger man than Ochs and is not dependent upon the success of any of those projects. He is a man of large mentality as well as large means and, if he could assure the exhibitors of the country of his singleness of purpose in behalf of the National League and his complete severance of all connection with disturbing elements and "entangling alliances" mentioned by him, he would be able to accomplish great good for the exhibitors of this country if elected national president. If Mr. Horstmann is in earnest when he says that he will sever all such connections he should be able to convince all the trade of that determination because he is a forceful man and a man of his word. We shall see.

In the Long Run

By Edward Weitzel.

AN ideal condition for the exhibitor would be to show nothing but exceptional features. Unfortunately, as the name indicates, their output is limited. When one is booked, however, there is an excellent reason for extending its run, aside from the monetary return shown on the exhibitor's books. This consideration is of vital importance and should spur the theater manager to force as many profitable week's business out of a sensational feature like "The Kaiser," "My Four Years in Germany" or "Tarzan of the Apes" as his house will stand.

The engagement of a phenomenally successful picture is bound to have a favorable effect on the business of the picture following it. Leaving out the facts that during its extended run the exceptional feature never fails to make new patrons for the theater and that the old clientele will have experienced the added satisfaction that always accompanies the showing of a big winner, the time that elapses before the patrons of the earlier weeks of the run are offered a new attraction is sure to find them hungry and eager for the next photoplay.

All the supporters of a moving picture theater do not attend it every week. If, in place of booking fifty-two features a year, the manager of the one week run house extends the engagement of certain pictures so as to limit the number of his bookings to forty he stands that much better chance of getting the cream of the releases and of giving his patrons an opportunity to vary their amusement diet without missing any of the pictures shown at his theater. This rule holds good, in a different degree, in every class of house where the usual engagement can be extended.

No possible aid to attracting patronage should be overlooked. Constant repetition will, in time, dull the edge of even a movie fan's appetite for the screen. Whet his desire by filling his favorite seat in your theater with new patrons as often as possible. He will be the more anxious to be among those present when the next picture goes on. The new patron will come under the same influence.

Passing Along the Torch

By Louis Reeves Harrison.

IF you inculcate an idea in your play," wrote Clyde Fitch, "so much the better for your play and for your audience." This is also the opinion of Augustus Thomas, who believes that the theater is of vital importance only when visualizing some idea in the public mind at the moment. Therein lies nearly all rational pleasure of the drama.

To do this naturally, sympathetically, or thrillingly, the author must be an artist as well as a thinker. He vitalizes Truth.

Every fine drama can be compared to a soul feast.

The drawing power of the billboard is that of the printed menu.

"Come in and enjoy yourselves, ladies and gentlemen."

"This looks good on the bill of fare—let's go in and try it."

Is it fair to give people stale food, half-cooked, badly-served?

You know very well that fresh material is the most palatable.

You know very well that what is old and trite, tales timeworn and threadbare, may not have been spoiled by age, nor even worse for the keeping, so far as the ingredients are concerned, but there has been lost the sparkle that gave them flavor and they now taste flat and insipid. In presenting a picture of humanity and its problems, the audience naturally prefers those being solved, or which are to be, rather than those well-forgotten.

It is particularly the tendency of the newspaper-reading public of this country to watch with keen interest what is going on now and to speculate upon results in the future of present-day action and conduct.

We are great believers in our self-realization as a nation.

We are aroused at this time by new and serious thoughts.

The screen drama can be made one of the most powerful mediums on earth.

It can visualize ideas in the public mind at this crisis.

Powerful drama would be that presenting our spirit of sacrifice.

It would be a great torch to light the way of those who follow.

It would illumine the path of many future generations.

It would bring comfort to hearts now almost despairing.

Why not visualize what is in our minds at this trying moment?

Here we are a great and intelligent nation, engaged in upsetting all our methods of life and systems of social control, submitting to restrictions of personal freedom after a go-as-you-please existence of many generations, turning over our tremendous railroad system to Government control and kicking out the presidents, attempting food conservation and coal regulation, giving generously to the Red Cross, subscribing our best to Liberty Bonds, paying income taxes, taxes on excess profits, all with a realization that the nation must be supported, and that its rights are supreme at such an hour, providing in almost every act of our lives high dramatic material, live stuff, fairly throbbing with big themes—why not visualize it on the screen?

What happened before the war now seems ages ago.

Why not vitalize ideas in the public mind at *this* time?

Why not show the spirit which is stirring all America?

All around us are characters beautiful with new enthusiasm, comic with it in some cases, tragic in others. We are amused at ourselves, surprised at ourselves, proud of ourselves—what we are doing is in our minds—it is the "vital" stuff that Mr. Thomas speaks of, that which strikes home to audience receptivity, whether by direct methods or by those more subtle. Let us see ourselves as we are on the screen.

Other generations will read by the torches we light now.

Every play fired with spirit will kindle that of the present public.

We are showing a spirit opposed to nature and instinct, opposed to individualism and grasping selfishness, not because we fear the integrity of our nation is at stake, not because our ideals are on trial, but because there is a great sense of justice and right within us all, that the freedom we have so fully enjoyed under enlightenment should be denied no hungering soul or aspiring nation on earth. Why not let our great light of sane principle and lofty unselfishness shine now before men and for all time to come so long as liberty shall endure. -

Maids of the Millions

By Robert C. McElravy.

You may cut, you may alter, the film as you will,
But the charm of the girlies will hang round it still.

THAT is not the way the poet wrote the lines, but it is undoubtedly what he meant. You have to interpret poets that way, because if you took their exact wording for anything, it would land you nowhere in particular. This is especially true of some of our modern bards.

But we started out to talk about moving picture actresses and not about poets.

It is a task not to be lightly undertaken. It is like entering a garden of roses and saying, "This is a beautiful rose and that is a beautiful rose," while all the time there are other roses of equal beauty blossoming about one. To attempt to discriminate is to invite disaster. No doubt it would be far wiser simply to retrace one's steps and say, "This is a magnificent garden," and let it go at that. As applied to moving picture addresses, it would be an undoubted truth, and when truth is all-inclusive it is bound to be pleasant.

We should say, without reservation, that about 51 per cent of the success of moving pictures has been due to the superior charms of its actresses. This will more than balance the dramatic, the comic, the educational, the historical and all of the other attributes of the films put together. What is going to happen to the girl? That is the consuming problem we are all worrying about. It is all very well for the villain to contrive his nefarious schemes to attract our attention; it is all very well for the hero to strut and pose before our admiring gaze; it is all very well to explode bombs and burn up buildings and run automobiles over the cliff—but what about the girl? We can have no peace of mind until we know everything is well with her.

Without a proper feminine interest it is safe to say moving pictures would have made slight progress as general entertainment. And when posterity takes up the moving pictures that have been handed down by the present age it will no doubt be quite as interested in the way Mary Pickford did up her hair, when it wasn't hanging in curls, as in anything else. Posterity will be no more grateful for a record of our first struggles with the airplane and submarine than it will for having immortalized the gentle curves of Mabel Normand's ankle and Kitty Gordon's back!

What a wealth of feminine roses there are in this great moving picture garden to be sure. It would be a rash individual who attempted to enumerate all who have loaned their irresistible appeal to draw millions of daily observers to the films. But there can be no great harm in going part way, at least.

We could mention, for instance, the unfailing naturalness of Dorothy Phillips, the sheer beauty of May Allison, the sprightly charm of Constance and Norma Talmadge, the grace of Betty Compson, the radiance of Alice Brady, the daintiness of Marguerite Clark, the lure of Theda Bara, the pulchritude of Pauline Frederick, the juvenile freshness of Mary Miles Minter, the bloom of June Elvidge, the magnificence of Irene Castle, the vivacity of Carmel Myers, the comeliness of June Caprice, the winsomeness of Mae Marsh.

We could mention the stately appeal of Ethel Barrymore, Elsie Ferguson, Mary Garden, Alice Joyce, Rita Jolivet, Olga Petrova, Virginia Pearson, Clara Kimball Young and Nazimova; we could speak of the daring grace of Pearl White, Marie Walcamp, Helen Holmes and many others; we could name for their brilliant attractiveness Bessie Barriscale, Lina Cavalieri, Mary MacLaren, Jewel Carmen, Enid Bennett, Billie Burke, Louise Glaum, Viola Dana, the Dolly Sisters, Dorothy Dalton, Vivian Martin, Mae Murray, Madge Kennedy, Jane and Katherine Lee, Florence Reed, Emmy Wehlen, Lillian Walker, Charlotte Walker, Helen Ware, Emily Stevens, Olive Thomas and Edith Storey.

But you can see how absurd it is to make the effort. It begins to sound like a roll call, and besides there are no more adjectives left. It is sufficient to say that the film world knows what it owes to its actresses and is duly appreciative.

As for the actresses themselves, they may miss the applause of an immediate audience, but there are many compensations in acting for the screen. Not the least of these is the knowledge that their performance is as accessible to the small towns as the larger ones, and that their fame is of world-wide rather than of merely local appeal.

Is This the Open Market?

By Epes W. Sargent.

LATELY an editorial in these columns suggested that a manager seeking blood and thunder stuff might obtain it through the State Rights renters. Most readers remembered the gory State Rights subjects of five and six years ago and realized that these were what were meant, but one objector remarked, "The State Rights film is at least the nearest approach to the open market," and he is right. Perhaps it is the nucleus of the eventual open market.

The State Rights dealer is merely an exchange permitting the manager to select his own film from the stock in hand, if we except the efforts of the salesman in writing "permitting." The manager does not have to take the entire output to obtain one desired subject. The program exchange is nothing more than a State Rights dealer who, under the pressure of the companies whose films he handles, can sell only his entire program, or at least, only series of films and not single titles. The program exchange has but a single merit to plead. It insures the steady delivery of film of an

average standard. The exhibitor does not have to worry as to the supply for next week or next month. Were it not for this fact, the program exchange would have become extinct long ago.

The State Rights dealer, plus the booking agent, seems to be the real solution to the problem, or at least a possible solution. The booking agent representing the house hires film in accordance with his judgment, matching the film's "open time" as well as he can to make easy the jumps. He books on his own initiative or at the direction of his client, but he looks where he can get the film and deals with all agencies instead of one or two.

The success of such a scheme will depend largely upon the honesty and good judgment of the agent employed, but while there may arise many evils, out of those evils may come eventual good, for then only the good films will be purchased for the exchanges and only the best of these shown in the houses. It will largely do away with stuff released merely because it has been made, and the producer might as well spend a few hundred dollars additional trying to get back the thousands already spent.

In England the film hirers and circuit agents are doing practically the same thing now, and the system seems to work well. It may also be the answer to the American problem.

Criticisms and Comparisons

By Robert C. McElravy.

COMPARISONS are said to be odious, but it is often difficult to see just why they should be so considered. In criticism they must be indulged in as a rule, for comparisons are almost the basis of criticism. Without contrasting the relative values of books and plays we might never get a clear understanding of them. And if one work of art appears to suffer in this contrast with another, it is unfair to blame the comparison itself, for it is merely an accessory after and not before the fact.

The writer of this article has been subjected to some adverse comment for pointing out so assiduously the present ascendancy of moving pictures as compared with literature and the stage. If the writer has sinned in this respect, it has been with no intention of being unpleasant, but rather the contrary. There is no use blinking and dodging conditions when they exist. The best way is to look the facts squarely in the face and see if this does not aid in applying a remedy.

We must confess to a certain pleasure in trying to get a fresh measure of the strides that have been made in the production of moving pictures. But if we have had occasion to mention the rather debilitated conditions of the sister arts, it has been largely because they are forms of entertainment which make comparison inevitable.

The success of moving pictures, to our way of thinking, has been something in the nature of a revolt against the artificialities of our literature and the legitimate stage. Moving pictures are a going and a growing art; they are alive with human sympathy and are up with the times. They attack problems, reflect life and awaken intellectual curiosity. They are not commercialized in the ordinary sense of the word at all, though they are often erroneously said to be. A great deal of money has been gathered together at times to exploit them, but it has been spent lavishly and often thrown away in foolish and unprofitable exploits, by fresh hands in the business. But the screen itself has never been held down to the fixed and woodenish rules which prevail so largely in the sister arts.

If we have at times mentioned the shortcomings of the stage and literature it has been with no idea of announcing a discovery. They have been mentioned before, quite pointedly, and by the very persons most concerned with this condition. Almost every creative artist in this country, engaged in the writing of fiction or plays, has recorded some sort of a protest against the existing situation. Only a year or so ago the New York Times, in its Sunday book department, ran a series of articles in which leading authors lamented openly the unsatisfactory state of American literature. Many publishers joined in this outcry, and playwrights and theatrical producers have frequently expressed themselves in a similar way with reference to the stage.

There should be no disposition on the part of moving picture interests to rejoice at the flattened condition of these other arts. All are interdependent to a great extent, and the situation is at most merely temporary. The screen is yet new and has no necessity for shaking off the mossgrown and artificial methods that cling to the established arts. It knows nothing of the difficulties of breaking fresh ground with tools dulled by long usage. Its own tools are sharp and adapted to the virgin soil it is tilling.

Some day there is going to be a break in the theatrical and literary world. The pressure of these new times, with their unparalleled problems of heart and soul and mind, will not be denied expression in artistic form. The authors and playwrights who have in the past been held down to cold, commercial standards will produce novels and plays written to suit themselves, and the publishers and producers are going to bring them out, just so.

When this revival of the great arts comes the moving picture will find its real test of worth. That it will meet the test is not for a moment to be doubted, for it has already won a distinctive and lasting place in the hearts of the public.

Now for the War Savings Stamps

FRIDAY, June 28, has been named as War Savings Stamp Day and in the meantime it is urged that all loyal citizens will so adjust their affairs that they may pledge themselves to invest a maximum amount of their savings in War Stamps. The grand total to be raised through this popular form of security is $2,000,000,000. At this time but little more than ten per cent. of that amount has been taken. The campaign which ends on June 28 is expected to complete the two billions. President Wilson has issued the following appeal, which indicates the necessity:

I earnestly appeal to every man, woman and child to pledge themselves, on or before the 28th of June, to save constantly and buy regularly Government securities. The person who buys War Savings Stamps transfers the purchasing power of his money to the United States Government until after the war. May there be none unenlisted in the great volunteer army of production and savings. WOODROW WILSON.

Now is the time to commence. How much can you turn over to Uncle Sam each week? Figure it out carefully and then sign your name on the dotted line for that amount each week for the rest of the year. You will get it back with interest compounded in five years. The more you put in now the more you will have when the war is over.

Active Work for Film Exporters

Volunteer Body Journeys to Washington to Present Difficulties—New Exporters' Association Also Meets for Second Time

THE second meeting of the New York colony of film exporters, managers of export departments of producing organizations, managers of the foreign departments of film accessory houses, and foreign buyers either now on a visit to New York or having permanent buying offices here was held Thursday, June 13, at the Hotel Astor. Much was accomplished toward furthering the completion of the newly created association.

First of all the title was selected, so that henceforth the body will be officially known as Film Exporters of America. Dr. W. E. Shallenberger, of the Arrow Film Corporation and Thanhouser interests, was elected temporary treasurer to complete the temporary officers selected last week. These were David P. Howells, temporary chairman, and Harry G. Kosch, temporary secretary. Every firm represented at the meeting contributed an equal amount to the "preorganization expense" fund. It was decided that a charter be drafted, and that the association incorporate under the membership corporation law of New York. The committee to take charge of this detail comprises Dr. W. E. Shallenberger as chairman, Louis R. Thomas, and Harry G. Kosch. It was decided that these temporary officers continue in office until the charter is drawn up, and all members of the exporting fraternity of the world have been formally invited to the next meeting, when the permanent officers are to be elected. This event has been scheduled for next Thursday, June 20, in the evening at 8 o'clock at the Astor. Every exporter should make it his duty to attend this most important session.

The committee consisting of David P. Howells, chairman; Louis R. Thomas, Sidney Garrett, Harry G. Kosch, and Joseph R. Miles, which was appointed for the purpose of conferring with the National Association of the Motion Picture Industry regarding an affiliation, reported that Secretary Frederick H. Elliott, of the National Association, had called a meeting of the executive committee of the latter body, which was in session at that very time considering the situations created through the existence of the Film Exporters of America and its overtures toward establishing an affiliation.

Later it was learned that this executive committee had further appointed Messrs. P. A. Powers, Gabriel Hess, and Walter W. Irwin to serve as a committee constituted with full powers to meet with the committee of five representing the Film Exporters of America and make final decision in the matter and method of affiliation as the Export Division of the N. A. M. P. I. This division already exists, though at present consisting only of a few members, among which are Reginald Warde and Paul H. Cromelin, of the Inter-Ocean Film Corporation, who presides as chairman of this branch. Up to the time that this article was written the National committee of three and the exporters committee of five had not arranged their joint session.

A period of the afternoon was devoted to the report of the group of six men consisting of Paul H. Cromelin, who served as chairman; P. A. Power, of the Universal; Reginald Warde, Millard Johnson, of the Australasian Films, Limited; Sidney Garrett, of the J. Frank Brockliss, Inc., and David P. Howells, of the firm bearing his name, who volunteered to journey to Washington at the recommendation of the N. A. M. P. I., and did meet with various heads of the War Trade Board, Bureau of Public Information and Customs Bureau.

Those assembled expressed their appreciation at the way in which the committee handled the situation in Washington, and agreed that the peculiarities of the motion picture industry had been so effectively set forth by Chairman Cromelin and his associates that relief was even already in evidence. For those who were not in attendance at the meeting, as well as others not directly members of the exporting fraternity, who, nevertheless, are interested in the activities of the committee during their two days' stay in the nation's Capitol, the following statement by Mr. Cromelin to the Division of Customs is herewith presented:

Washington, June, 11, 1918.

HON. FRANK HALSTEAD, Chief Division of Customs, Treasury Department, Washington.

Dear Sir: Referring to the interview granted by you today to the committee representing the export division of the National Association of the Motion Picture Industry, as promised, and without elaborating or repeating the reasons orally presented and which we feel sure you fully comprehend, we repeat the several points which have given us greatest concern, and as to which we rely upon your putting in force such administrative rules as will work the least hardship upon our export business.

1. We have your assurance and appreciate the promptness with which you have undertaken to notify the various collectors at the principal points where motion pictures shipped prior to receipt of the notice of June 6 are being held to release all such shipments, thus preventing the new regulation from being enforced retroactively.

In respect to the broad general question of the necessity of requiring all motion pictures sent to Great Britain, France, Italy, Japan, or any of their possessions, or to any other countries allied to us, to be subjected to censorship before dispatch you have indicated that this is the action of the War Trade Board, and that any effort with a view to its modification should be addressed to that board. You promised, however, to endeavor to work out a plan for the actual administration of the order, while it remains in force, in the manner which, while accomplishing the desired results, will be framed with a view to avoiding the imposition of unnecessary burdens upon the industry.

In this general connection permit us to submit the following:

1. If the new rules require that for each and every shipment of multiple copies of any given subject to different foreign countries the same motion picture must time and time again be submitted to different committees who may be called upon to view it and pass upon whether it is to be permitted to be exported it will result in great and unnecessary multiplication of labor in respect to the same subject matter.

2. If an exporter must order from the manufacturer and pay for all the copies of any given subject intended for export to any particular country, have each and every print of the same subject censored, and the case sealed prior to making his application for export license to the War Trade Board, which license may or may not eventually issue for that particular territory, it would result in practice in putting most of the smaller exporters out of business:

(a) They could not finance the transactions;

(b) If the license were refused they would soon be ruined, for they could not afford the luxury entailed in standing such losses. They purchase and pay for the rights to and prints of a given subject for a limited and restricted territory.

If the license is refused they would be absolutely unable to ship the production to or use it in any other territory or within the United States under heavy penalties.

It is in this respect that the motion picture differs broadly from any ordinary article of merchandise.

All motion pictures issued in the United States are eventually exported to a greater or smaller extent dependent upon their international appeal. We suggest that the pictures be censored for export by the custom officials at the time they are passed upon for use in the United States by the National Board of Review. That if approved for export without deletions or alterations, or if with certain deletions or alterations, the manufacturer be licensed and each given picture passed as approved by giving an export license number. The manufacturers could then dispose of as many prints as may be required for each of the respective foreign markets, guaranteeing to the exporter that he is delivering a motion picture which, in the form delivered, is exactly as licensed by the customs.

The department, if it saw fit, might require each and every print to be resubmitted for examination, or it might require the manufacturer to deliver it to the exporter sealed and under guarantee that the film was an exact copy of the motion picture previously censored and approved under No. ....., and this particular copy or copies might be deposited without being opened by the exporter in a shipping case with other licensed films which it was desired to export and sealed in the presence of the customs-authorities if such a course seemed necessary or desirable and in the public interest.

Another and an entirely practical method would be to submit to the customs one copy of a motion picture as to which an export license is desired. If approved, an application would be filed with the War Trade Board for the necessary permit. When this is actually received, assuring the exporter that his application is approved, he would then order the number of copies of the subject required in the country to which he wished to export. These copies, when received, would be exhibited to the customs officials, and, after examination, sealed and exported. Such a method would seem to be entirely practicable, working but a minimum of inconvenience to the exporter, and would seem to accomplish all that is being sought.

2. We have pointed out how desirable it would be, having in mind the peculiar contractual relations existing in the motion picture industry which require films to reach foreign countries in time to be used to fill contracts entered into, to have such an order deferred in its application until some future date as would give us time to get notice to our foreign clients and a cabled reply, but meanwhile not holding up and delaying the prompt dispatch of such films as are now on order. We suggested that the new rule go into effect as of July 6. You have promptly indicated your intention immediately to meet us to the extent of honoring all licenses which have heretofore been granted by the War Trade Board without requiring the films to be subject to further censorship, and for this we wish to express our appreciation.

3. In respect to negatives shipped abroad the only country to which these are sent to any extent is Great Britain. There are commercial reasons which make it desirable and to a certain extent imperative to send negatives to England if the American manufacturer wishes to compete in the British market. The negative usually remains in England for four to six months. To subject it to a screen examination by running it through a motion picture machine would mean to run the risk of ruining it. Every scratch and defect caused thereby would appear in each print made thereafter. These defeats, when magnified thousands of times when the positives made from such a negative are thrown on a screen, would in all probability cause the manufacturer to refuse to permit shipment of negatives at all, and thus a large, important, and growing business would be destroyed.

As a practical method of meeting the situation the exporter ought to

be permitted to submit a positive copy of the picture, the negative of which it is desired to export, and the manufacturer and exporter make oath that the negative sent is an exact negative of the positive motion picture submitted and approved.

In conclusion permit us to remind you of the very strict British censorship now in force, which would make it quite impossible to send to England for exploitation there a negative containing anything which might be considered inimical to Great Britain or any of our other Allies.

Once more thanking you for the courteous and kindly interest you have displayed in the matters presented, and with every assurance of the desire on the part of the members of the committee and of all of the motion picture industry to co-operate with yours and the other branches of the Government in these critical times, I remain,

Very respectfully yours,
For and on behalf of the National Association of the Motion Picture Industry, Export Division,
PAUL H. CROMELIN, Chairman.

In addition to the above results secured through Mr. Cromelin and his associates a definition as to the Government's interpretation of "educational films," which are hereafter to comprise 20 per cent. of all shipments made to foreign countries, was sought. The definition as it will finally apply seems to be a most liberal one, which, though differing considerably from the accepted film version of the word "educational," nevertheless provides for considerable scope in character and availability of product.

More details will be forthcoming concerning the relief obtained through the volunteer Washington delegation as George Creel, head of the Committee on Public Information, is due in New York, where he has arranged a conference for certain of the representatives of the film industry, on Saturday, June 15.

As matters stand, Mr. Cromelin's report that the representatives of the film industry were everywhere received with appreciation and courtesy should go far to allay the needless worries of the exporting fraternity. The Government is not unmindful of the patriotic and efficacious service the film industry is rendering and will continue to render until victory in the war has been achieved. It shows a decided disposition to make its new and necessary regulations disturb the tenor of the business as little as possible.

Present at the meeting on Thusday were Gabriel Hess, of Goldwyn; Jacobo Glucksmann, New York representative of Max Glucksmann, Argentina; Dr. E. W. Shallenberger, of the Arrow Film Corporation; Messrs. T. Oswald and F. J. Bird, of the Nicholas Power Company; W. E. Kesting, of the Western Import Company; Sidney Garrett, of J. Frank Brockliss, Inc.; Ben Blumenthal, of the Export and Import Film Company; Frederick Knocke and Manuel Zone, of the Cuban Medal Film Company, West Indies; Joseph R. Miles and E. S. Manheimer, of Miles & Manheimer; Jose M. Aragon, of Gillespie Brothers & Co.; H. R. Habicht, of the Piedmont Pictures Corporation; Chester E. Sawyer, of the Caribbean Film Company, Havana, and Central American Film Service, Central America; E. Wineberg, African Films Trust, Limited; Leroy Garfinkle, representing Sociedad General Cinematografica of Argentina, Spain and Portugal; C. P. Mattson, John Olsen Company, Scandinavia, and H. Mayer, of the Corona Film Corporation.

Ruppert Plans a Film Clearing House

Beer and Baseball Man Believes He Can Eliminate a Lot of Overhead in Picture Distribution.

THE rumors that have been floating around filmdom to the effect that Colonel Jacob Ruppert, brewer and owner of the New York American League baseball club, had been attracted to the industry received confirmation last week in the announcement of the incorporation on May 6 last of the Film Clearing House, a New York corporation, with Colonel Ruppert as president. The purpose of the organization is to eliminate the vast distributing overhead expense that is said to make the exchange end of the business unprofitable in too many instances.

Colonel Ruppert made this brief statement: "I think I have a plan that will improve the film distributing situation. But it is a little more than a plan. It has already been presented to some of the leading exchange systems, and is receiving their serious attention. And I am still investigating. Until my investigations have been completed and the entire field sounded, I prefer to say nothing further."

The Moving Picture World learns that the Ruppert company plans to consolidate the shipping work of the exchanges—to act as a complete forwarding service to the exhibitor without touching the sales end of the exchange business. Colonel Ruppert is said to feel that one "clearing house" in a locality can do the physical portion of the distributing work now accomplished by fifteen to twenty branch exchange offices. He expects to eliminate the necessity for these fifteen to twenty branch offices with his single "clearing house"—at which the sales staff of each exchange system represented will have its separate headquarters. For at no time does Colonel Ruppert, according to this information, intend to sell film—just to distribute it. His attention is said to have been originally called to the need of such a clearing house by an item in a trade paper to the effect that one city with thirty theaters had twelve branch exchanges.

The World's informan said further that none of the exchanges which had been mentioned in connection with consolidation plans for similar "overhead saving" purposes was financially interested in the new organization, nor indeed was anyone other than Colonel Ruppert. The latter had realized, said this man, that no company could hope to act as the clearing house of a number of competing exchange systems unless it was clearly independent in a proprietary sense of all of them. Col. Ruppert is said to be going into this venture for the sole purpose of making a permanent business of it, as with his other lines.

Along with exchange systems independent producers will be represented. Negotiations are pending with three such, who already have arrangements for selling and therefore require distribution only. A temporary office has been opened at 18 East Forty-first street, New York. Other officers announced are Fred Dennett, vice-president and general manager, and Colonel Ruppert, Asbel P. Fitch and William M. Seabury, directors.

American Films Kill German Propaganda

Interesting Letter from Traveler in South America Describes How Kaiser's Agents Distributed German Subjects Under Spanish Titles.

THE insidious manner in which Germany sought to push its propaganda in South America through films made in Germany, retitled in Spain and sent to South America from Spain and of the manner in which American films have ousted the German propaganda pictures and established a much more cordial feeling toward the United States in all South American countries is interestingly told in a letter received by World-Pictures from John E. Moore. Mr. Moore penned the letter at Punta Arena, Chile, while held up in that city during the time that his vessel coaled before proceeding through the Straits of Magellan.

"During this trip of mine through these South American countries," wrote Mr. Moore, "I have made some interesting discoveries regarding the manner in which Germany was able to distribute its propaganda films through South America so thoroughly despite the fact that she was cut off from any direct intercourse. The propaganda films were made in Germany, then shipped to Spain, where they were retitled in Spanish—the prevailing language down here—and then shipped here from Spain. Many of the films were given to theaters free of charge; others were placed with theaters by German commercial travelers, who, while ostensibly not connected with the German government, plugged for the propaganda films in town after town after completing their regular day's work. Naturally the German films were widely distributed in this manner.

"Now, however, I am glad to say that American films have pushed the German pictures into the discard, and it will be a big satisfaction to American producers to know that it is the superior entertainment value of films over any other make which has done this. South Americans like our films; in fact, I may say that they are crazy about them. This delight in American films is doing far more than any diplomacy could possibly do in cementing the friendship of the United States and South America.

"In this connection," Mr. Moore concludes, "you will be interested in knowing that World Pictures are represented in all the picture theaters I have so far attended here in South America."

Mr. Moore is a prominent New England business man, whose interests make it necessary for him to take yearly trips to South America.

MRS. BOILEAU SUPPORTING LOUISE HUFF.

Mrs. Philip Boileau, wife of the late artist, whose beautiful magazine covers and illustrations made him famous from one end of the country to the other, has been signed by World-Pictures to support Louise Huff in her World production, "T'Other Dear Charmer." Mrs. Boileau, who posed for her husband constantly and who is known as a most beautiful woman, screens perfectly, and it is expected her appearance in "T'Other Dear Charmer" will make a decided impression.

Film Exports Show Steady Decline

Figures Compiled by Department of Commerce Reveal Inroads of War Conditions on Business of Industry.

WITH the film exporters more or less at sea to know just what the government is going to do in the matter of permitting motion picture films to leave the United States, and under what conditions, the figures just compiled by the Bureau of Foreign and Domestic Commerce of the Department of Commerce on our foreign trade are of exceptional interest.

There has been a continuous falling off in our film exports. In each of the following statements the figures are for ten months ending with April of the year named. France, which in the 1916 period bought from us 14,154,383 feet valued at $359,177, bought only 8,417,149 feet valued at $321,694, in the 1917 period. During the ten months ending with April, 1918, our exportations to that country amounted to only 1,734,897 feet and for this France paid $166,125.

England, our other great ally, bought from us during the 1916 period 93,868,224 feet of exposed film. That was 50 per cent more than the total of our sales to all the world during the 1918 period. She paid us $3,797,288 for the stock. American-made films were prime favorites in Great Britain, but the war cut down its demands until in the next period there was sent over there but 28,246,319 feet, valued at $1,985,531, and even this volume of trade was cut in half during the ten months ending with April, 1918, the figures being 12,633,260 feet and the value $1,264,920.

Our Italian trade during the 1917 period took a big slump, for while our shipments to that country totaled 15,855,240 feet, valued at $412,917, during the ten months ending with April, 1916, during the ten months ending with April, 1917, the exportations had totaled but 5,752,941 feet, valued at $152,159, and during the ten months ending with April, 1918, the figures were 1,704,199 feet, valued at $49,274. The dearth of shipping space and the various import embargoes are plainly apparent in the figures covering our trade with all of these European countries.

Canadian Situation More Satisfactory.

The Canadian situation is far more satisfactory, although the increase in our business with that country does not by any means make up the losses sustained in the falling off in the purchases of European countries. However, Canada bought during the ten months ending with April, 1916, 8,971,994 feet of American film, paying $685,162; during the ten months ending with April, 1917, these figures were increased to 11,503,038 feet and to $879,581, while during the ten months ending with April, 1918, the total went to 12,961,974 feet, with the value placed at $966,269.

Newfoundland and Labrador, during the 1916 period, bought 1,631,050 feet of exposed film, valued at $104,469. The next ten months' period showed only a slight falling off, the figures being 1,614,370 feet, valued at $78,299, but during the period ending with April, 1918, the footage totaled only 786,418 and the value $17,668.

Australia during the 1916 period bought 5,291,338 feet, for which she paid $374,252. The 1917 period found this increased to 7,808,751 feet, valued at $581,008. A slump came during the ten months ending with April, 1918, and there was exported to that country but 3,589,605 feet, valued at $279,463.

Our total sales during the ten months ending with April, 1916, amounted to 141,508,027 feet, valued at $5,929,699. Of this 11,838,097 feet, valued at $457,192, went to countries other than those mentioned above. This total showed a considerable falling off during the ten months ending with April, 1917, the footage amounting to only 109,964,110 feet and the value to $5,648,676. Of this 36,519,252 feet, valued at $1,389,646, went to countries other than those mentioned above. The ten months ending with April, 1918, showed the greatest slump, the total being 68,247,869 feet, valued at $4,414,407. Of this amount 34,837,516 feet, valued at $1,670,688, went to countries other than those mentioned above.

Our exportations of unexposed film for the ten months ending with April were: 1916, 62,601,495 feet, valued at $1,830,108; 1917, 27,616,288 feet, valued at $716,453; 1918, 37,464,732 feet, valued at $968,187.

Raw Stock Imports Show Decline.

Figures have just been completed by the Bureau of Foreign and Domestic Commerce showing the value of our importations of films for the ten months ending with April, 1918, together with a comparison for a like number of months ending with April, 1916 and 1917.

While our purchase of raw stock during the 1918 period exceeded that of the 1917 period, the figures show a falling off as compared with our importations during the 1916 period. This trade, like that of all other industries and lines, has fallen off due to lack of transportation space, slowing down of the domestic demand to some extent, and export and import embargoes. During the 1916 period there was brought into the United States sensitized but unexposed motion picture films to the extent of 52,730,606 feet, valued at $663,827. During the 1917 period the importations totaled 40,373,010 feet, valued at $624,018. During the 1918 period these figures were increased to 43,642,403 feet, valued at $675,240.

The importation of negatives during the 1916 period reached 627,270 feet, valued at $166,535. A big jump came during the 1917 period when we brought in 835,768 feet, valued at $434,199. During the 1918 period the negatives reached 635,091 feet, valued at $157,576.

Of positives there was brought into the American market during the 1916 period 5,854,747 feet, valued at $199,210; during the 1917 period, 3,111,556 feet, valued at $146,728, and during the 1918 period, 2,874,402 feet, valued at $142,183.

CLARENCE L. LINZ.

Frederick Truesdell

FREDERICK TRUESDELL, who plays the role of Malcome Gaskell, in the new Metro production, "A Man's World," starring the talented actress Emily Stevens, is one of the best known actors of the day on the American stage. His versatility has gained him fame in light opera as well as on the dramatic stage and his success in the motion pictures is the result of his achievements in other lines of acting. His theatrical career was begun in stock, where he had the thorough training which has helped him to his present laurels. One of his best known successes was gained in "Daddy Long Legs," the Henry Miller production with Ruth Chatterton. In this play Mr. Truesdell created the leading role. He also will be remembered for his excellent work in "On Trial," and in "The Three of Us," which later became the first picture to be produced by Metro.

Frederick Truesdell.

Among his earlier roles in light opera were those in "Alma," "The Show Girl," "The Pink Lady," and "His Highness the Boy."

His screen career has also been unusual in its rapid success and he has many big roles to his credit. He has been seen in the Metro picture, "The Great Power," among others, and for other companies he has played in "The Man Who Forgot," "The Beloved Adventure" and "The Marriage Market."

Mr. Truesdell's work in "A Man's World" is strong. The role in which he is seen is that of an unscrupulous man who believes that there is one code of morals for a man and another for a woman. He plays this part with distinction and force which is most convincing.

LILA LEE NOW IN CALIFORNIA.

Lila Lee, the new fourteen-year-old star of Paramount pictures recently announced by Famous Players-Lasky, has left New York for the Lasky studios at Hollywood, where she will start work immediately on the first of the series of productions in which she will be starred under the terms of her five-year contract.

Miss Lee's first picture will be "The Cruise of the Make-Believe," a widely read story from the pen of Tom Gallon. It is said to provide a role perfectly suited to the personality and talent of the young actress who, as those familiar with her work in vaudeville are aware, can easily pass for several years above or below her actual age, as the case may be.

The Motion Picture Exhibitor

Yankees Frolic and Boost Horstmann

At Annual Outing New Englanders Play Games, Eat, and Raise $1,000 to Push Presidential Campaign of Favorite Son.

ONE of the most successful outings held by the New England motion picture exhibitors took place at the Pemberton Inn, Hull, on Tuesday, June 11, when 125 members of the Massachusetts and Rhode Island branches of the Exhibitors' League of America, along with their guests among the exchangemen and other exhibitors indulged in field sports, a baseball game, and enjoyed a banquet.

The dinner served as a big boost for the National exposition to be held in Boston, July 13-20, and for the candidacy of Ernest H. Horstmann for president of the National League. Over $1,000 was subscribed to the fund to boost Horstmann for National president. Mr. Horstmann, in declaring his platform, said that the National president should be free from all entangling alliances such as trade papers and film interests, and stated that within a week he would be entirely free to devote all his time strictly and impartially to the best interests of the league if elected National president.

Samuel Grant, manager of the Boston National exposition, told of the grave problems now facing the industry—the Government classification of the industry as essential or non-essential, and the proposal to double the war tax of all theaters. He asked all the exhibitors who were on committees for the convention to be organized so that when called upon they could act quickly and effectively. He said the fate of the exposition and the motion picture industry itself hinged upon what the Government intends to do as to its classification of the industry and as to the war tax.

Exhibitors Get Away Early.

The exhibitors and guests assembled at Rowes wharf, Boston, at 10:15 a. m., and boarded one of the large steamers of the Nantasket Beach line for the sail down the harbor to Pemberton.

Shortly after landing at the beach the annual baseball game between the exhibitors and the exchangemen was under way. Jacob Lourie, of the Modern and Beacon theaters in Boston, captained the exhibitors' team, and his colleague in the battery was Stanley Sumner, of the Fenway theater in Boston. Samuel Moscow, of the United Film Corporation, of Boston, and J. Jennings, of the Pathe exchange, were the battery for the exchangemen.

On the sidelines the din was like that of a bombardment. The exhibitors gathered on one side and the exchangemen on the other. About twenty-five pitchers were "booed" out of the box before the game was over.

The score by innings was:

Exhibitors .....3-5-5-7-0—20.
Exchangemen .....6-7-0-0-0—13.

The results of other contests were as follows:

Fat men's race.—Won by Robert Clark; Stanley Hand, second.

Three legged race.—Won by Edward McAvoy and Harry Segal; second, Harry Campbell and Elmer Daniels.

Hop, step and jump.—Won by L. A. Fabre; Harry Segal, second.

440-yard dash.—Won by H. Meyers; J. B. Levine, second.

Tug of war.—Won by the exchangemen.

100-yard dash.—Won by Edward McAvoy; N. Meyers, second.

Walking race.—Won by P. F. Lydon; M. Berstein, second.

The committee in charge of the games was Harry Wasserman, Bert Cornell, and Abe Montague. The general committee of the outing was Ernest H. Horstmann, Harry Wasserman, Stanley Sumner, Abe Montague, Jacob Lourie, and Elmer Daniels.

At 4:30 o'clock, Mr. Horstmann announced dinner. A bevy of cabaret girls started making merry, and kept the banqueters in good humor during their fine repast.

Wants Exchangemen Back in League.

P. F. Lydon, president of the Massachusetts and Rhode Island branches, opened the exercises after dinner with a short speech. He advocated the getting together again of the exhibitors and exchangemen. He said it was a mistake at the last annual meeting to throw the exchangemen out of the exhibitors' league. He said there was a fine spirit of co-operation and good fellowship between the two branches of the industry in New England, and he hoped that at the next meeting of the exhibitors the matter of reinstating the exchangemen who wish to become members of the league and all others closely allied with the industry would be carried through. Mr. Lydon's plan met with the instant approval of all present.

Manager Grant was called upon for a speech. He said he had just returned from a very important conference in New York. He said that two grave questions confronted the motion picture industry; first, whether the Government would declare the industry essential or non-essential; second, whether the Government would double the war tax now in force.

Mr. Grant said that these questions were so vital to the industry that he was compelled to give up his business in regard to the exposition and wait the Government's decision upon these matters. He said that if the industry was found non-essential it meant that 80 per cent. of the motion picture operators would be drafted into some kind of war service. He said the chances of the Government declaring the industry non-essential were about ninety to one, but still the developments of the war from day to day were such that few could foretell what might happen.

A vote was taken declaring Mr. Horstmann the unanimous choice of the gathering as candidate for the national presidency of the league. Mr. Grant paid high praise to Mr. Horstmann as the logical man for next president of the league.

Mr. Horstmann was introduced, and was greeted with loud cheers. He spoke briefly of his career, and said that if the industry was declared non-essential that the price of film would go up 100 per cent. He said it would be impossible to import film into the country. He made an earnest plea for the closer co-operation of the entire industry and the getting together of the exhibitors into one body.

Jacob Lourie followed Mr. Horstmann, and declared Mr. Horstmann the right man for president of the National League. He called for donations for a campaign fund for

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Pennsylvania State Exhibitors' Convention.....June 24 and 25
At Headquarters, 1331 Vine St., Philadelphia

National Exposition Moving Picture League of America at Boston.....Week July 13 to 20

American Exhibitors' Association, Business Convention..... Week August 20

Mr. Horstmann. There were several cries of "I'll give $25." The donations came so fast that for a time all was confusion, and they could not be tabulated.

Manager Harry Campbell, of the Fox exchange, urged a big fund for Mr. Horstmann, and spoke feelingly of the debt the industry owed to Mr. Horstmann. He concluded by saying, "I'll give $100." Manager Mullen, of Universal, equalled this amount, and Harry Asher, of the Famous Players-Lasky exchange, gave $150.

Inside of 15 minutes over $1,000 was donated for the campaign fund. The exhibitors spent several hours in social gatherings, and at a late hour returned to Boston declaring the outing the greatest ever.

Before the party broke up it was voted to hold another outing later in the season for the joint pleasure of the exhibitors and exchangemen.

Roster of Those Present.

Those present at the outing were Harry Campbell, Fox Film; T. H. Burke, Marlboro; William Shapiro, Fox Film; Nathaniel Clark, General Film; F. G. Snodgrass, Boston; L. Hacking, Boston; Fred Murphy, United Film; C. W. Sawin, Vitagraph; D. J. Selznick, Select Pictures; C. N. Rogers, Select; Edward Farrell, Boston; Joseph Mack and W. H. Leahy, Select; Manager Stanley Hand, Assistant Manager S. Rubenstein, G. A. Rogers, E. E. Weakley, S. Plame, K. Harris, J. Jennings, and L. O. Maas, all of the Pathe exchange; Harry Wasserman and H. Dodge, Eagle theater, Roxbury; B. H. Ludwig, Boston; W. R. Burns, Newport, Vermont; Robert W. Cobe, United Pictures; E. R. Daniels, Dreamland theater, Lynn; A. Montague, Boston; A. A. Corn, William L. Sherry service; I. M. Mullen, Universal; Charles Harris, Boston theater; Charles W. Frazer, United Booking office; I. E. Jones, Olympia theater, Boston; A. H. Manley, Boston; Harry G. Segal, First National Exhibitors' Circuit; E. McAvoy, Globe Feature Film; R. W. Gilman, Dorchester; Louis Mayer and Thomas Spry, Metro; M. J. Lydon, Dorchester; J. B. Connolly; Edward Kline, Major Film; Harry Weiss, Boston; John Casey, Censor of City of Boston; Jack Leonard, Amherst.

Manager Harry Asher, Assistant Manager Joseph McConville, John P. McConville, High Robinson, Walter H. Patten, Barney Asher, and S. Stone, all of the Famous Players-Lasky exchange; Louis Boas, Fall River; F. G. Adams, Alfred S. Black, president of the Maine branch of the Motion Picture Exhibitors' League; Harry Mayo, Billy Frank, Boston M. P. Supply Company; G. M. A. Fecke, World Film; Max Carmusin, John Callahan, Boston; Joseph DiPesa, Samuel Grant, manager of the National Motion Picture Exposition; Dennis Shea, Boston; Frank Hookilow, Olympia theaters, Boston; C. H. Ross, Lancaster theater, Boston, R. J. Cohee, R. W. Drown, Cambridge; R. D. Marson, Boston; H. S. Holbrook, H. E. LaFoboro, and Herman Rifkin, all of Eastern Film service; J. B. Levin and James Donovan, General Film; S. J. Strong, Boston; E. Golden, Boston Photoplay; Samuel Merchant and Samuel Hasse, Fall River; Robert Clark, Kleine-Edison; Joseph Woodhead, Clinton; E. H. Brand, Tremont exchange, Boston; N. Meyers, I. E. Bolan, Providence, R. I.; B. F. Lydon, Boston; C. W. Hodgedon, Wakefield; William E. Dowling, Central Square theater, Cambridge; Ernest H. Horstmann, Boston; R. Eyester, S. Frankel, Lawrence; J. Louris, of the Beacon theater, Boston; Samuel Moscow, United Film service; Samuel Steinfild, Boston Photoplay; George Sharon, George Wehlan, Boston; Harry Basset, Boston; H. M. David, Harry Rosendorf, Boston; B. H. and T. E. Cornell, Boston; Al Somerby, Bowdoin Square theater, Boston; Boston newspapermen and representatives of the trade papers.

National Association to Meet July 19

Second Annual Session Will Be Held in Boston—Four Companies Elected to Membership.

THE second annual meeting of the National Association of the Motion Picture Industry will be held at the Copely Plaza Hotel, Boston, on Friday, July 19, in accordance with the resolution which was adopted at a meeting of the executive committee of the association held on Thursday, June 13.

Prior to the annual meeting the four branches of the association, comprising the distributers, producers and exchanges, supply and equipment companies, and the general division which includes individuals, trade publications and exporters, will each meet for the purpose of nominating seven directors to be elected at the annual meeting in Boston. Authorization was also given for the preparation of proxies for all members so that they may be represented and instructed to vote at the annual meeting, at which time the Board of Directors for the ensuing year will be elected. The directors so chosen elect all of the officers.

That there is evidence of a desire to support the National Association in all of its important activities, especially during the present crisis, is proved by the fact that four important companies were, June 13, elected to membership. The Baumer Films, Inc., and the Educational Films Corporation of America were assigned to the producers' division; the Australasian Films, Ltd., was assigned to the exporters' division and the Exhibitors' Trade Review was assigned to the trade paper publications' division. Announcement was made that six other companies had given their assurance that they would file their applications for membership and there is every reason to believe that all of the few remaining companies which are not actively identified with the work of the association will soon be enrolled as members.

Consideration was given to the application of a number of exporters who desire to affiliate with the National Association, and it was decided to refer the matter to a committee consisting of Walter W. Irwin, chairman; P. A. Powers and Gabriel L. Hess, with full power to act on behalf of the Executive Committee.

Virginia Showmen Hold Convention

American Exhibitors' Association Also Conducts Exposition in Richmond Which Is Attended by Players—Jake Wells Re-elected President.

By Sam Spedon.

THE convention and exposition of the American Exhibitors' Association of Virginia was held at the Grays' Armory, Richmond, June 13, 14, 15. The first session of the convention was scheduled for 2 p. m. of the 13th. In the absence of Jake Wells, the president, who was unable to attend on account of severe sickness, Manager Harry Bernstein, of the Colonial theater, as his representative, addressed the handful of exhibitors present. At Mr. Wells' request he suggested that the opening of the convention be deferred until 2 p. m. the next day. This suggestion was agreed to.

In the evening the exposition was formally opened by Mayor George Ainslie of Richmond. He complimented the exhibitors on the educational value of the pictures they were showing, the great work they are doing in co-operation with the Government and the fine patriotism displayed by them. He especially commended them on the example they had set other communities by reviewing their own films and eliminating any objectionable features in them. In conclusion he extended a hearty welcome to the visiting delegates, and expressed a sincere wish that the guests would enjoy themselves and make the exposition a success so that the motion picture people might see fit to repeat it.

Manager Bernstein, chairman of the entertainment committee, announced that the proceeds of the exposition would be given to the sick babies' milk fund, the committee of which expressed a hope that it would realize the necessary balance to total $1,500 needed before midnight of the closing day.

Booths representing the Pathe, World, Metro, First National, Vitagraph, Super Features, Inc., Select, Paramount-Artcraft and Nicholas Power Company were assigned prominent space and brought into notice by their individual decorations. In addition to these were many other booths representing local interests, as well as candy and light refreshments, flowers, and booths at which visitors were asked to take chances in winning a doll or some other souvenir of an amusing nature.

The hall was artistically and tastefully decorated with the allied flags and Chinese lanterns. At one end a large stage was set as a forest scene, with running waterfalls made brilliant with colored lights. On the stage a jazz band of ten pieces discoursed seductive music, to which the guests danced almost incessantly. At the other end of the hall was hung a large screen, on which were shown moving pictures, viewed by those in the galleries, uninterrupted by the dancers. The festivities were continued until midnight.

Convention Opens on Friday.

The convention was called to order at 3 p. m. Friday by C. E. Goeghegan of Chase City, treasurer of the A. E. A. Charles E. Toney, of the Theato, Richmond, secretary, was about to read the minutes of the previous convention, but, on motion, these were dispensed with until a later session. Mr. Goeghegan occupied the chair because of the continued illness of Mr. Wells and the non-attendance of the vice-president.

The chairman set forth the objects of the convention and then called upon C. C. Pettijohn to address those present, and he urged upon the delegates the necessity of holding state conventions annually to set forth the power of organization as a demonstration of the strength of the motion picture exhibitors as a united body.

Mr. Pettijohn explained the merits of affiliated booking, and gave in brief the plans of the Affiliated Distributing Corporation. He stated that already there were sixty subscribers to the local unit from North and South Carolina, and needed forty more—thirty from Virginia and ten from Tennessee—to make up a necessary unit of one hundred.

Mr. Pettijohn said in conclusion he would arrange a special meeting, at which he would explain the plans in detail and answer the questions of those who might be interested and cared to subscribe. This announcement was received with approval.

Rose Tapley, at the request of the chairman, addressed the meeting and urged the need of promoting the pictures by the exercise of individual censorship. She also appealed

to the exhibitors to show nothing but the best pictures, thereby strengthening the influence of them in the great work that might be accomplished and already demonstrated in the aid they had given the Government towards a victory in the present conflict for universal democracy.

Dan Oestrecher of Petersburg moved that a committee of exhibitors be appointed to review all pictures to be shown in Virginia to avoid all possible objection. The chairman suggested that the matter should be deferred until the evening session, which, after motion to adjourn, was set for eight o'clock.

A sightseeing tour at 4 p. m. was arranged for the stars who arrived on the 7 a. m. train. Eight automobiles drew up at Murphy's Hotel and drew away with the following well-known picture favorites: Edith Storey, Marguerite Snow, Lillian Walker, Madge Evans, June Elvidge, Marguerite Courtot, Rose Tapley and King Baggot. At 6:30 a banquet was given the stars and their guests in the Gold Room of Murphy's Hotel.

Friday Evening's Session.

The eight o'clock meeting of the convention was called to order by Presiding Officer Goeghegan. The main subject discussed was the settlement of Attorney H. L. Kelly's bill for services, rendered in connection with the state censorship question, which was held in committee at the adjournment of the state legislature of last spring and the passing of the license bill at the same session. This license bill was of considerable importance to the exhibitors of Virginia, whereby their license fees were changed from $15.75 a week where there was an admission charge of 15 cents to to a yearly license fee of $25 to $60. For example, take a town of from four to twenty thousand inhabitants the license is now $60 a year instead of $15.75 a week. In towns from one thousand to four thousand inhabitants the license fee is now $25 a year instead of $15.75 a week, or $819 a year, with the privilege of charging as high as 30 cents admission. Mr. Kelly's bill was referred to the ways and means committee for settlement. After calling for a report from the rules and by-laws committee tne meeting adjourned until Saturday morning 9:30 o'clock.

Upon the return of the moving picture stars from making a tour of the various theaters in behalf of the W. S. S. drive, at which they disposed of a large number of the stamps, they were presented to the large attendance at the exposition hall. There were at least a thousand persons in attendance, and toward the close of the general merriment the prizes were awarded to those who were chiefly concerned in the affairs of a "country store."

Jake Wells Re-Elected President.

The closing session of the convention was called to order at 9:30 a. m. It was hoped that Jake Wells, the president, would preside at this meeting, but by the advice of his physician he had to return to his home at Norfolk, where he is reported to be a very sick man. A full quorum of members being present the convention proceeded, with the election of officers for the ensuing year as follows: Jake Wells, president; Mrs. A. E. Thorpe, of the Hippodrome, Richmond, vice-president; Harry Bernstein, secretary, and C. E. Goeghegan, treasurer. All elections were unanimous.

A motion made by R. D. Craver that the convention recommend to the A. E. A. members of Virginia the affiliated Distributing Corporation and that they join in completing the unit of its section was unanimously carried by those present.

The convention, on motion, adjourned to reconvene at Ocean View, Norfolk, on August 25 and 26 to transact uncompleted business and inaugurate the new officers.

At the exposition hall in the evening, where the grand ball was held, the throng was so great it was uncomfortably crowded, and it was remarked that never before had Richmond beheld so many people under one roof. Much credit is due Harry Bernstein, as chairman of the entertainment committee, for his successful management of the exposition and his untiring efforts in making it so. The presence of Governor Davis and Mayor Ainslie in the grand march, with all the picture stars, added much to the brilliancy of the closing exercises.

All the stars remained over Sunday to participate in the public meeting held at the Coliseum by the war stamp auxiliary of Virginia.

DETROIT EXHIBITORS HOLD MEETING.

There was a fairly good attendance of exhibitors present at the meeting Thursday, June 6, at the Hotel Tuller, Detroit. M. W. McGee presided and King Perry acted as secretary. C. C. Pettijohn was the guest of honor. Owing to the small attendance, it was decided to postpone the annual election until June 13.

The plan of the Exhibitors' Booking Corporation was also discussed and the members showed a great deal of interest in the proposition. It was announced that nearly seventy-five exhibitors had subscribed for stock.

New York Rectifies Delegates' List

Special Convocation of State Exhibitors' League Chooses Representatives for National Assemblage.

FRIDAY morning, June 14, at the Hotel Astor, representatives of the Motion Picture Exhibitors' League of the State of New York met for the purpose of rectifying the list of delegates and alternates to the Boston convention of the National League. President Sydney Cohen was in the chair. In addition to assigning representatives to the Hub, two important resolutions were adopted.

William Brandt, of Brooklyn, proposed the following resolution which was unanimously carried:

"That the exhibitors of the State of New York in convention assembled go on record as indorsing the movement to develop the special children's matinee on Saturday mornings in the motion picture theaters in each of the cities of the State into patriotic community rallies."

The following resolution was also introduced by Mr. Brandt and was passed with enthusiasm:

"That the exhibitors of the State of New York go upon record as urging its members to help in every way possible in the sale of Thrift Stamps in the motion picture theaters throughout the State and to make Thrift Stamp Day on June 28 a very successful drive, and that the secretary be instructed to notify William G. McAdoo, Secretary of the Treasury, and other necessary officials regarding this resolution."

Sydney Cohen moved that the convention go on record as indorsing the movement inaugurated by the Bureau Council recommending that Governor Whitman be asked to recommend to the next Legislature a constitutional amendment providing for self government by all cities. The motion was passed.

The following is the official list of delegates as decided upon: Messrs. Howard, Manheimer, Hartstall, Charles Haring, Edelstein, Roberts, Elliott, Buettner, Lederer, Stockhammer, Levine, Grossman, Sanders, Cole, Gersen, Vinegrad, Wittman, O'Reilly, Sydney Cohen, Rhonheimer, Berman, Suckno, Hilkemeier, Needles, and Linton.

The list of alternates is as follows: Messrs. H. Haring, Koenigswald, Lyons, Steiner, Weinstock, McCarthy, Powers, Cella, Shapiro, Silverman, Zuckman, Soloman, Maross, Wrightmeyer, Goodman, Hartman, Saphier, Grossman, Schwartz, Ostreicher, Anson, Sol. Coleman, Rachmein and Duffy.

Receipts from Graduated Tax Decline

Current Ten-Month Period Shows Loss of $148,591 Over Corresponding Time of Year Before.

THE amount of taxes paid by an organization or group of organizations may be said to reflect the degree of their prosperity. If this is true, then, the period between July 1, 1917, and April 30, 1918, was not particularly a prosperous one for the theaters, museums, circuses and other amusement places subject to the seating-capacity tax. This is the tax graduated between $25 and $100.

For the ten months ending with April 30, 1918, these amusement places paid into the Treasury of the United States $608,158.73. This shows a decrease from the payment made during the ten months ending with April 30, 1917, when the payments totaled $756,749.80. During the month of April, 1917, this tax netted the Government $20,028.17. During April of this year the returns amounted to $18,581.58, showing a decrease of $1,446.59 for a single month.

April was a comparatively prosperous month for the Government in the way of collections from the admission taxes, the Treasury being the richer by $3,988,868.79 for that month. For the period between October 3, 1917, the date the law providing admission taxes was enacted, and April 30, 1918, the collections reached the total of $17,804,636.87.

The motion picture industry is paying other national taxes, for it has had to stand its share of the $16,614,346.09 paid on the movement of property by freight; the $3,402,174.50 paid on the movement of property by express, during the period between October 3, 1917, and April 30, 1918. There are also the footage taxes, of which no individual record is furnished by the Internal Revenue Bureau, of the Treasury Department, which administers this law.

GRINDING THE CRANK (AND THEN SOME) NO WORDS THIS WEEK.
WHAT ONE MANAGER SAW FROM THE SCREEN END OF THE THEATRE OR A MOVIE OF A MOVIE.

EXCUSE ME!
SEE THE MAN. WHAT IS THE MAN DOING? THE MAN IS LOOKING FOR A SEAT.
HE READS THE TITLE.
SEES THE ADVENTURESS BEGIN TO VAMP IN A CLINGING GOWN
SHAKY MUSIC- BLUE LIGHTS- THE FIGHT BEGINS
J. MONTMORENCY VAN OOF THE HERO AND THE VILLAIN IN THE LIFE AND DEATH STRUGGLE ON THE EDGE OF A 1000 FT. CLIFF.
"HEARTS AND FLOWERS" BY THE ORCHESTRA AS THE FAMILY IS GROUPED ABOUT THE BED SIDE.
INTERMISSION- LIGHTS GO ON BLIND HIM- HE READS THE ADS
READS NAME OF FAVORITE COMEDIAN ON NEXT REEL- SETTLES DOWN
THE COMEDIAN IS SHOT IN THE SEAT OF HIS TROWSERS
THE CUSTARD PIE MISSES THE GUY IT WAS INTENDED FOR AND SMEARS UP THE FACE OF THE DIGNIFIED OLD DAME.
SIXTEEN COPS FALL THROUGH THE SKY LIGHT AND LAND IN FRESH MORTAR
HORLICK FISHER
NEWS REEL SEES AMERICAN TROOPS GOING TO THE FRONT
CLAP
CLAP
CLAP

Toledo Fourth City in Advertising Efficiency

Goldwyn Writer So Classifies It, and at the Head of Motion Picture Exploitation He Places Edward A. Zorn

By a Goldwyn Executive.

THE right kind of newspaper advertising inevitably reflects something of the man who wrote or inspired it. If it doesn't then it is faulty and at least partially ineffective. There is an "I" element or a "me" element that has to be put into printed salesmanship, and you find this element in the two largest motion picture advertising accounts of Toledo, Ohio. The writer of this series of articles has ranked Toledo as the fourth city in advertising efficiency, and ever since doing this he has wondered if, under analysis, Toledo is not pushing Cleveland hard for third place.

Beyond question the most alert advertiser in Toledo is Edward A. Zorn, manager of the Temple and Alhambra theaters—"Edward A.," as a literary courtesy, and "Eddie" Zorn in point of fact. Zorn is of the size and dimension that make great infielders in baseball—nervous, full of vitality, rangey and covering much ground rapidly. He has the newspaper temperament and agility of mind. He plays with the plot of a motion picture as a newspaper editor plays with news. To him a picture possesses plot for the sole purpose of being transmitted to the public via the newspapers. In other words, he handles his shows as if they were news, which is, of course, the correct way of exploiting an amusement.

Zorn knows, of course, that humanity is interested first of all in itself and secondly in others. He knows that personality is the biggest and greatest human interest power in the world. He knows that Mae Marsh or Bill Farnum or Madge Kennedy or Mabel Normand are known to more people individually in Toledo than any citizen of Toledo is known to his fellow citizens. The mayor of Toledo might walk down his city's main thoroughfare unrecognized by more than a hundred people, whereas Mabel Normand or Bill Farnum would be followed by 60 per cent. of all available pedestrians and require the services of the police for protection.

Knowing all of these things, Eddie Zorn and H. C. Horater, his co-manager, advertise on a large, liberal and able scale to the people of Toledo, whose patronage they seek. In the Toledo Blade on Saturday—almost every Saturday—you find the Temple carrying 200 lines deep by five columns wide or 225 lines deep by five or six columns wide. In the Toledo Sunday Times you will find this space duplicated, and in the Toledo News Bee space of large dimension. There are three papers in the town, and Zorn and Horater use them all. On the same days the Alhambra carries as large or larger space, not as an occasional departure, but regularly.

Zorn Has Stimulated Other Showmen to Advertise Big.

Since the development of the Zorn advertising other showmen of Toledo have been stimulated into carrying big space and into selling a show according to the best of modern merchandising methods. From the moment that the Valentine theater passed under the Marcus Loew management it took rank with these other two houses, and today it is the most liberally advertised of all the houses owned by Mr. Loew—on a scale even larger than his Stillman theater, Cleveland. The other houses in Toledo that are big users of newspaper advertising space are the Princess Paramount theater, the Colonial and the Hippodrome.

Exhibitors in certain "hard towns" would consider the newspaper co-operation given in Toledo almost ideal. As a matter of fact, as intelligently as newspaper co-operation has been developed there, it is still limited more than it should be and more than the revenues derived from motion picture advertising warrant. This is true with the single exception of the Toledo Sunday Times, which carries an eight or ten page section devoted primarily to the screen and secondarily to the theater. Incidentally, the theater in Toledo is effectually and finally drowned by the more progressive motion picture exhibitor, who has cast dignity and dry-as-dust traditions to the winds and learned to be human in print.

The lessees of the Toledo Blade, an old and distinguished newspaper, known to all Ohioans, carry a huge volume of advertising copy from their local picture theaters, but restrict the editorial co-operation within definite limits. These lessees are Nat C. Wright and Harry S. Thalheimer, also owners of the Detroit Journal and the Newark (N. J.) Star-Eagle, both of which are friends of the screen and beneficiaries of newspaper advertising from the picture theater. In point of editorial co-operation the News Bee could be much stronger than it is, and this co-operation, if further developed, would directly benefit the paper's revenues from amusement advertising.

Toledo and Cleveland are virtually on a par with regard to the number of daily newspapers, but the Toledo exhibitors are superior advertisers in point of volume of advertising copy used. Naturally more theaters in Cleveland advertise, but the few that advertise in Toledo equal—on Saturdays and Sundays—in volume of space the larger number of advertisers in the larger city.

Zorn and Horater have had great value outside of their home city. They have been pointed out to exhibitors elsewhere for several years, and their skilful exploitation has influenced many other exhibitors in other towns to sell a motion picture to the public as Toledo sells it. These two men have attained, through working together, a remarkable co-ordination of thought and action. They constitute in their field a team as skilled as were Alexander and Killifer in baseball. The one has watched the advertising and exploitation unceasingly and the other has shown the greater interest in house showmanship and management. Two remarkable, successful houses pay tribute to their skill.

Gillstrom on From the Coast

ARVID E. GILLSTROM, until recently associated with the King Bee Film Corporation as director of their star, Billy West, has been in New York for the past week or two. He plans to return to the coast in the near future.

Across seven years Mr. Gillstrom has had an interesting experience in the picture business. Originally a mining engineer working in Colorado, Mr. Gillstrom had gone to the coast to rest and happened to be in Los Angeles at a time when the Universal was looking for a chap willing to earn $500 by "taking a Brodie" from the top of a ship's mast just as it was being rocked to sleep by a charge of dynamite. Gillstrom thought he had never had a chance to earn the same amount of money with as little effort before and enlisted for the stunt, which he successfully accomplished.

Arvid E. Gillstrom.

Gillstrom continued with Universal for some time before joining the Kalem forces on the coast as assistant director. A three and a half year engagement with Mack Sennett, directing Fred Mace and Fred Sterling under Mr. Sennett's supervision, followed. Mr. Mace's sudden death while in New York in company with Mr. Gillstrom a couple of years ago upset the director's then future plans to a considerable extent.

While with the King Bee company Mr. Gillstrom directed West in twenty-two two-reel pictures in a period of forty-six weeks. His future connection has not yet been announced.

Fischer of Milwaukee Has Ideas

Works Clever Plan to Bring Young People to His House. Helps Mothers, Too.

DO YOU know that many of the exhibitors know more about their own business than some of us think they do. We can learn a whole lot that is new and surprising if we get out among them, listen, look and learn. Theory is speculation, but practice makes perfect. We are convinced from observation that some exhibitors are practicing the ideas which some of the wise ones who, in the recesses of their sanctums, believe they are discovering.

Theater Parties in Milwaukee.

At the Alhambra Theater, Milwaukee, George Fischer, the manager, has tried to provide the maximum of service at the minimum of cost. He has made many innovations which he has brought to such perfection; they deserve more than passing notice. His young people's theater parties not only furnish a service that is a boon and accommodation to many mothers, but in addition makes the Alhambra one of the most popular places of entertainment in the city. These parties make it possible for any Miss or young man to entertain a number of their friends at luncheon and afterwards at the performance at a moderate sum, under the most favorable circumstances. There is a special reception room for these parties, beautifully furnished, and a cafe service equal to the best hotel or restaurant. The host selects his or her own menu, which varies in price according to the number of dishes selected. Each party has its own menu card with spaces for the autographs of the guests and remarks.

The Nursery.

The nursery is another feature, while not a new idea, it is so complete in its appointments it meets a modern and popular need. In one part of the room there is a sand box, with shovels and pails; in another hobby horses and all sorts of toys and in another section are white cribs dressed in immaculate sheets and coverlets. Two trained nurses are constantly in attendance. When the mother leaves her child in the nursery, it is tagged and a duplicate tag is given to the parent with a corresponding number. If the mother is needed in the nursery during the performance the number appears on a transparency at the left side of the screen and without interruption the mother repairs to the nursery. There is direct electric communication from the nursery with the operator's booth and he flashes the number on the transparency.

These are some of the modern improvements that are setting the pace for modern theater construction and making the motion picture houses in some of the larger cities the nearest things to home with all the modern comforts and advantages.

Service That Advertises.

In addition to his many other innovations he has printed a service booklet which contains a set of rules for his employes, presumably, which accidentally on purpose, fall into the hands of his patrons. The apparent purpose of this idea is to place the employes on their good behavior if they wish to retain their positions and gives those who attend the theater a clear understanding of the courtesies they may expect.

World Film Insures Its Employees

Under Blanket Arrangement the Plan Applies to Branch Offices and Is Intended to Promote Team Work.

IN ITS announcement of covering the lives of its employes with insurance for the benefit of the family of employes, the World Film Corporation gives practical evidence of its appreciation of the devotion its employes have manifested to the employing company.

Beginning at its studios and going through its operating divisions covering all branches the blanket insurance principle is applied. The innovation is intended to encourage and promote team work, better service and absolute permanency of occupation, all tending for increased efficiency.

Contracts have been negotiated between World Film and one of the great life insurance companies under the terms of which the lives of all employes, including those in branch offices, are covered by insurance in substantial amounts. The plan includes all except department heads, for whom special arrangements have been negotiated.

It will not be necessary for employes to pass medical examinations, nor will they be subject to a charge of any kind, nor will the insurance given them by the company interfere in any respect with the rights of employes under the State compensation laws or other statutes for employe protection.

As soon as a man or woman enters the World service he or she becomes a candidate for the insurance, the first policy issuing ninety days after employment and continuing thereafter throughout the entire length of service, increasing steadily in amount until the end of five years, when the maximum under the plan is reached.

Reginald Barker at Work

THAT Goldwyn is all in readiness for Geraldine Farrar to begin her first production under the Goldwyn Pictures imprint was evidenced by the arrival in New York of Reginald Barker, Miss Farrar's director, from Los Angeles.

Mr. Barker completed his last Pacific Coast picture in Los Angeles on Sunday, June 2, and left on the following day for New York, bringing with him the scripts and continuities of three big Farrar productions which had been sent to him out west weeks before and gone over with him in all details by Samuel Goldfish, president of Goldwyn, with whom Mr. Barker signed his Goldwyn contract.

Reginald Barker.

Miss Farrar's first Goldwyn production is to be one of the big surprises of the fall season in motion pictures. No one familiar with this artist's screen career can foretell the type of story that Goldwyn has found for her. It varies greatly in type from any picture the star of the opera and concert stages has ever done on the screen, and she is quite as delighted with it as are the Goldwyn executives. With artists of Miss Farrar's importance, no producer does things without long advance preparations. For months Goldwyn has been preparing for the advent into its studios of this star. Sets have been ready for weeks, the continuities of not only her first, but her second and third stories as well have been approved to the last letter, and Hugo Ballin and his technical and art aids long ago have approved all scene designs and seen them put into work.

Mr. Barker brings with him from California Harry Schenck, his long-time aid, so that he has not got to accustom himself to any new assistants. The likelihood is that the cameras will be grinding by the time this story is printed and the entire Goldwyn organization will be examining the "takes" of her first picture with enthusiasm.

CAMERA SHOWS CANADIAN REHABILITATION WORK.

Upward of one thousand prominent citizens of Canada and the United States, including an American Educational Mission, witnessed the first presentation of moving pictures showing the work of the Military Hospitals Commission in Canada at the University of Toronto recently. Eight of twelve officials reels were shown. The views indicate the work that is being doen in the rehabilitation of returned disabled warriors to Canada and shows the handling of the convalescent men from the time of their arrival at Halifax or elsewhere until they assume civilian responsibilities.

The pictures are intended for various uses. They are to be shown to Canadian soldiers who are still in France and England as evidence as to what the Canadian Government is doing for the disabled warrior.

BRADLEY BARKER RETURNS TO UNIVERSAL.

Bradley Barker, a screen favorite of many years' standing, has been engaged by Universal to appear in feature leads. He will leave for Universal City in a few days and will begin work immediately. This is the second time Barker has been with Universal, having been connected with the company during the earlier days of his screen career. Since then he has been with Famous Players, Fox, World and Metro. The most recent pictures in which he has appeared are "The Million Dollar Dollies," with the Dolly Sisters; "Tinsel," with Kitty Gordon; "Eyes of Mystery," with Edith Storey, and "Men," with Charlotte Walker.

Goldwyn Exchanges Are a Year Old

Since Opening Its American Offices Company Has Extended Its Distributing System to Cover World.

GOLDWYN'S world-wide releasing organization, the Goldwyn Distributing Corporation, has celebrated its first birthday, its offices having been opened throughout North America in the second week of June, 1917. What one year ago was but the mere beginning of a distribution system has now expanded until it covers every part of the habitable globe and not only releases Goldwyn's own productions, but independently made pictures of other producers.

At no time in film history has any company succeeded in girdling the globe in its first year of existence. The United States offices of Goldwyn are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York City, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle and Washington, D. C.—nineteen offices in all parts of the country.

The offices of Goldwyn Pictures, Ltd., of Canada, are operated in Toronto, Calgary, Winnipeg, St. John, Montreal and Vancouver—six in all. In England the Goldwyn headquarters are in the hands of the Stoll Film Company. Oswald Stoll is the head of this organization and Jeffrey Bernard is his managing director. The Stoll Film Company has a chain of offices throughout the United Kingdom.

Australasian distribution for Goldwyn is obtained through J. C. Williamson Films, Ltd., with headquarters at Sydney. Hugh Ward, well known to many Americans; George Tallis, now making friends here in the States, and F. W. Thring are the managing directors of the Williamson organization.

New Zealand distribution is in the hands of the New Zealand Pictures Supply, Ltd., with the popular Harry Heyward as chairman of the board.

Scandinavian offices are maintained by John Olsen & Company, with headquarters in Copenhagen, Denmark.

South Africa is covered through the South African Film Trust; Brazil through the Companhia Bresil Cinematographica, with offices in Rio de Janeiro; Argentine, Uruguay the Paraguay through Messrs. Saenz & Gonzalez, in Buenos Aires; Chile, Peru, Bolivia and Ecuador through the Mutual Export and Import Company; Porto Rico, Santo Domingo and Venezuela through the Agencia General Cinematografica, San Juan, Porto Rico.

Mexican and Central American distribution is handled through Messrs. Lescale, Goni & Company, of Mexico City; Italy through Antonio Bonetti, of Milan; Dutch East Indies and Straits Settlements through the Unity Film Service, of Bandoeng, Java, and Egypt through Joseph A. Adda of Cairo.

French, Spanish, Portuguese, Netherlands, Japanese, Chinese and Philippine distributions are now being organized, completing Goldwyn's globe-girdling with the exception of those nations allied with Germany in the war.

How Railroad Rate Increase Hits Pictures

World Film Points Out That Many More Actors and Houses Are Available for Screen Productions.

THE tremendous boost in passenger rates, which went into effect on June 10, will prove of immense benefit to the picture industry, is the opinion of World Pictures. The World is securing many prominent stage actors who are unable to secure legitimate engagements owing to cancellation of routes of companies organized for the road. Many of the big legitimate theaters throughout the country are planning to show pictures next year and making preparations now for this change as they realize it will be impossible to keep their houses open night after night with the limited stage productions which can survive.

This condition is the inevitable result of the passenger rate increase. It will, of course, be impossible for many theatrical road companies to operate as heretofore, owing to the fact that they cannot pay the increased fares for the members of their companies and still make a profit. Just how big this increased railroad fare is, as it affects road companies, can be graphically shown by taking dramatic movement from New York to Buffalo. It is a railroad rule that twenty-five fares must be purchased to secure the use of a baggage car, and as a baggage car is needed for the companies' use the computation is made on the basis of twenty-five fares.

The rate prior to June 10, including sleeper and war tax, was $10.84. Under the new schedule the cost will be $18.80, showing an increase of $7.96 for each person.

This means for a company of twenty-five an increase of $200 in the fare from New York to Buffalo, which, of course, is prohibitive. Consequently there will be fewer attractions on the road next season, which makes it necessary for theater owners to look for other forms of entertainment with which to keep their theaters open. Naturally they are turning to films, and as a consequence pictures will this coming year be seen in legitimate theaters never before opened to them.

World Pictures are alertly watching the new conditions, and the World men in the field have been instructed to cooperate to the utmost with theater owners seeking to find attractions for the coming season.

Whartons Make Picture for War Charity

Plans Under Way for National Circulation of the Propaganda Subject, "The Mission of the War Chest."

A PICTURE of power has recently been completed by the Whartons—as a gift. It formed the contribution of Theodore and Leopold D. Wharton to the war chest fund, and now is busily engaged in rolling up the dollars that the fund in New York State may keep on piling up even after the campaign of the Red Cross and kindred organizations is over. Officially the picture was presented to the Chamber of Commerce of the city of Rochester, but so great has been the influence of the film for raising money that plans already are under way to make the distribution of it a national matter.

Theodore Wharton.

Work on "The Eagle's Eye" was stopped for a week while every member of the staff of Wharton was turned over to the making of "The Mission of the War Chest." King Baggott and Marguerite Snow, the stars of Chief Flynn's serial, had their part in the picture, the scenario of which was written by Theodore and Leopold D. Wharton.

The story is of a man who would not give—but who had a son who is willing to give more than money—his life. Even after the son has enlisted the father is still obdurate, and it is not until his son's letters arrive from the front, describing the work of the Red Cross, the Y. M. C. A., the Knights of Columbus, and the Salvation Army—all of which derive their money from the war chest, that the father finally sees the light and becomes a subscriber. It is largely through the son's description of the death of a chum that this change comes—and the realization of conscience that while his son has been over there, giving his all for his country, he, the father, has been doing nothing and has been more than a detriment to the nation that has formed his haven.

Large numbers of troops were used in the battle scenes, in which a reproduction of the explosion on Vimy Ridge is shown. All the scenes were personally directed by Theodore and Leopold D. Wharton.

ARTISTIC TOUCHES.

Many exhibitors are playing up their lobbies by employing a capable artist to design and produce novel and artistic displays. The additional expense is offset by the effects and result secured. In one theater we were struck by the color scheme employed in the lobby display, everything harmonized and gave one the impression that the place had been freshly and especially decorated. At a theater where "The Blue Bird" was being shown, the original display cards were of robins egg blue in gold frames on gold easels. Above the entrance to the foyer, in a semi-circular niche, was a forest scene, with a sunset effect produced by an electric light behind the back drop and several cut-out blue birds on strings swinging among the trees. This display was in a miniature model scene set. Only an artist could produce these displays, but, nevertheless, they are quite the vogue. In some places two or three theaters employ the same artist, particularly where they play weekly runs.

Theaters Are to Aid in Coal Saving

While There Is No Talk of Closing Houses Exhibitors Will Be Expected to Conserve Fuel Where Possible.

WITH a view to eliminating any possibility of necessity for more workless days in 1918 the United States Fuel Administration is mapping out a plan for conservation that will, however, include lightless nights to a greater extent than previously ordered. Events at the front have changed all of the Government's plans, it is understood, and make necessary greater savings in fuel.

The need for conservation was outlined by Dr. Harry A. Garfield, United States Fuel Administrator, to a group of newspaper men at a special conference. He pointed out that the situation was serious. It was estimated that all non-war industries would have to give up 40,000,000 tons of coal; now it is found that the requirement will be something more than 100,000,000 tons.

As far as could be ascertained by the Washington correspondent of the Moving Picture World, who was present at this conference, no real demands will be made on the moving picture theaters of the country other than that they observe the lightless nights that are sure to be ordered.

Exhibitors are to be urged to save all that they can in the heating of their houses. They may have to resort to soft coal, and it is recommended that the theaters lay in as much as they can conveniently house as soon as possible.

There is no talk of closing the theaters. That is, there is no move on foot in the Government departments. There has been some activity on the part of cranks to bring about various reforms, but they will not get very far, for the motion picture theaters are recognized as something of a war aid.

But the big rows and circles of flaming electric lights set in the fronts of the theaters will have to go out of existence.

New Big Theaters Must Fill Public Need

War Finance Act Is Interfering With Sale of Stocks Where Expenditure of $100,000 Is Required.

EXHIBITORS and others planning the establishment of motion picture or other theaters, requiring the expenditure of $100,000 or more, if that money is to be raised through the sale of stocks or bonds, will find themselves confronted by the provisions of the so-called War Finance Act. It develops that there are few concerns of this nature who understand the law.

Before starting on such a project, the parties interested should submit the facts to the Capital Issues Committee at the Treasury Department in Washington. The applications for permission to conduct the proposed enterprise must show that they are to serve a section wherein there is no theater or where there is no theater near enough to care for the residents therein.

There are few set rules covering the issuance of permits. Every case is considered and decided upon its merits. There has been no expression as to the attitude of the committee toward any particular lines of industry or toward any organization engaged in any industry. But the committee holds to its original decision not to approve applications and issue permits for organizations or things for which there is no actual need.

There have been several applications for stock issue by theater organizations, and most of these have been turned down, it is understood, because it was not shown to the satisfaction of the Capital Issues Committee that the theaters proposed would serve any war-time need. On the other hand, a permit was recently granted for a stock issue covering a theater to be located near an Army camp.

The committee is not endeavoring to restrict enterprise, to curb commercial activity, but it is trying to divert it to such projects as there is real need for.

CORNELIUS MANAGING NEW ORLEANS STRAND.

D. L. Cornelius, who has for several months past successfully filled the office of publicity manager for the Saenger Amusement Company, Inc., of New Orleans, has recently taken over the position of manager of the Strand theater in that city, in connection with his other work.

Maurice Barr, who was manager of the Strand, is now a member of the National Army, having been drafted on May 28. Mr. Barr was for many months the right hand man of E. V. Richards, Jr., secretary and general manager of the Saenger Amusement Company, and much of the prosperity that the Strand has enjoyed was due to his zeal and initiative.

President Wilson Corrects a Title

Where Others Failed to Note Slip in "Pershing's Crusaders," Keen Executive Eye Caught It—It's All Right Now.

DURING the presentation of "Pershing's Crusaders" at Poli's theater, Washington, D. C., which was attended by President Wilson and Mrs. Wilson and most of the nation's official dignitaries, President Wilson discovered a grammatical error in one of the sub-titles. This is rather an amusing evidence of the keenness with which the President watched the production and also shows his wonderful powers of observation, as thousands of other people had witnessed the production during its engagements in New York and Boston without discovering this slip on the part of the title editor.

The President communicated his correction to George Creel, and Mr. Creel immediately remedied the solecism. "Pershing's Crusaders" is being distributed throughout the United States by the First National Exhibitors' Circuit.

Nell Shipman, Australian Favorite

FROM far Australia an order for another screen story has come to Nell Shipman, motion picture star and author. Miss Shipman states that if the strenuous work now being done under the direction of David Smith permits she will take on the contract.

This will not by any means be the first story Miss Shipman has constructed to order for Australian producers, as she wrote the first scenario ever produced by an Australian company, and her form of continuity was used for a time by the Sydney Morning Herald to illustrate the methods of construction to stimulate a local interest in this department.

Nell Shipman.

A Sydney firm has also purchased the rights to her first book, "Under the Crescent," and Millard Johnson, New York representative of the Australasian Film Association, states that her screen successes are in considerable vogue south of the equator.

Nell Shipman has recently constructed two strong screen-dramas, which will be exploited in the open market. The first, "The Tiger of the Sea," is now in course of manufacture, and the second, "The Coast Guard Patrol," has been passed on favorably by the strongest distributing organization in the field.

LOUIS WALDMAN DROWNED IN HUDSON.

Louis Waldman, twenty-four years old, for many years in the employ of General Film Company at various exchanges—his most recent employment being as booker at the Albany exchange—was accidentally drowned in the Hudson River on the evening of June 5. While returning to Albany from Troy on a steamboat, he undertook the feat of swimming from the boat to the shore. Discarding some of his clothing, he jumped into the water and was making good progress when he was seized with an attack of the cramps and was drowned. Mr. Waldman's parents live in Brooklyn.

KELLEY MANAGING GENERAL'S DALLAS OFFICE.

James B. Kelley, otherwise known as "Smiling Jimmy," has been appointed branch manager at Dallas for General Film Company, according to an announcement made this week. He has been serving as special representative for General Film product out of the Dallas office, where he served as a salesman several years ago. He is one of the best known film men in the southwest and south.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Mexico Today"

Five Reels of the Educational Films Corporation of America's Splendid Series Divulge Secrets of Border Land.

AT LAST we are permitted to learn something of Mexico as she really is, thanks to the screen, to George D. Wright and his photographer, I. W. Gobbett, who brought to us twelve reels of characteristic scenes from there, and to the Educational Films Corporation of America, their distributors.

Of these twelve reels of pictures we have thus far viewed five, entitled respectively "The Heart of Mexico," "Mexico's

Scene from "Mexico Today" (Educational).

Floating Gardens," "Pulque, the National Drink of Mexico," "The Most Useful Plant in the World," and "Necaxa, the Power Plant of Mexico."

The first of the number has already been reviewed in these columns, and covers Mexico City in an illuminative manner. The second "Mexico's Floating Gardens" shows us that there are at least a few Mexicans who are not lazy. These gardens, which originally floated about on the Mexican lakes, now form the banks of the Viga Canal. Here not only an intensive method of gardening is used, but also scientific methods which the natives follow singularly enough without knowing why. The careful planting of seeds, the rearing of the plants, and the gathering and washing of the fruits and vegetables for the market is shown. These gardens are about thirty miles from Mexico City. The small boats en route to the city, and arriving in the early dawn, and also the transporting of the garden product in various ways to the market or shipping port present picturesque scenes.

"Pulque, the National Drink of Mexico," the third number, and "The Most Useful Plant in the World," the fourth number, are unusually interesting inasmuch as they acquaint us with the multiple virtues of the century plant, known in Mexico as the maguey plant, and which yields the Mexican food and drink, covering for his house and material for rope. Pulque, the national drink, is extracted by gouging a hole in the heart of the plant where the tender new leaves are about to unfold the blossom, which if allowed to grow would shoot up into the air a distance of thirty feet. Into this cavity the plant deposits its sap at the rate of two or three quarts daily which is gathered into a gourd by suction caused by a vacuum created by the drawing of the air from the gourd through a small hole pierced in its upper end. The sap is then taken to the brewery where it is left to ferment for several weeks in cowhide which has the hair side turned in. The pulque, which is rich in alcohol, is then sold in the streets or in saloons. This drink cannot be imported for the reason that it will not keep longer than two days. The fourth number shows the making of rope from the leaves of the plant, the use of the fresh green leaves cut into pieces as fodder for cattle, the covering of the roofs of houses with the leaves of the maguey plant and also the repairing of roads with the dried leaves.

The fifth reel covers all details in connection with the location, construction, and workings of the great power plant of Mexico, Necaxa. The great reservoirs and the mechanical part of the plant which supplies electric power to practically all of interior Mexico, with views of the great water pipes and all of that now remains of the former falls of Necaxa is shown in the picture. The reservoir of Tenango, back of the hills, and also the village of Necaxo, populated principally by engineers, are included in the illustration of one of the most remarkable engineering feats of which we have evidence.

This series of pictures is one of the most interesting and informational that the market has to offer. No one who has an opportunity to see it should fail to do so. Others of this series, which will be reviewed in these columns at a later date, are as follows: "Market Days and Festivals"; "A Modern Mexican Hacienda"; "In the Silver Country" (silver mining at the famous Puchuca camp); "Picturesque Industries of Mexico" (fly ~~catching~~, ~~adobe~~ brick making, and Mexican feather work); "An Indian Village in Mexico"; "Mexico, Historic and Architectural"; 'The Mexican Venice."

Interesting Educationals

One Military Subject, One Travel and Three Industrial Pictures.

Reviewed by Margaret I. MacDonald.

"Britain's Bulwarks" (Pathe).

MONITORS, destroyers and other British war craft are pictured here in a raid on the Belgian coast. This installment will change the ideas of persons who think the British navy has been lying idle during the past year or two. The maneuvers of these war craft are astonishingly swift and well ordered. Scenes are pictured from on board one of the monitors, which carries 15-inch guns. King George and Prince Albert are shown on an inspection trip. The installment is very entertaining.

"Pines Up and Palms Down" (Goldburg-Outing-Chester).

The sixth of the Outing-Chester travel scenics takes us first to the Florida everglades, where, in the marsh, a baby otter makes his appearance and has a run-in with a young alligator, which he treats to a proper nipping. The Seminole Indians here reveal some of their customs, and the big cypress trees afford fascinating scenes. Then we take a long step north into the wilds of Quebec, where, over the camp fire among the pines, the members of a party which has just arrived via canoe spin yarns to the night winds. In the morning they start off on their quest for game, portaging the canoe to the next body of water. On their way across a lake they discover a young moose, which has come to the water to escape the flies. Here it feeds on the roots of the lilies; but on the approach of strangers it makes a hasty exit from the scene. An old moose swimming across a river presents a highly picturesque appearance. The closing scene is a beautiful one of mirrored waters.

"Machine Guns for Pershing's Boys" (Universal).

In the 76th issue of the Screen Magazine we learn how the machine guns with which America's boys in France are becoming famous are made. The details shown are as follows: Making the handle-lock, machining the tripod mount, grinding the recoil plate, grinding the lock frame, boring, rifling and straightening the barrels, inspecting the lock, and finally the firing test.

"The Florida Crawfish or Spiny Lobster" (Universal).

The 76th issue of the Screen Magazine makes us acquainted with the Florida crawfish or spiny lobster. Closeups convince us that he is first cousin to the lobster. He grows even larger and is also a rival in flesh and flavor. He is an easy

catch with the "bully" net after the keen eye of the fisherman has spied him through the clear water. He lacks the powerful claws of the Northern lobster and relies for protection on sharp spines which project from his body in every direction. He has also spines to protect his eyes, and a wonderfully constructed tail makes him a swift swimmer, a feat which he performs backwards. His mouth reveals heavy grinders which are worked by powerful muscles and are useful for crushing the smaller shellfish on which he feeds.

"Women in the World of Work" (Paramount-Bray).

In the Pictograph No. 124 another of the avenues for the industrial ingenuity of women is depicted. In this number we have some excellent examples of the results of expert needlework. Various beautiful articles are shown, as well as the actual working of them, from pincushions to the larger and more elaborate accomplishment of the theater curtain.

South American Expedition Filmed

Col. Theodore Roosevelt's Journey into South American Wilds Shown on Strand Screen.

STRAND theater patrons had an unusual opportunity during the past week of glimpsing the habitation of the natives of the interior of Brazil. The exhibition of the first of a series of pictures entitled "Col. Theodore Roosevelt's Expedition into the Wilds," introduced us to the Parecis Indians, the Nahmbirquaras Indians, and the Coronado Indians, showing their industrial capacity, and their feasts and religious ceremonies.

This number opened with views of Rio de Janiero. From here the party journeyed to Asuncion on the Paraguay River, and along its palm-clad banks to Corumba. There was considerable sport to be had shooting alligators in the Paraguay; and finally the Barros ranch was reached, from whence at sunrise the party started out on a jaguar hunt. Views of the hunt have not been included in the collection, however, and we have to be satisfied with a close examination of a beautiful jaguar skin, one of the trophies.

Then there are scenes on the River Tapirs, showing the beautiful Salto Bello Falls and the river below the falls. Tapirapoan, the headquarters of the telegraph commission of this district, is also shown; and from here they start off, accompanied by a quarter load of quinine into a land of unfamiliar sights and fever germs. The Parecis Indians, a type of fine physique, are fairly industrious, judging from scenes showing the making of flour by a laborious primitive method, and weaving, cooking, etc. The women are able to carry 100-pound basket loads on their heads. Like the other tribes shown in the picture they wear little or no clothing. Then come the Nahmbirquaras Indians in the Burity River section. Here are also fine samples of long-horned cattle, which are driven in large herds through the river, presenting a remarkable sight. The Coronado Indians are shown fishing in their primitive way, the exits of the river being blocked and the fish being lured to the surface with food. Previous to going on their fishing expedition they perform a remarkable ceremony, of which a strenuous round of dancing forms a part. The burial of an Indian chief is one of the most interesting features on this part of the picture. The men decorated by their wives for the occasion present ludicrous sights, "all dressed up" for the funeral. In this ceremony is included dancing and the carrying of the Wheels of Ike by strong men of the tribe. These wheels weigh each 180 pounds. The pall-bearers, whose naked bodies are painted with clay or charcoal, have a dance by themselves. After the ceremony a celebration takes place, which includes the drinking of sugar-cane juice. Information can be had of Luiz Reis, 178 West Ninety-fourth street, New York City.

Theaters Present Attractive Programs

Rivoli, Rialto and Strand Alive with Matters of Special Interest.

THE week of June 2 found the three leading New York moving picture theaters vieing with one another in presenting to the public matters of entertaining, educational and current interest. For instance, seldom have we in one week three such excellent feature attractions as "Prunella," "Believe Me Xantippe" and "Cecilia of the Pink Roses." Nor do we often find on one program as at the Strand such a bevy of educational and semi-educational subjects as "Pines Up and Palms Down" from the Outing-Chester series, "Character Analysis" and "Out of the Inkwell" (the latter presenting the latest thing in cartoon animation), from the Paramount-Bray Pictograph, and "Capturing a Huge Bear" from the Bob Bakker series. In fact the Strand is to be congratulated on the informational character which its programs of recent months have presented.

The Rivoli during this particular week inclined to the exquisite, making a play for artistic effects. June roses were in evidence, and the atmosphere of the theater supplied a confirmation of the leading feature's title that the play itself had failed to do. The Rivoli Pictorial presented some unusually pleasing features, among them "Hunting Wild Geese." This latter exhibited scenes taken on the farm of Jack Miner near Kingsville, Ontario, Canada, where protection is provided for wild geese which flock in large numbers at a certain season of the year to the lake on the Miner farm. Some amusing scenes showing the anger of one of the geese who has been induced to hatch her young in capitivity, when the farm dog puts in an appearance. Colored studies in floriculture arranged from selections contributed by the Educational Films Corporation of America and the Beacon Films, Inc., were also much enjoyed and included the primrose, the double tulip, garden anemones, roses and other flowers with closeups of buds in the act of opening.

The Strand presented among other interesting things the Ditmars subject, "Wild Babies," one of the most remarkable features of which is the hatching of frog's eggs. "Out of the Inkwell" and "Studies in Character Analysis," from the Paramount-Bray Pictograph No. 123, were also among the features of the Strand Topical Review. From the Outing-Chester series "Pines Up and Palms Down" gave glimpses of the Quebec section of Canada, where the pines grown in profusion, and also of the Florida Everglades. Bob Bakker with his interesting picture in which he captures a bear was one of the most enjoyable numbers.

The Rialto presented a series of interesting scenes from the Virgin Islands, released by Pathe, and included in its Animated Magazine scenes on the sheep industry on the San Clemente island, off the Californian coast. In this subject are shown the bathing and shearing of the sheep, each of which yields about ten pounds of wool or enough for three soldiers' uniforms, and also hundreds of sheep in the range. Patriotic scenes also formed a large part of the magazine.

Ten Montreal Exhibitors Are Fined

Court Imposes Penalties Ranging from Ten to Fifty Dollars for Admitting Unaccompanied Minors.

TEN more moving picture exhibitors of Montreal have been found guilty in the local police court of permitting unaccompanied minors to enter their theaters. Fines ranging from $10 to $50 were imposed. A week previous another assortment of Montreal exhibitors had been haled to court for the same alleged offence, and the activity of the authorities is credited to the agitation of Archbishop Bruchesi of the Roman Catholic Church against the admission of children to moving picture theaters.

In the last cases the following fines were imposed: Manager E. Thomas, Maple Leaf theater, $50; N. Law and N. Tabah of the Dominion theater, $25 each; Joseph Sperdakos, Alhambra theater, $10; N. Lawand, Lawand theater, $10; N. Berzanski, proprietor of the North Star and Boulevard theaters, $10 for each theater. The following were ordered to pay costs only: Joseph Boutara, Sol Saad and F. Maker of the Napoleon theater and Arthur Bourget of the National Biograph.

CHANGES AMONG CANADIAN THEATERS.

The Princess theater, Sherbrooke, Quebec, one of the theaters affected by the Sunday closing order of the Sherbrooke court, has been sold to J. A. Bayeur by R. L. Vallee. The theater has been temporarily closed for repairs and redecorations.

Along with the larger legitimate and vaudeville theaters of Montreal, a number of local moving picture theaters have closed down for the summer months. The largest of the picture theaters to close is the St. Denis. Another is the Rialto theater, which was managed during the past months by Mr. Allison. The Rialto will be reopened in a few weeks under new management. Messrs. Heller and Rosenberg, owners of the Victoria theater on Mount Royal avenue, Montreal, has also been closed for the summer months.

Another Montreal change affects the Canada theater. Manager Brady of this theater has enlisted in the Canadian army, and the management of the house has been taken over by Joe Block, manager of the Globe theater.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

As Mr. Middleton Sees It.

A. L. MIDDLETON, of the Queen, De Queen, Ark., is one of those managers who do not write their own obituary every time they write a letter to the trade press. Lately he offered to make the price ten cents instead of fifteen if the people would come frequently so as to keep the same amount of money coming into the house. They did not meet the offer, and so he not only went back to the old prices, but he put in an orchestra and better films two nights a week, and hoisted the price to a quarter and the war tax in addition. And he is making good with the stunt just as Steve Farrar and others made good. He persuades the people that they should be willing to pay more for stronger attractions a couple of nights a week. They are willing, as a rule, but they do not know it, and must be properly approached with convincing argument. Here is one of Mr. Middleton's program talks. There is no spread eagle lying, just plain facts that the patrons know to be facts:

AS PATRONAGE INCREASES

we respond with a better show. That's why Gray's Orchestra has been engaged to play at the Queen theater every Tuesday and Wednesday hereafter.

Because of our large seating capacity—because the people come out and occupy these seats, and because we know how to buy pictures we are delighted to present these big dollar attractions at an admission price of 25 cents.

We were unable, even with our large seating capacity, to handle the crowds on these big Wednesday night attractions, and that's why we decided to run them two days instead of one.

Now we have engaged Gray's Orchestra and put in four more big ventilating fans to insure perfect comfort for our patrons on the hottest nights, and no advance in prices, for we confidently expect still another increase in patronage.

We now have two first-class operators in the machine room, G. A. Proctor and Harry Wood, and we are calmly looking about to see if there is some other improvement we can make—something else we can do to add to the entertainment and pleasure of our patrons.

Don't imagine we are getting rich. Patronage is good. We are making money. But please notice that we are spending this money for your pleasure and entertainment—improving the show. Compare the equipment and the program at the Queen now with a year, a year and a half, and two years ago. Then try to imagine what it will be a year or two years ahead. If the good patronage keeps up we promise there will be still more improvements, for we expect to spend all we make that we don't invest in *LIBERTY BONDS*, and a decent living, on improvements at the Queen for your convenience and pleasure.

Yours to please,
A. L. MIDDLETON.

The most telling argument is found in that last paragraph. For eighteen months Mr. Middleton has been putting back into his house a portion of his profits. He is making a regular place out of it, and he has improved even in his advertising methods. If there were more men of his type there would be less pessimism.

Nicely Done.

Will Stewart, of the Princess, Eagle Grove, Ia., sends in an announcement he prepared for the opening of the house. It is a four-page sheet with a plate depression; regular invitation stock, neatly printed in readable script and nicely worded. It is an announcement and not an invitation, so he "respectfully announces" instead of "cordially invites," and names the prices. On the back he states the house policy, and the inner pages list the notable underlines. The only possible objection to be offered is that the printer has doubled up two titles to give "Ramona—France in Arms," which will give the impression that this is not the California Ramona, but a war play. By paying attention to the details of elegance Mr. Stewart starts off with the possible patrons properly impressed. It pays to do things just right.

The Kaiser and Charlie.

Edward Hyman uses cuts of the Kaiser and Chaplin for the front page of his Victoria (Buffalo) program with the explanation that the Kaiser is striving to conquer us all with might and Chaplin captures the world with fun and laughter. The combination of the two portraits is a striking one and gets attention for "The Beast of Berlin" and "A Dog's Life." Another good wrinkle in the Kaiser ad is the use of fists in the larger type pointing down to some eight point. It will get the smaller face read where otherwise it might be passed over. Mr. Hyman gives more attention to the make-up of his program than most managers, and he gets infinitely more out of his advertising on that account. He does not adopt one formal style and adhere to that. He changes almost every issue, and in any one issue he adapts the general style to the particular film he is announcing on the page. Program copy is not merely a case of writing down titles and some description. It is a matter of writing pulling advertisements if it is done properly. Mr. Hyman makes people want to see his offerings. He does not merely tell what attraction he will have on certain days. It takes more thought, but it brings results, and that is what counts. We did not get our usual copy on white paper of this issue, so we cannot reproduce some of his neat arrangements, but they are well worth while.

With Some Novel Touches.

Will J. Glaser, of the Grand, Faribault, Minn., sends in a batch of advertisements and advertising novelties. One consists of a set of four cards for "My Unmarried Wife." These are printed in green on one side and red on the other, the cards 2¼ by 3½. Each face carries a pat allusion to the story of the play or some epigram on marriage. Probably they are printed up in sets of four and cut apart afterward, at least that would be the most economical way. There is enough cleverness to the phrasing to cause the cards to be kept. Another novelty idea is a prescription that can be adapted to any program. The signature should not read "Dr. I. O. Dine," but rather "I. O. Dine, M. D." Where time permits it would be better to have the prescription proper written out in a legible hand and use as a cut. The

FATTY ARBUCKLE

AS

DR. I. O. DINE

GROUCH SPECIALIST

OFFICE HOURS
2 30-3 45-7 30 & 9 00

OFFICE
GRAND THEATRE

℞ PRESCRIPTION
FOR THE BLUES

"Fatty" Arbuckle Comedy 2 Reels
Pauline Frederick Feature 5 Reels

Directions: Mixed together for one and one half hours next Sunday, Mat. and Evg., Feb. 10th, at the Grand Theatre will guarantee to cure the worst case of Blues.

Dr. I. O. Dine

office hours are the times of showing and the office the Grand theater. A dual program for the Grand and Empress is in blue on blue, so we cannot show it, but it is a monthly bill, the Grand on one side of the double middle and the Empress on the other with one set of dates in between serving both. This is better, for two houses, than having the date at the left. It is not only more convenient but it looks better, making a very attractive layout. In his newspaper work Mr. Glaser uses about two nines or three fours or fives. In the three two-column displays shown the middle display covers too much ground with three changes of program. That on the right gets a better display for two, and a still more effective layout is shown on the left with but one

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE.

Owing to illness, Mr. Sargent will be unable to reply to any inquiries whether a return envelope accompanies the questions or not. No exceptions to this rule can be made, perhaps, for several months.

One of the Sinceres.

SOMETIMES men write for checks and never get them, and some men write for fame and fail in that, but the man who has some ability and more determination is apt to land somewhere, sometime. The other day we got a personal letter from an old reader, and while he was not trying to break into print, his comment has all the greater value from that fact. He was not trying to write something clever for publication. He was telling his own experience. In part he says:

> For the present I have found that I can express myself better in short stories, and I am just breaking in, although I have knocked at the editorial doors for the last five years. I do not write for money—though I take what I can get with avidity—I have by patience learned that it is unprofitable to do so. I write because I am in sympathy with this character or that. I imagine a great deal, and a part of that which is convincing and would have a parallel in the life of the ordinary man or woman I draw from and place upon paper that others may draw from it again. * * * So many writers want to know how to start. This is what I did after I had failed for three years at writing scenarios: I had been a railroad clerk, photographer and journalist. After much deliberation I got a job as usher in a photoplay theater. I saw pictures seven days a week, from noon to midnight. I got a chance to analyze them, and I did. More than that, I learned what the public thought, and it was not uncommon for a priest or a clergyman, a lawyer or a physician, a judge, a carpenter, or a bootblack to cast a comment into my hungry ears. I began to look at pictures from a different angle; to grasp some of the necessary help that was so easily gotten. I took a firmer hold of my pen as I sat down to my work and began to get letters along with rejections. My photoplays did not immediately begin to bring in remuneration, for the path of the photoplay-writer is narrow, rocky and very long, yet that path can be made broad and smooth after a while.

It happened that advancement came and the writer is superintendent of one of the largest houses in one of the coast cities, but he still keeps on with his writing when time permits in spite of his advance along the managerial lines. He is getting ahead, but he keeps on writing because he has it in him to write. He writes for the love of the work, and the writer who does that is the one who finds the greatest success and the most permanent career. No one can do much without work and enthusiasm, for one cannot perform the work without the sustaining enthusiasm that keeps him at the task when seeming failure would discourage the mere check chaser.

Examine the histories of the leading writers and it will be found that invariably they have studied the technique of their work not alone from books but from the screen. They have examined and analyzed production. They know what effects to get and how to get them. They work with sureness and certainty. They know that there is something to the business other than merely sitting down and writing plays. They must know the whys and wherefores, and this comes more from the personal study of the screen than from any book, though a good text book is useful in directing the studies. And among the men who last you will find few who have not done years of preliminary work. That is the real answer. It is work plus time plus thought which brings success.

The Right Spirit.

The man who writes because he needs the money is not an author. The man who writes because he cannot help himself is more apt to prove such, though many who long to write never become recognized authors because they lack insight or education. Something within them urges them to write and they cannot resist the appeal, but instinct alone does not make the author, and a fair education plus a knowledge of the world is as necessary as ideas. We know many aspirants who would make good had they received a better education, but they did not have the chance in their youth, and the desire for expression is checked by an inability to give in words what the mind gives in thought. In other words they can think, but they cannot write. They at least are making a laudable effort and are to be encouraged, but the man who writes merely because he wants or needs the money will never make an author. He must have a higher source of inspiration than this or he cannot succeed. The other day a man announced he was going to write one story "because it was in him and had to come out." His was at least a better excuse than the man who writes one story and refuses to try another until he has sold the first and so has been assured that there really is money in the game. There never is any profit for such a man. There never will be.

De Mille Is Half Right.

In a press agent effusion from the west coast Cecil B. De Mille is made to say, in part, that the script writer is made and not born. According to the press agent Mr. De Mille has said:

> "There is one important idea about scenario writers that I should like to counteract. That is that they are born and not made. Nothing could be farther from the truth. The man who does excellent work in writing scenarios is not a man who was born to the job, but one who has studied the craft painstakingly and learned to say things in the best way.
>
> "I say this because of the character of the scenarios that scenario editors and directors receive from most writers. They reveal potential talent, these scripts, but insufficient training.
>
> "Suppose a man were to try to design a house without training, just because he happened to live in a house, and because he had seen a great many houses. He'd probably make a bad job of it. Yet thousands of persons, some of them with writing ability, think they can write scenarios merely because they have esen numerous moving pictures. The result is a mass of poor work."

We think Mr. De Mille would not have said just this. We do not believe that he would, for a moment, contend that any person may be educated to become an acceptable writer. He must know that the faculty of imagination is inborn and not to be implanted through education. The author is first born and then he is educated. Both the inherent ability and the developing education are necessary. With but one the author is incomplete. The born author, without education, is merely a blunderer who irritates because his ideas are so good and his developments are so poor. On the other hand the man who is merely educated, without possessing inherent imagination, is no more than a clever but shallow trickster, working with second-hand ideas toward mechanical effects. There is no real base to his work. It is all artificial and impermanent. Mr. De Mille announces that he is constantly on the lookout for new authors. If what he says is true, he has only to put a few strange hands under long-time contracts, have them educated and then use their plays—but we do not think that Mr. De Mille really says what his press agent says he said.

Ones and Fives.

Universal is again announcing a return to one-reel dramas. It is only an announcement thus far, but sooner or later the change must come, even though it means more trouble to the exchange and exhibitor, the one in handling, and the other in advertising the product. The five-reel story should contain as much plot as the full evening play. Not all stories do, but all stories should. From fifteen to twenty film plays are released each week. It is a notable week on Broadway when five new plays are presented within seven days, and it is improbable that all five of those plays will succeed. Were there a demand for fifteen new plays a week each season of forty weeks, the dramatic stage would reach a low ebb through lack of proper material, yet the much newer enterprise of photoplay demands an excess of fifteen new plots each week. Naturally, some of them must be poor, and many worse than that. On the other hand it is easier to turn out an idea to hold the interest for fifteen minutes than for seventy-five. There are more good short stories than there are good novels, and the short stories give greater pleasure. The one and two-reel film plays are the short stories of the screen. Give more of these and the public will be better pleased once they are re-educated to an appreciation of the short story. It is merely a matter of fashion and precedent. Exhibitors welcomed the longer plays at first because they were stronger and because they were easier to advertise. Now only the latter advantage holds, for many five to seven-part stories are but one-reel ideas padded out, and the public is tired of the inexpert padding. The trouble is that exhibitors will not change policy until assured of a continuous supply of good one-reels, and producers will not make them until assured of a profitable market. There the matter stands, but sooner or later the one-reel must come back—and so will many former patrons.

Wide Appeal.

Be careful to base your stories upon matters of wide appeal. Too many writers use as a foundation some local custom that requires too much explanation to make it clear to the country at large. Make a sharp distinction between local and general customs.

The New Davy Crockett.

Be sure you are right—then write it.

Takes Time.

Rome was not built in a day, nor a five-reel feature in twenty minutes.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience

By Mail, Postpaid, Three Dollars

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THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Operators' Notice.

I am about to make a trip as follows:

Starting April 5 or 6 to Chicago via Albany, Schenectady, Utica, Syracuse, Rochester, Buffalo, Toronto, Cleveland, Toledo, Detroit and Battle Creek, returning via Ft. Wayne, Bucyrus, Pittsburgh, Harrisburg, Philadelphia and Trenton in the interests of the industry. It will be a pleasure to stop in any city on this route and address operators and exhibitors. My subject will be "The presentation of the silent drama upon the screen," which will include all things allied with projection, but will deal particularly with the terrific waste everywhere present in the practice of today.

It will be necessary that I hear either from operators or exhibitors at once if they desire me to stop. I will make short side trips from the proposed route if necessary. All I ask is a representative meeting of operators and exhibitors. There will be no expense to you except such as may be incurred in making the local arrangements.

F. H. RICHARDSON.

THIS IS IMPORTANT!

As editor of this department I have been requested to prepare a paper to be read at the next meeting of the Society of Projection Engineers, subject: "The Operating Room and Its Requirements." As some of the recommendations that I will make therein may be embodied in the standards adopted by the Society, I would be glad to hear from projectionists as to their views concerning the following: (A) Smallest permissible size of room, remembering that if the recommendation is adopted as "standard," then in due course of time many projection rooms will be built to conform. (B) What should be the official designation of the room? Booth is absurd; also it is a misnomer, as you may see by reference to a dictionary. "Projection Room" is my own suggestion. (D) What beside projection should be permitted inside the room? (E) Of what should shelves be constructed? (F) Should or should not a work bench be permitted inside the room, and if so of what should it be made? (G) What standard of ventilation should be set up? What should be minimum size of observation ports? (H) What forms of construction should be permitted, *i. e.*, brick, concrete, hollow tile, asbestos board, etc.? (I) What should be the standard as to the floor? (J) What should be the standard as to fire shutters and fuse links for same? (K) Such other points as may occur to you, which you think should receive attention.

Now, gentlemen, this matter is of IMPORTANCE TO YOU. I must have this paper in the hands of the Committee on Papers not later than August 15th, hence if your suggestion or suggestions are to receive consideration it is absolutely necessary that they reach me not later than August First.

Now let's see how many of you really have enough interest to go to the trouble of setting forth your ideas. It's up to you.

He Takes Liberties.

Duane D. Signor, Cazenovia, New York, says:

> As an exhibitor of motion pictures in a small town I am taking the liberty of asking your advice concerning a trouble I am having, viz.: the picture has a tendency to jump. As shutter is adjusted as correctly as possible I do not understand where the trouble lies. It may be in the sprocket wheel which guides the film; I do not know. I am new at the business. In doubt as to whom to consult, I came upon your department in the Moving Picture World. Perhaps I am out of order in expecting an answer, but shall hope for a reply of some sort.

You are entirely in order, Friend Signor. That is one of the things this department is for. You are in a small town—too small to enable you to employ a competent projectionist. You are doing an excellent work in providing that little community with legitimate amusement, hence deserve all the aid we can give. In the first place, I would very strongly advise you to immediately send four dollars for a Handbook. See advertisement at end of Projection Department. It is precisely what you need, and need *badly*. As to the jump, it may be due to many things. First, be sure the intermittent sprockets (all of them, for that matter, but particularly the intermittent) are perfectly clean. Any accumulation of gum and dirt on its face is apt to make the picture jump. Second, if the intermittent sprocket is clean and the jump occurs regularly four times to every revolution of the crank, or of the crank-shaft if machine is motor driven, then the trouble lies in one of three things, viz.: intermittent sprocket itself not true (very rare in these later days), sprocket shaft bent or bushings carrying shaft badly worn. If the jump is a general unsteadiness and the picture moves up slightly on the screen when you increase speed of projector, then the tension springs on gate are not set tight enough. In increasing tension be very sure not to overdo it. See Handbook, page 463. Also jump may be caused by undercut sprocket teeth, or badly hooked sprocket teeth. Remedy, new intermittent sprocket. Jump may also be due to using very old films, in which the sprocket holes are in very bad condition. If none of these things enable you to locate your trouble, then write again, describing the "jump" in exact detail. The setting of the revolving shutter has nothing to do with the picture jumping.

The Mazda Lamp.

G. H. Stickney, Illuminating Engineer, Assistant to Sales Manager, Harrison Lamp Works, comments on a recent editorial of this department as follows:

> I have read, with interest, issue April 20, page 391, article titled: "Important to Incandescent Users," regarding careful adjustment of the spherical mirror in connection with motion picture lamps. The material for this article was evidently taken from literature put out by lamp companies in an effort to emphatize the importance of mirror setting, but the greatest reason for such accuracy lies in the additional screen illumination made possible by accurate mirror adjustment, rather than for the reason ascribed. The relatively small effect an improper adjustment has on lamp life is a secondary consideration, and I think both these items have been over estimated and given more importance than they deserve. The paragraph, as it appears, leads one to believe that, should the mirror be so set that the image falls directly on the filament coils themselves, then the lamp will fail almost immediately upon turning on the current. If this were true, then a prospective user of Mazda lamps for projection might well hesitate to make the trial, since, how could he tell before lighting the lamp just where the image would fall? No, the lamp will NOT fail immediately, or even very soon, should the image happen to fall directly on the filament coils themselves, though the life of the lamp MAY be shortened somewhat. As a matter of fact, in the thirty ampere, 750 watt lamp, more than half the reflected image of necessity falls upon the filament coils, because these coils are .085" in diameter and are separated by .02", whereas the reflected image of the coils also is .085" in diameter, therefore, with the centers of these images exactly between the actual filament coils, approximately 76 per cent. of the image, of necessity, falls directly on the coils.
>
> With the 600 watt, 20 ampere lamp the coil is .068" in diameter, and the space between only .043", hence about 36 per cent. of the image falls upon the coils. Tests with a 750 watt lamp, working without a mirror, showed that the temperature, with 30 amperes flowing, was 3,100° C. The screen lumens (amount of light projected through the motion picture machine lens system) (Machine running or standing still? This would make a difference of approximately 50 per cent. as applied to actual screen light, though it would not in the least affect the actual experiment in hand.—Ed.) were 420. With the mirror so set that centers of reflected coil images came exactly between the actual coils, and the current maintained at 30 amperes, filament temperature was only increased by 80 per cent. total temperature 3,180° C., whereas screen lumens were raised to 650, with mirror so set that center of reflected images fell directly on center of filament coils, current maintained at 30 amperes, temperature was found to be 3,205° C.
>
> You will thus see that, as the lamp is designed and tested to operate with mirror correctly set, at 3,180° C.. the worst possible condition obtainable, i. e., with image superimposed directly upon filament, gives an increase of but 25° C. which is a rise of slightly less than 8/10 of 1 per cent. Such an increase may be expected to shorten the life of a lamp in the neighborhood of 6 per cent. In other words, under the worst possible condition as to mirror adjustment the lamp life would be 94 hours instead of 100. The screen illumination, on the other hand, falls approximately 10 per cent.
>
> WARNING: The placing of the mirror image on or between the filament coils should not be confused with correct alignment of mirror on the optical axis of the lens system. Tests have shown that with the mirror but 1/10" off the optical axis, screen illumination may fall as much as 16 per cent., hence very careful adjustment is necessary if maximum screen illumination is to be had.

It seems what is objected to is not my calling attention to the extreme importance of proper mirror adjustment, but the reason I have advanced therefor. If the article in question conveys the idea that superimposition of image on coil will act to immediately destroy the filament, then I owe the Mazda folks an apology, for I certainly meant to convey no such impression. What I had in mind was the fact (for it is a fact)

regal surroundings of the throne room than for the queenly dignity of the expiring queen.

Dorothy Gish Visits Chicago.

Dorothy Gish, the "Little Disturber" of Griffith's "Hearts of the World," came into the city Friday morning, June 7, from Los Angeles. She spoke at both the afternoon and evening showings of "Hearts of the World" at the Olympic on Friday, and also appeared at Grant Park to assist in the sale of Thrift Stamps Saturday afternoon. Miss Gish left Saturday night for New York. Before returning to Los Angeles she will make speeches in Washington, Baltimore, Philadelphia, Pittsburgh and other cities.

Chicago Office of General Film Moved.

The offices of the General Film Company were moved Sunday, June 9, from the City Hall Square Building, 139 North Clark street, to the College Building, 207 South Wabash avenue. The entire eighth floor is being occupied by the company. The 'phone number has been changed to Harrison 9574.

"Hearts of the World" to Colonial.

"Hearts of the World" will move from the Olympic to the Colonial Theater Monday, June 24, where it will be shown in the same style as at the Olympic until August 4. The prices will be the same as at the Olympic.

Camel Film Company Removes Offices.

The Camel Film Company has removed its offices and studios from 3715 Grand avenue to 950-54 Edgecomb place, where the company has an entire building to accommodate its business. This is the manufacture of cartoon films, developing and printing and everything appertaining to commercial film work. Paul Suhling, formerly of Burke & James, this city, has been appointed manager of the laboratory department. Walter Herzberg is now secretary and general manager, having succeeded F. C. Laflin.

Think Trade Should Aid Soldier Film Men

That They May Lose as Little as Possible Through Service to the Flag They Should Be Helped to keep in Touch with Business.

SIDNEY B. LUST, of the Super Films Attractions, Inc., Washington, D. C., has the right idea as to what should be done for our soldier boys. He is asking the cooperation of the other exchangemen and the exhibitors of this city to assist him. Mr. Lust tells the story to the Moving Picture World correspondent as follows:

"We have about two hundred men in the armed service of the United States who were formerly connected with the film business in Washington. More are to go. There are many of these men who want to return to the film business when they are finally released from military duty. They want to keep up with the game so that they will not suffer losses when it comes time to get back into harness.

"I do not know how better we could help these men, especially those in nearby camps, than to see to it that they are kept supplied with the trade papers. That is the best way to keep them posted on changes and new events. I have not had a chance to hear from all of the other exchangemen and exhibitors, but thus far the response to my request for assistance has been splendid.

"The film men left behind can do a whole lot for those who are going to the front. I am contemplating putting at the disposal of visiting film men in uniform one of the rooms on the second floor of my exchange at 1209-1211 E street, northwest, as a clubroom, where all of the latest issues of the trade papers may be found and where the boys can find cigarettes, tobacco and other things for their comfort.

"If my plans are successful, a fund will be started to make these things possible. It must be remembered that a man cannot do very much after there is taken from his pay the allotment that he makes for the benefit of those dependent upon him and a further draft is made on his $30 per month to pay for his insurance. There are many boys to whom the presentation of transportation from camp to home would be most acceptable."

F. M. COTNER, PLEASE WRITE!

Pell Mitchell, of the news and graphic department of the Gaumont Company, advises us that he is anxious to obtain the address of F. M. Cotner, a cameraman, to whom there is due a check for negative submitted for the Gaumont news weekly. Will Mr. Cotner please write to Mr. Mitchell, care of the Gaumont Company, Flushing, New York?

Advertising Men Enter Reissue Controversy

By Formal Resolution They Condemn Practice of Sending Out Old Pictures Under New Titles.

THE question of reissuing famous motion picture features under new titles, which has been thrashed out so fully in the trade press of late, was taken up by the Associated Motion Picture Advertisers at the meeting held on Thursday, June 13, at Keen's.

The association was represented by twenty of its most prominent members, who unanimously placed themselves on record as opposed to the practice. The question came up for discussion, following the consideration of plans for the forthcoming second annual banquet to be held on the evening of Wednesday, June 26, at Delmonico's.

C. W. Barrell, of the First National Exhibitors' Circuit, brought the matter to the attention of the association. After brief and pointed remarks in condemnation of such unethical methods of foisting old goods upon the public under new labels, John C. Flinn introduced the following resolution, which was seconded by Nat Rothstein, Julian Soloman and Harry Reichenbach:

"Resolved, That the Associated Motion Picture Advertisers, Inc., emphatically place themselves on record as condemning the practice in the motion picture industry of publishing and advertising reissued features under different titles than those by which they were first shown to the public."

This resolution was passed by a unanimous vote, and Paul Gulick, chairman of the publicity committee, was instructed by President Arthur James to give the matter widest publicity in the trade press.

Rowland Writes a Letter to Williams.

During his remarks on the question Mr. Burrell read the following letter from the president of the Metro Pictures Corporation to J. D. Williams, manager of the First National Exhibitors' Circuit:

"My dear Williams:

"Replying to your letter of June 3, I agree with you that it is a very bad thing for the motion picture business to take a lot of cutouts and attempt to make reissues. The public is led to believe that these pictures are genuine and are very much disappointed when they see them, and this has a very serious effect upon current releases.

"R. A. ROWLAND."

The letter was applauded and was one of the arguments that drove home the necessity of taking prompt action against the continuance of questionable advertising in the moving picture industry.

A resolution was offered by Allan Rock, seconded by C. W. Burrell and P. A. Parsons and unanimously carried, directing the officials of the association to bring the previous resolution to the attention of the National Association of the Motion Picture Industry, with the suggestion that the members of that organization take similar action against the practice.

Women May Take Road as Film Sellers

Dallas Correspondent Tells of One Exchange Manager Who Is Seriously Considering Sending Them Out.

IF you were an exhibitor and a good-looking woman with a line of films that you knew were good films should come along and offer you that line, and she talked as if she knew her business, wouldn't you be pretty likely to take on that line, everything being equal?

You would. It's human nature.

And that very bit of psychology may be the cause for chronicling the fact pretty soon that women are calling on Texas exhibitors with the latest so-and-so releases

I know an exchangeman here in Dallas who says he's very likely to try the thing, if but as an experiment. Never mind his name. He's perfectly evenly balanced and he's seen a number of instances in which women folk have made good in the picture game, and he believes they can do equally as well as sales "men." The heavy call on the men folks by the draft is the cause of it all. This exchange manager for a couple of days last week had to be porter, posterman, and short feature booker all at the same time—the draft had robbed him of those three employes all in one day. Incidentally a woman "made good" in the posterman's place right from the jump. The exchange manager, in filling the vacancies, put a young woman in charge of the poster room. The colorful advertising seemed to appeal to her sense of the artistic, and now the manager declares she's even better than the man whose place she took. D. H.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Carnival at Lasky Studio a Success

Fifteen Thousand Persons Attend Benefit for Families of Former Employes Now in Service.

THE benefit carnival at the Lasky Studios on Saturday night, June 8, was a great success. The carnival was for the benefit of the families of soldiers and sailors formerly members of the Lasky organization.

The affair was held at the big indoor studio of the Lasky plant, which had been tastefully decorated for the occasion. The sides of the walls were lined with concession booths presided over by stars of the Los Angeles film colony.

It was estimated that fifteen thousand persons were present, including every star, director and stock player on the Lasky lot, as well as hundreds of players from the other studios. The enormous stage was so crowded it was almost impossible to turn around.

It was the first time the studio has been open to the public. The program consisted of an address of welcome by Cecil B. De Mille, chairman of the folks at home fund, and special auction performances by Douglas Fairbanks, Bryant Washburn, Mary Pickford, Clara Kimball Young, Donald Crisp and others.

Booths were presided over by Lillian Gish, Dorothy Gish, Gladys Brockwell, Edna Earle, Mary O'Connor, Loyola O'Connor, Constance Talmadge, Carmel Myers and Winifred Kingston.

Many articles were auctioned off. Among others, Clara Kimball Young, who appeared in evening dress and wearing a magnificent hat, auctioned off her wearing apparel, delivering the hat and gloves at first hand, and thereafter retiring behind a screen, over the top of which she sold her dress and some other garments, and whence she emerged following the sale mysteriously clad in street clothes.

A western bar, presided over by William S. Hart and his cowboys, did a rushing business, although very mild drinks were served. Douglas Fairbanks and Fred Stone staged a drinking bout and staggered away after the fifth ice cream soda.

Douglas Fairbanks offered to box Kid McCoy, but the fight closed after the second round for the simple reason that Doug, in the heat of the contest, fell into the swimming pool on the platform adjoining which the dance was held.

Mrs. Lillian Brockwell gathered in money to the amount of about two hundred dollars up to the point, in fact, when the footbridge across the little stream beyond which her candy booth was situated fell in owing to the heavy traffic.

Among others who took an active part in the program were Wallace Reid, Jeanie MacPherson, Wilfred Buckland, Ann Little, Blanche Sweet, Mildred Harris, Charley Murray, William A. Bishop and Billy Mason. A unique comedy feature was introduced by Fred Stone.

Madame Aldrich, the celebrated opera singer, contributed a dignifiedly patriotic flavor to the occasion by singing "The Star Spangled Banner."

Universal City Forces Are Busy

Many New Productions Under Way—Dot De Vore New Leading Woman for Moran and Lyons.

AT Universal City Priscilla Dean has started production on a sensational feature picture entitled "Joan of the Apaches," under the direction of Joseph De Grasse. The story was written by Harvey Gates.

Mae Murray's latest Universal special feature production, made by Director Robert Z. Leonard from "The Big Little Person," the novel by Rebecca Hooper Eastman, has just been completed.

After ten days passed at Seven Oaks, one of the famous mountain resorts near Los Angeles, Carmel Myers, the charming Bluebird star, and her company have returned to Los Angeles to finish the production of a film version of Margaret Widdemar's novel, "Why Not?" Seen in Miss Myers' support are Thomas Holding, Kathleen Emerson, Harry V. Meter, Philo McCullough and little Elizabeth Janes.

Dot De Vore, musical comedy favorite, has been engaged as the new leading woman for Eddie Lyons and Lee Moran, the Universal funmakers.

"Should a Woman Tell?" is the tentative title of a sensational sex problem drama just started at the Bluebird studios under the direction of Douglas Gerrard.

Brunton Gives Dinner for Eugene Farnsworth.

A dinner party was given on June 4 at the Los Angeles Athletic Club by Robert Brunton, head of the Brunton Studios, with F. Eugene Farnsworth, president of the Mastercraft Photoplay Corporation, as the guest of honor.

The dinner was to celebrate the completion at the Brunton Studios of the Mastercraft super-feature, "The One Woman," a screen version of Thomas Dixon's novel of the same name.

Banquet Given by Robert Brunton for F. E. Farnsworth.

Among the guests were the principal members of the cast, the heads of the various departments of the Brunton Studios, and several of the Paralta stars. Among these were Mr. and Mrs. Robert Brunton, Mr. and Mrs. Jesse D. Hampton, Mr. and Mrs. Farnsworth, Miss Bessie Barriscale, Miss Louise Glaum, Miss Clara Williams, Miss Adda Gleason, W. Lawson Butt, Herschall Mayall, Joseph J. Dowling, Howard Hickman, J. Korn, J. C. Okey, R. J. Kern, Charles Kaufman, J. E. Woodbury, Thomas Little, Bert Crossland, Albert Cody and R. B. Kidd.

Harold Bell Wright Forms His Own Company.

E. W. Reynolds, publisher of the Harold Bell Wright books, arrived in Los Angeles on Friday, June 7, and has made the first authentic statement of the plans of the new Harold Bell Wright Story Picture Corporation, which has been incorporated in California with a paid-up capital of $100,000.

Mr. Reynolds, who earned fame through the salesmanship he put behind the Wright books, is president and general manager of the new company; Charles M. Stone is treasurer; George L. Belcher, secretary, and Harold Bell Wright, director general.

The first story to be filmed, "The Shepherd of the Hills," will be made on the scenes of the tale. For three months the author has been at work on the scenario, and together with Mr. Reynolds, E. J. Vallejo, cameraman; Guy Brooks, property man, and Jack Holden, scenic artist, he has gone to the Ozarks to plan for the making of the scenes. L. F. Gotischalk, of Los Angeles, will be assistant director.

"The Shepherd of the Hills" will be made in seven reels and released on the state rights market.

Aristo Is a New Film Producing Company.

Aristo Productions is the name of a new film producing company soon to start work in Los Angeles. Julius Frankenberg, well known motion picture director, is director-gen-

eral of the company; Elmor E. Everett is the general manager and Logan S. Paine, business manager. The company has a suite of offices in the Hollingsworth building, at Hill and Sixth streets.

Leona Lamar, a headliner on the Orpheum Circuit, has been engaged as the leading woman. Her first appearance will be in a Secret Service story, in seven reels, entitled "A Princess of the U. S. A."

Miss Hazel Boone, a talented player and a descendant of Daniel Boone, will also be a featured player in the Aristo Productions.

The company expects to release its pictures on the state rights market.

Hayakawa Company Films Scenes at Coronado.

Sessue Hayakawa is now well under way on his second production, "The Temple of Dusk." The company is at present at Coronado, where a number of scenes are being filmed in the Japanese tea garden on the Coronado Strand, owned by George T. Marsh, merchant of San Francisco, who gave permission for its use. The garden is a replica of one of the most attractive places of the kind in Japan and is one of the real show places of Southern California.

In addition to Hayakawa and Director James Young are Jane Novak, Sylvia Breamer and Lewis Willoughby, who play leading roles; twelve geisha girls, eight Japanese, Studio Manager George Stout, Cameraman Del Clawson and Assistant Director William Carr.

Francis Ford Producing at Christie Studios.

Francis Ford has leased stage space at the Christie Studios and is producing a six-reel state right feature and six one-reel pictures to be released on the General program. The first of the series, entitled "Madam Delirium," with Elsie Van Name and Duke Worne as principals, has already been shipped to the General Film Company's Eastern offices. "Solitaire," in which Mr. Ford plays the principal part himself, is in the making. "The Isle of Intrigue' is the name of the six-reel state right feature. Miss Edna Emerson, who came from New York with the Ford Company, is playing opposite Mr. Ford.

Dustin Farnum Adopted as Big Brother.

Honor has been conferred upon Dustin Farnum, as evinced in a telegram received by him on June 1. The message was from Major W. A. Jolley, commanding the 115th Sanitary Train of the Sunshine Division, stationed at Camp Kearny, and says: "The officers and men of the 115th Sanitary Train of the Sunshine Division have unanimously decided to adopt you as our big brother. We hope you may be able to visit us soon and get acquainted with all the members of this organization." Needless to state, Farnum was elated.

The 115th Sanitary Train includes the entire medical organization of the Camp Kearny Division. It consists of four field hospitals and four field ambulances. The train includes over a thousand men and fifty-nine officers.

Farnum left Los Angeles June 11 for San Diego, to visit the 115th Sanitary Train. It is his intention while at Camp Kearny, to make a picture showing the work of the Sanitary Train, from the time reveille blows in the morning until taps are sounded at night, in order to make clear to every person in the country who has a relative engaged in the war just how efficiently their men are cared for upon the battlefields of France by the men of the medical divisions. It is proposed that Mr. Farnum shall donate this film to the officers and men of the 115th Sanitary Train, as well as have it released under the auspices of the Red Cross, providing the Government acquiesces to the plan.

Clifford Photoplay Company Starts Production.

The W. H. Clifford Producing forces are engaged in turning out what Mr. Clifford claims to be one of the most thrilling stories of the year. It is entitled "A Prisoner of War." One of the scenes is a fight between a German aviator and Shorty Hamilton, who pays the part of a Scotch aviator. To get the real thing Mr. Clifford went to the expense of hiring an aeroplane factory at Venice. Ruth King and William Colvin appear in support of the star.

Japanese Active in Liberty Loan and Red Cross.

Sessue Hayakawa is in receipt of letters from several of his friends in Tokio conveying information of interest concerning the Liberty Loan and Red Cross drives in Japan.

K. Omura writes Hayakawa that the American residents of the "land of the rising sun" have been wonderfully active in their efforts in behalf of the bonds and that the subscriptions to the war securities in all the large cities of the empire by the Americans and their allies have been large.

"The Japanese women have proceeded in a very systematic manner during the progress of the campaign for funds," says Hayakawa's correspondent, "and they have been highly commended by their American and British sisters for their splendid assistance in obtaining substantial donations from entirely unexpected sources."

Miller Sells His Main Street Theater.

Miller's Main Street Theater, one of the most popular motion picture houses in the city, has been sold. Fred A. and Roy G. Miller on Saturday, June 8, announced the disposal of their house to Carl Ray, who is to assume control next Sunday.

The Millers have their new theater well under way. As previously reported in this paper, Fred and Roy Miller and Harry Leonhardt are building at the corner of Eighth and Main streets a house seating twenty-five hundred persons. They expect to open the new theater about September 15 and contemplate unusual accommodations for their patrons and attractions of first caliber. The new house is to be one of the finest on the Pacific Coast and will offer ample opportunity for their managerial acumen.

Mr. Ray has a wide experience in theatrical business, and now controls a chain of theaters throughout the West. He will establish his own management, but will retain the present name of the theater.

Bill Hart Takes Company to Nevada.

Bill Hart has left Los Angeles for Nevada with his company for the filming of his last photoplay called for by his first year's contract with Artcraft. The story was taken from a magazine novel called "The Vengeance of Jefferson Gawne." It has been renamed "Riddle Gawne" and Hart will be supported by Miss Katherine MacDonald in the leading female role, Gertrude Short, Leon Kent, Lon Chaney, Mary Jane Irving, George Field and Gretchen Lederer.

The photoplay is one of action, concerning the lifelong search of a man after vengeance, and it is expected to rival anything Hart has produced.

S. C. Burr Promoted.

S. C. Burr, assistant to Production Manager O. L. Sellers during the H. O. Davis regime at the Triangle Culver City studios, has been promoted. With the advancement of Mr. Sellers to assistant to President H. E. Aitken, Burr is now production manager. Other promotions have made M. D. Gardner assistant to production manager and J. Scott Sayre, casting director in charge of the free Triangle booking and employment bureau, which has been opened in suite 902 Knickerbocker Building, in Los Angeles.

Ince Not to Move Companies to Brunton Studios.

Announcement has been made by Thomas H. Ince that all negotiations relating to the removal of his organization to the Paralta Studio, with the idea of procuring additional facilities for his productions, are off. However, Mr. Ince has decided to retain the old Biograph and Selig Studios, enlarging each to meet the requirements of his organization.

Hart Sends Six Thousand Sacks of Bull.

Six thousand sacks of Bull Durham smoking tobacco were sent to the men of the 159th California Infantry on June 1 by their godfather, Bill Hart, and Bill has an idea that if the men knew the difficulty he had in securing that many sacks, now that the government has taken over the Durham factory, the soldiers would doubly appreciate the gift.

Goldstein Begins Penitentiary Sentence.

Robert Goldstein, convicted author and exhibitor of the film "The Spirit of '76," will leave at once for McNeils Island to begin serving a sentence of ten years, unless a further stay of execution is granted in his case, it has been announced by his attorney, Le Compte Davis.

According to the attorney, Goldstein's stay of execution for the perfection of an appeal expired June 1 and the probabilities are that no further steps are to be taken with respect to exercising further rights the defendant may have in order to keep him out of prison.

Carl is a Regular Doughboy Now.

Carlyle R. Robinson, formerly publicity man for Charlie Chaplin, is now a member of the Twenty-first Infantry, in training at San Diego. Robinson was taken in the draft three weeks ago.

Gerald Duffy Publicity Man for Hart.

Gerald C. Duffy is now publicity man for the William S. Hart studio. Mr. Duffy but recently came to the coast from New York City. His father was a well known magazine writer.

Government Wants Pictures of War Activities.

Have you interesting pictures illustrating war activities in Southern California? Photographs of unique Red Cross workers, sales campaigns, drilling for home defense, property destroyed by enemy aliens, arrest of such enemies,

draft scenes of unusual character, public service work of prominence, food administration scenes, manufacture of equipment, entraining of troops and similar photographs are needed.

Such pictures will render a useful public service. Send them to William E. Wing, 1543 Council street, Los Angeles. All such photos should be accompanied by written descriptive matter covering fully the nature of the scenes with mention of names, if prominent persons are shown.

Mr. Wing is acting in this work for the pictorial section of the War Department at Washington.

Eddie Ring Joins the Flyers.

Eddie Ring Sutherland has joined the Canadian Royal Flying Corps and has already left to take up activities in this branch of the service. He is known in filmdom as a juvenile leading man. He is a nephew of Blanche Ring.

Tipton Steck With Universal.

H. Tipton Steck, for several years manager of production and script department for Essanay Company and responsible for many of that company's screen successes, has come to Universal City to take over the management of a newly created department, that of the Reconstruction Bureau which has as its work the "making over" of scripts.

Stage Women's War Relief Stages Camp Show.

The Stage Women's War Relief continues merrily to launch its camp shows for the benefit of the soldiers and sailors stationed at the training camps. The next event is scheduled for June 25, when Lillian Brockwell, Fox player and mother of Gladys Brockwell, will take a show to Fort McArthur.

On the program will appear William Farnum, Gladys Brockwell, William Burress, William Louis, William Scott, Ethel Davis, Chester Conklin, Ford Sterling, Harry Gribbon, Charlie Murray, Polly Moran and Alice Davenport.

Franklyn Farnum With Metro.

Franklyn Farnum has joined the Metro company and will be featured in special productions under direction of Will Davis. Anna Q. Nilson will play the feminine lead opposite Mr. Farnum.

Symphony Theater Opening a Success

Aubrey M. Kennedy Erects Neighborhood House of Unusual Attractiveness at Ninety-Fifth Street and Broadway.

THE opening of the Symphony theater at Ninety-fifth street and Broadway, New York, on Friday evening, June 14, was a decided success. It spoke well for the artistic bump of Aubrey M. Kennedy, of the Kennedy Theaters, Inc., by whom it was erected, and for W. G. Massarene, artist and architect, whom Mr. Kennedy summoned to his aid. The Symphony theater has a large seating capacity, its loges equipped with willow lounging chairs alone accommodating 400 persons.

It is not too much to say that there is not an undesirable feature in the Symphony theater. The architectural and decorative beauty of the house is a delight—simplicity, good taste, and comfort are the predominating features. The amphitheatric, gradual rise in the orchestra gives each and every viewer an unobstructed view of the screen.

The building and site represent an initial investment of $1,250,000. It consists of one sunken and two above street floors, which were the beginning of a fifteen story apartment house, plans for which were filed by Vincent Astor. It was at one time used as a modern market, and lately as a skating rink, and it was the first parcel of property that had ever passed out of the Astor family by actual sale. The walls of this theater are built of reinforced steel concrete of a twenty-five-inch thickness.

The feature of the Symphony theater which will be most welcome to residents of this section of the city is the splendid orchestra of fifty pieces which is being employed under the supervision of Carlo Ronchi, musical director, and Enrico Leide, conductor, with Harold Osborne Smith and Seraphin Albisser assisting. The musical program of the opening night was well selected and given in masterful style.

The program, which was a fair sample of what Symphony theater patrons may expect, consisted of the following numbers: 1. Patriotic tableau, The rape of Chateau-Thiery, a village near the battle front in France. 2. Symphony News Digest and Symphony War Digest. 3. "La Boheme," excerpts from opera by the Symphony orchestra. Divertissement from celebrated "Dance of the Hours," from the opera, "La Gioconda," by a selected Corps de Ballet, Mlle. Clara Tosca, Prima Ballerina; mise en scene by Signor Luigi Albertieri, ballet master. 5. Mutt and Jeff comedy. 6. "The Unchastened Woman," by Luis K. Anspacher, featuring Grace Valentine.

This program was beautifully carried out, and the fact that it was flag day was well remembered by the management. Simplex machines provided the projection.

The Symphony theater is under the management of Charles L. Cole, who opened the first theater for the famous Pantages circuit. Its program will be changed every Sunday, and will be comprised of the finest and newest in the moving picture art, including educational scenic, news, travel, comedy, and novelty films. The prices range from 25 and 35 cents and 10 cents for children at matinees to 45 and 60 cents for evening performances, including the war tax.

Winchester Joins Shipping Control Committee

Publicity Manager of Pathe to Serve the Government for the Duration of the War.

TARLETON WINCHESTER, publicity manager of Pathe Exchange, Inc., has tendered his resignation to Paul Brunet, vice-president and general manager, to accept an appointment in the United States Shipping Control Committee. It is probable he will leave Pathe, to take his place in government service for the duration of the war, on June 22. William Lord Wright, who has been with Pathe for some time as scenario and title expert, will take Mr. Winchester's place.

Under Mr. Winchester's management Pathe's publicity department has been brought up to a high state of efficiency which has had an important part in the big things Pathe has been doing recently. He is known for his knowledge of the sales and newspaper angles of publicity, and sustained by his ability as an organizer he has built up a department which obtains remarkable results.

Mr. Winchester has been closely identified with the industry for five years. Coming to Paramount as publicity manager from the motion picture desk of the New York Morning Telegraph, he remained with that company through two years of its formative period. He left Paramount to go to Pathe, and has been there ever since, being identified with the progressive policy of the big house.

He is known as a writer of special articles and fiction and it is probable that he will continue to contribute to magazines, including those devoted to motion pictures, insofar as his new duties will permit.

William Lord Wright is a well known figure in the industry, having been publicity manager for the Selig-Polyscope Company prior to joining Pathe.

Small Towns Make and Unmake Stars

So Declares Fay Tincher, Who Points Out That in Lesser Communities Screen Is Main Amusement.

IT'S the small town demand that makes a star of a motion picture actress, declares Fay Tincher, the comedienne, who has just affixed her signature to a contract with World Pictures. Miss Tincher backs up this novel idea in a logical manner.

"In the small towns," says Miss Tincher, "the motion picture star reigns supreme. She does not have to divide attention with theaters, skating rinks, dansants, concerts and opera the way she does in the big cities. Her only competition is with other movie actresses. If the small town people like her, then a tremendous demand for more of her pictures arises from the small towns—where the bulk of the motion picture business is done—and she is made. But if the demand is from the big cities and her pictures fall flat in the small towns, then she is a failure."

"The news I await most anxiously," continued Miss Tincher, "is that which tells me how my picture is going over in the small towns. It's the small town people I work for. They are the most critical audiences in the picture business, for the simple reason, as I stated before, that in the small towns the movies form almost the only source of amusement."

Incidentally, the World Film press department remarks that the Fay Tincher comedies are "Main 1-2-3," just released, and "Some Job," released on June 24.

ANNA MEAD TO RETURN TO PICTURES.

Miss Anna Mead, who has been officially recognized as the world's youngest heroine and who has been doing benefit work for soldiers and sailors during the past three months, is arranging through her manager, Carolyn Laurence of 120 Lexington avenue, New York, to return to the screen. Anna is a charming girl with lots of ginger, and has already done some very creditable picture work.

Back Horstmann for President

New England Exhibitors Pushing Candidacy of Their Massachusetts Associate, Who Has been One of 'Em for Over Ten Years.

NEW ENGLAND motion picture exhibitors are lining up solidly for Ernest H. Horstmann for the next national president of the Motion Picture Exhibitors' League of America. At the annual outing of the Massachusetts and Rhode Island branches at Pemberton Inn, Hull, on Tuesday, June 11, the exhibitors of the New England section lined up solidly behind Mr. Horstmann and some important work was done toward boosting his candidacy. It is a safe guess that Mr. Horstmann will poll the solid vote of the delegates from this section to the national convention in Boston July 13 to 20.

Mr. Horstmann believes that the motion picture industry has yet to reach its real stride as one of the world's great industries. In an interview with a representative of the Moving Picture World he expressed some of his ideas regarding the future of the industry.

Ernest H. Horstmann.

"The government looks upon the motion picture industry as a more powerful agent for its new purposes and educational propaganda than even the newspaper," declared Mr. Horstmann. "The largest manufacturing concerns of the country today are using the motion pictures to demonstrate their various processes, which can be very much more aptly described than any salesman could talk. Then there is the cost of producing the pictures, which has jumped from $20 a reel in the early days to upwards of three quarters of a million dollars. I feel confident in predicting the coming exposition in Boston will prove, like the convention, the greatest in years. We are striving very hard to have with us the nation's chief executive, who, like a great many notable men, have come to appreciate the value of the motion picture both from an educational and propaganda point of view. This convention is not aimed to bring together a number of motion picture actors merely for the purpose of obtaining publicity as some may infer. On the contrary it will bring together the greatest aggregation of successful business men that the country has produced in the past decade. It will assemble here men connected with every branch of this industry and the public will be afforded the novel opportunity of witnessing the marvelous growth since achieved since the birth of motion pictures.

Horstmann an Expert Electrician.

Mr. Horstmann is one of the pioneers of the motion picture business of New England. He is a native of England, and was born in Weston-Super-Mare on February 20, 1869. He received his early education in that country. In 1890 he came to America and settled in New York City. He remained there for fifteen years, during which time he was engaged in the clock department of Tiffany's and with the Electric Time Clock Company. It was while he was associated with the latter that he chanced to come to Boston, having been assigned to the work of wiring the State House.

Mr. Horstmann's initial advent in the amusement field took place in Lynn in 1906, when he became interested in the penny-in-the-slot machines, or more commonly known in those days as the "penny arcades." His success in this venture was of such amazing proportions that he lost no time in opening other arcades in Revere. In the operation of both places Mr. Horstmann was associated with Arthur E. Lord and A. Downing. It was this trio that opened the Dreamland at Lynn at the same time that the now extinct Comique theater, the Hub's pioneer moving picture theater, was opened. Not unlike the latter, the Dreamland was one of the ground stores converted into a theater and boasted a seating capacity of forty-six seats.

Mr. Horstmann is also recorded as having been one of the first to operate a motion picture machine. This experience took place at Asbury Park, N. J., about eighteen years ago. The machine was then called a Vitascope and the film shown was a colored one and did not exceed twenty feet in length. One of the peculiar incidents to this experience was the necessity of employing twelve men to install a massive motor generator in order that the street current might be used.

Hooks Up With Howard and Gordon.

Yielding to the tremendous popularity of the motion pictures Mr. Horstmann and his partners completed plans for the construction of the Lynn Olympia theater, which was thrown open to the public on January 25, 1908, with a seating capacity of 1,240 seats. Since that time an additional 1,800 seats have been put into the theater, making it the largest theater in the shoe manufacturing city. In the course of buying films Mr. Horstmann met Frank J. Howard, then recognized as the "film king" of New England, who soon thereafter became identified with the former in the operation of the Lynn theater. At this time Nathan H. Gordon, interested in theaters in Chelsea and Worcester, made a proposition that met with general favor ,and this combination opened Gordon's Olympia on Washington street in November, 1911. Then followed other houses, notably the Scollay Square Olympia, the Olympia in New Haven and the Olympia in New Bedford.

These theaters were combined into the Olympia theaters company and operated under one management. In July, 1916, Mr. Horstmann sold out a major portion of his interest and has devoted a great deal of his time to the development of the Exhibitors' League of America. He was organizer and president for several years of the state branch of that organization. He has also lent invaluable aid in the organizations formed for Maine, Vermont, New Hampshire and Connecticut.

Saenger Amusement Company Under Charges

Is Defendant to a Series of Complaints Filed by the Federal Trade Commission.

THE Saenger Amusement Company, of New Orleans, which owns, operates and controls theaters in various States and which also acts as a booking agency, booking films for various other exhibitors on a commission basis, and purchasing, leasing or otherwise procuring the license of films from producing companies and film exchanges, is the defendant to a complaint just issued by the Federal Trade Commission.

The following summary of the charges is made public by the commission:

The complaint avers that accompanying films sent out by the respondent is certain advertising matter. It is alleged that the company, to stifle competition, has made threats to certain film exchanges that unless they accept terms made by the respondent for the lease, sale, or license of films, the Saenger Amusement Company would cause exhibitors to refuse to lease, handle, or procure the license of the films of such exchanges, and that some of these threats were fulfilled.

The complaint charges also that the respondent company has caused contracts for the exhibition of various films made between certain exchanges and exhibitors to be broken or canceled, thus hindering and harassing such film exchanges. The respondent is charged also with causing contracts for the exhibition of films by certain exhibitors to be canceled, such cancellations being procured after the exhibitions were advertised, whereupon the respondent company or persons connected with it displayed the same film in advance of the date advertised, the exhibition taking place in the neighborhood of the theaters of exhibitors who had advertised the films.

The complaint charges, too, that the Saenger Amusement Company, through threats of withdrawing its patronage or the patronage of other exhibitors of moving pictures, has compelled certain film exchanges to cease supplying films to exhibitors competing with the Saenger Amusement Company.

According to the complaint the respondent company has compelled exhibitors to book films through it by threats of cutting off the supply of moving picture films. The company is charged also with inducing the employees of competitors to leave their employment by offering them positions with the Saenger Amusement Company.

DRESSLER AND TINCHER COMEDY DATES SET.

World-Pictures announces the publication dates of new comedies just completed or being finished by Marie Dressler and Fay Tincher, the famous comediennes, who are making two-reel comedies for the World. On July 8 Miss Dressler's "The Agonies of Agnes" will be published. "The Red Cross Nurse," another Marie Dressler production, is announced for publication on August 5. On July 22 Fay Tincher will be seen in "Oh, Susie, Behave."

In the latter attraction Miss Tincher is seen in the role of Susie Snipp, who works for five dollars a week as errand girl in a modish little hat shop. She has one ambition—to become a saleslady, and her efforts in this direction furnish Miss Tincher with ample opportunities to display her abilites as a comedienne.

Universal Appeals to Newspapers

Carl Laemmle Addresses Letter to Press of Country, Asking for Aid in Establishing Industry as a War Essential.

A NATION-WIDE campaign has been started by the Universal company for the purpose of enlisting the aid of the newspapers on the side of the motion picture industry in its battle to establish itself as an essential industry in the eyes of the Government.

The opening gun in the campaign is a letter addressed to the publisher of every newspaper in the country. This letter, signed by Carl Laemmle, directs attention to the movement set afoot by people ignorant of the part being played by the screen in sustaining the morale of the nation and which urges a virtual boycott against moving pictures.

The letter was originally sent to the editor of the Pasadena Star-News of Pasadena, Cal. It is on the West Coast that the campaign which urges supression of motion picture entertainment started. So enthusiastic was the reception given to Mr. Laemmle's letter by the trade throughout California that it was decided to send it broadcast.

The tremendously valuable assistance given to the Government's effort to disseminate patriotic propaganda through the medium of the minute men, who speak in thousands of motion picture theaters, is dwelt upon. Emphasis is also laid upon the hundreds of thousands of dollars of revenue in the shape of war taxes imposed upon the industry and the theater-going public which is contributed every twenty-four hours.

The letter further points out the fact that so importantly has the motion picture figured in keeping up the spirits of the people in France, Italy and the British Empire that every suggestion for the curtailment of moving picture entertainment has been instantly frowned upon by these governments. It closes with the statement that as the two most important factors for education and enlightenment the newspaper and the screen should stand together.

According to information received from Universal that company proposes vigorously to combat every effort by misguided zealots who single the film industry out as a non-essential that might as well be dispensed with. Orders have been forwarded to the publicity men in all of the exchanges controlled by the organization to the effect that they are to notify the home office of every instance of movements started in their respective territories which have for their object a harmful influence upon the attendance of moving picture theaters.

How Home Pictures Strike Soldiers

Make Up for the Letters That Do Not Come, Says Former World Pictures Auditor.

I HAD the great pleasure the other evening of seeing a World picture—Carlyle Blackwell and Evelyn Greeley in 'His Royal Highness'—in the Y. M. C. A. hut in the camp where I am located," writes Bruno Jaeger to World-Pictures from France. Mr. Jaeger was formerly a traveling auditor for World-Pictures and was drafted a number of months ago.

"The boys enjoyed the picture immensely," Mr. Jaeger continues, "and when they found that I formerly worked for World-Pictures I was the hit of the evening. They asked a million questions, and had me up a tree on technical points more than once.

"Of course, all the boys are delighted when they get a chance to see an American picture. If the moving picture producers only knew how much pleasure American pictures give to our boys at the front they would take some steps to see that every release made by them would be shown over here. I tell you it certainly warms the cockles of your heart to see a Yankee picture with Yankee scenes and actors. It takes you back home, and with many of the boys makes up for the letters that do not come. I find motion pictures showing familiar scenes and faces is the greatest cure for homesickness imaginable."

Mr. Jaeger is one of the expert accountants now serving Uncle Sam at the front.

"PERSHING'S CRUSADERS" SHOWN IN WASHINGTON.

A special exhibition of "Pershing's Crusaders" was given at Poli's Theater, Washington, D. C., on June 3 by the Committee on Public Information for the purpose of acquainting President Wilson and his official family with the work that has been accomplished by the committee's film division. A large and representative audience attended the production, including editors and proprietors of practically every newspaper in the capital.

Many Affiliated Units Elect Directors

O'Donnell Is Chosen in Pennsylvania, Cohen in New York City and Mosher in Buffalo.

FOLLOWING the granting of charters last week to fifteen co-operative booking associations united with the Affiliated Distributors' Associations, the selection of directors was made in many of the units. Each affiliated booking association is under its own management, and the officers are chosen by the exhibitor members of the respective organizations. The announcement of the election of officers in Pennsylvania, New York City and Western New York shows that the movement has the support of many prominent exhibitors.

Judge John H. O'Donnell, president of the Motion Picture Exhibitors' League of Pennsylvania, is one of the directors chosen for the Exhibitors' Booking Association of Eastern Pennsylvania and Southern New Jersey. The other members of the directorate are: Robert H. Kincade, president of the United Exhibitors' Association, president; Morris Spiers, secretary of the United Exhibitors' Association, secretary; Michael Steifel, Harry Greene, Edward O'Keefe and Columbia Stamper.

Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York, is president of the Greater New York unit of the Affiliated. All the presidents of the local branches of the State League represented in New York City are members of the board of directors. They include: John Manheimer, president of the Manhattan Local, M. P. E. L.; John J. Wittman, president of Bronx Local; Rudolph Sanders, president of the Brooklyn Local, and Isador Edelstein.

Western New York has for its directors Ira Mosher, of the Palace theater, Buffalo, president; Harold B. Franklin, manager of Shea's Hippodrome, Buffalo; William Fait, Jr., of the Avon theater, Utica; W. H. Linton of the Hippodrome, Little Falls; A. A. Fennessy, Little Falls; Charles M yman, of the Cataret, Niagara Falls, and William A. Callahan, of the Regent theater, Rochester.

Directors also have been elected for the Affiliated units of Michigan, Illinois, North and South Carolina, Indiana, Missouri, Northern Ohio and Western Pennsylvania.

Canada and England Interested in Affiliated

Steps Being Taken by Officials of Distributors' Corporation to Extend Booking Plan.

PLANS were instituted last week by the executives of the Affiliated Distributors' Corporation for the extension of that organization's cooperative plan of booking to other parts of the world. Organization work in Canada is already under way, under the supervision of Chandos Brenon and Merrit Nutting, editor of the Canadian Motion Picture Digest. It is expected this unit of the Affiliated will be ready for operation shortly after distribution is started in the United States.

Herbert Brenon, one of the producers allied with the Affiliated, who is now in England, has advised the officials of the Affiliated that the keenest interest has been expressed in the Affiliated plan by English exhibitors. Mr. Brenon was cabled authority to arrange for a preliminary organization of the English exhibitors. New Zealand, as a result of a petition from twenty of the foremost exhibitors of that territory, will be granted a charter for twenty days with the Affiliated. Other foreign units will be organized as rapidly as war conditions permit.

NELSON APPOINTED GENERAL'S REPRESENTATIVE.

The appointment of A. J. Nelson, formerly manager of the Washington exchange, as special representative, with headquarters at the home office in New York, is announced by General Film. Among other duties Mr. Nelson will superintend the work of the traveling auditors in the field. He is well known in film circles, having been employed in the auditing department of the General home office prior to his entry into the sales department.

You may not be able to fight, but you can save and buy War Savings Stamps.

Foreign Trade News

Conducted by F. G. ORTEGA.

Our Future Trade With Latin America

Chairman of Shipping Board Reveals Plan for Closer Commercial Intercourse With Southern Republics.

THOSE exporters who seem to doubt the ability of this country to retain its film trade with Latin America after the war, on account of superior shipping facilities between our southern neighbors and the great trading centers of Europe, should peruse the address delivered by Edward N. Hurley, chairman of the United States Shipping Board, at the University of Notre Dame, Indiana, on June 10.

The two following paragraphs, which we reproduce, ought to furnish food for thought to all film exporters:

If in 1919-20 we have the passenger and cargo tonnage we have planned we will be in a position to establish a weekly passenger service between New York and Rio de Janeiro, Montevideo, Buenos Aires, and Caracas on the East coast, and weekly service between Colombia, Ecuador, Peru, and Valparaiso, Chile, on the Western coast. On the West coast we now have two fast passenger steamers plying between New York and Valparaiso. These are the first to carry the American flag on that route. They have cut the time between these two important cities from 27 to 18 days—a saving of 9 days.

Our Central American neighbors, Mexico, Guatemala, Nicaragua, Honduras, and Costa Rica must all have the very best passenger and cargo service, as must all of our South American neighbors. We have planned the class of steamers required for this service. The type will serve our Latin-American friends in a manner that they have never been served before, but which they are entitled to. With the wonderful resources which these countries have their products should be distributed in the world's markets, and they should have sufficient ships at their disposition and at such rates that will enable them when it is necessary to sell their products in competition with other nations. This will give them an opportunity to receive their share of profits which will permit them to further develop their countries.

If the program sketched above is carried out, and we can think of no reason why it should not have become an accomplished fact by the time the war is over, the danger to our film business from European competition will be reduced to a negligible point—providing, of course, that our product does not lose its present superiority over the European article. Moreover, this closer intercourse between North, Central and South America is bound to increase in a short time, and to a considerable extent, the buying power of all the Spanish and Portuguese speaking republics.

A Sensible View of the Shipping Question

Timely Suggestions Made to the Treasury Department on Film Shipments to Foreign Countries.

IN REPLY to a circular sent out by the New York branch of the United States Treasury Department and dealing with the shipping of film to foreign countries, Joseph Lamy, of the Piedmont Pictures Corporation, has prepared and submitted a set of suggestions that, if adopted, would undoubtedly increase the efficiency of the government officials engaged in this line of work and reduce to a minimum many of the handicaps under which the exporters have been working during the past year.

Mr. Lamy's suggestions cover the following points:

1. One print of each moving picture, as soon as manufactured, should be inspected by the censor in accord with the manufacturer.

2. The manufacturer must pledge himself, under oath, to export or to supply exporters only with prints of the same subject exactly like the one which has been approved of by the customs censors.

3. The manufacturer does not offer for export or does not deliver for export any film which is not approved by the customs censors.

4. A record to be kept of all films thus inspected, approved or rejected by the customs censor, and that each subject receives a classification number so that the manufacturer when delivering any print of that subject for export can mention the corresponding file number of the classification on a certified invoice.

5. Everything written contained within the pictures, such as titles, sub-titles, spoken titles, letters and other inserts which may have to be translated into a foreign language to be translated according to the texts of the censored pictures and all translations are to be approved by the customs censors.

6. All exporters to make a declaration under oath to comply with these rules and not to export any film unless in the above mentioned way.

7. Upon making shipments, the shipper will have to supply full details of all films to be shipped, with the corresponding classification numbers of each picture and with the certified invoices of the manufacturer or a declaration of the manufacturers that the corresponding prints were printed in accord with the government regulations.

8. The inspection of these pictures could be started in accord with the manufacturers at a certain date and all pictures manufactured before that date might be gradually inspected and classified for export each and every time the first print of such a picture is again printed for export by the corresponding manufacturer.

9. The exporter when applying for the export license for the films, to do so with the understanding that the license can be employed only against shipment of specific censored films and the Custom House Inspectors, as hitherto, watch the packing and sealing of the cases in order to avoid any fraud.

10. The Custom House Inspector to be authorized to pick out and screen certain pictures from time to time in order to make sure that the rules are complied with.

Such an arrangement would save much time in making shipments and at the same time would do away with much work which the customs officers are now compelled to do, especially with respect to screening a great number of prints of the same subject, all of which could be avoided through the first and officially approved screening of one print.

AMONG THE EXPORTERS.

The Public Information Committee made no mistake in sending Frank J. Marion, of the Kalem company, to Spain—even if unacquainted with the language when he first landed on the other side. Mr. Marion is a keen student of human nature and has the rare ability of rapidly adapting himself to new environments, no matter how exotic. So much so that he does not hesitate in stating that he finds himself more at home in Madrid than in London. When interviewed by the writer for our international edition, Cine-Mundial, he emphasized a few points that are worth while bringing out in plain English.

For instance, he made it quite plain that from three to five copies of a meritorious subject could be marketed in Spain, and backed this statement by remarking that in his

A Typical Neighborhood Theater of Barcelona, Spain.

Madrid office there is a classified file with the addresses of 2,000 Spanish theaters.

Mr. Marion is also a very strong advocate of the direct-

dealing commercial policy. He is opposed to the handling of American pictures in Spain through any of the European middle markets.

There is very little difference, according to Mr. Marion, between the ordinary Spaniard and the ordinary American in physical and mental make-up. Although in this respect we have to disagree in toto, and we attribute Mr. Marion's views to his faculty of assimilation; his stand reminds us of the Barcelona trade paper editor, who, for the purpose of explaining the popularity of American pictures, sarcastically remarked that the Spaniards were not "civilized enough" to comprehend and appreciate the morbid dramas of Italian origin, and found the American productions more in keeping with their way of looking at things in real life.

"In spite of the 70,000 wide-awake German business men scattered throughout the peninsula against three hundred odd Americans," said Mr. Marion, "there is no prejudice whatever against the United States. I found everybody willing to meet me half-way."

* * *

A record sales campaign on an American film in a foreign market has just been completed by Inter-Ocean Film Corporation in behalf of Paralta Plays. Within a space of two months this American brand has been placed in every South American territory. President Cromelin, of Inter-Ocean, made this announcement upon the sale Friday of Argentine and Uruguay, the last of the "open" South American countries. Louis Brock, Gus Schlessinger and Ricardo Castro, of the Inter-Ocean sales force, are credited with the speedy results attained in this campaign. Mr. Brock, further, sold last week "The Mad Lover" and "Today" to Brazil and "Parentage" to Scandinavia, while Mr. Schlessinger disposed of "The Manx-Man" and "The Victim" to Brazil, and Mr. Castro the latter picture to the West Indies. The latest Speer Carbon sales to be reported by Inter-Ocean are 30,000 to Spain; 17,000 to Cuba; 5,000 to Venezuela. Eugene H. Kaufman, handling this campaign, says that the large foreign Speer sale has attracted favorable notice from [illegible] branch of the Department of State, Washington, that [illegible]ws the progress of American-made products in foreign [illegible]

* * *

Hiller & Wilk, Inc., selling agents for the foreign rights to Ambassador James W. Gerard's photoplay, "My Four Years in Germany," announce the sale of the following groups of territory: Argentina, Chile, Peru, Paraguay and Uruguay; Cuba, Porto Rico and Santo Domingo; Panama and the British West Indies; Hongkong and the Straits Settlements; Norway, Sweden and Denmark. While several of the territories are neutral countries, the purchasers feel certain that the various governments will allow the exhibition of the picture because of its truthful reproduction of historical events.

* * *

Sidney Garrett, president of the J. Frank Brockliss, Inc., has just closed a contract with the Western Photoplay, Inc., whereby he controls the rights for the entire world, with the exception of the United States and Canada, of the new [illegible] made with Leah Baird playing the lead. He closed this deal on June 12 and in forty-eight hours had orders for five prints of each episode. Mr. Garrett, who has an enviable reputation for "speed," has broken all his previous records in disposing of territories in such a short space of time.

* * *

The most important foreign deal of the past week was consummated by the North American Motion Pictures, Inc., a New York distributing organization, covering Argentina, Uruguay, Chile, Peru and Bolivia. According to advices received from L. R. Thomas, secretary of the North American, all the Paralta features, the new Chaplin million-dollar comedies, and the Petrova, Michel Lewis, Brenon and all other productions controlled by the First National Exhibitors' Circuit have been acquired, on an exclusive contract basis, for Argentina, Chile and Uruguay. These transactions were closed through the Inter-Ocean Film Corporation, William Vogel and David P. Howells, respectively.

* * *

Ernest Shipman has made arrangements with Joseph Fisher, of Capetown, to represent him in this country in the purchase of six, seven and eight reel pictures for exploitation in South Africa, and he has also agreed to exploit Mr. Fisher's South African success in eight reels entitled "The Rose of Rhodesia," throughout the Americas. It will have an early showing in New York city.

Instead of being a prophet of ill-omen, as some of his friends in the trade appeared to regard him a couple of months ago, Sidney Garrett, if he were not so busy attending meetings, taking trips to Washington and devising plans to counteract the export crisis, could have the satisfaction of patting himself on the back and addressing his fellow exporters with the proverbial "I told you so."

* * *

L. J. Pollard, general manager of the Ebony Film Corporation, of Chicago, will be in New York some time this month. We understand that the trip is connected with the exploitation of Ebony productions in foreign markets.

* * *

The offices of the Piedmont Pictures Corporation have been moved to the Leavitt Building, 130 West 46th street. Its new telephone number is Bryant 4200.

* * *

Through the Arrow Film Corporation the Kester Comedies have been disposed of for Japan.

* * *

Chester Beecroft has secured the Jester Comedies for Norway, Sweden and Denmark.

News from Foreign Markets.

Gonzalo Varela, S. en C., who represents the Universal company in Mexico, is having quite a lot of trouble with other local film renters. Advices received in Cine-Mundial, our international edition, and advertisements published in the Mexican press, indicate that some of Mr. Varela's competitors are releasing Universal pictures before he is able to do so. If the exporters who met at the Astor are in earnest and really mean to co-operate with each other, a method could easily be devised to put a stop to this intolerable state of affairs. It seems unexplainable that Mexico, our nearest neighbor, and undoubtedly the most productive Latin-American market if the business were transacted under normal conditions, should be practically lost to us on account of sheer laxity of control.

* * *

Through a misinterpretation, in an interview with Arch. G. Kent, of the Central American Film Company, of Havana, published in our issue of June 8, a statement was made to the effect that a Triangle feature entitled "Don Quixote" had been purchased by Mr. Kent's firm from Hiller & Wilk. F. H. Knocke, of the Cuban Medal Film Company, Inc., calls our attention to the fact that his company has the exclusive right of exhibition and exploitation of all Triangle productions in Cuba, Porto Rico and Santo Domingo. We stand corrected.

* * *

The Ernemann projector, manufactured in Dresden, Germany, is still being advertised regularly in the trade press of practically every neutral country in the world, despite the fact that the Central Empire has been at war, under all kinds of restrictions and effectively blockaded during the past two years. The Ernemann steady advertising campaign stands as a symbol of the aggressive commercial methods that placed Germany before the war at the head of the exporting nations of the world, and it should furnish a good object lesson to some of the New York film exporters affected with "cold-feetitis."

* * *

"A Daughter of the Gods," the Fox production, with Annette Kellermann, had its premiere in Argentina at the Splendid Theater of Buenos Aires. The public and the press accorded the picture an enthusiastic reception.

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According to a Barcelona trade paper, Mabel Normand's "Mickey" cost the producers $300,000. Dollars are pretty cheap in Spain at the present time, and statements like this might probably cause another drop in the rate of exchange

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Brockliss Buffet to Serve Buyers.

Commencing Thursday, June 20, Sidney Garrett, president of the J. Frank Brockliss, Inc., will inaugurate a distinct innovation for foreign film buyers. Mr. Garrett will screen from 9 o'clock in the morning until 6 o'clock in the evening the various productions controlled by the J. Frank Brockliss, Inc., for the foreign film buyers who are now in New York buying films for their respective countries.

It is Mr. Garrett's pleasure to serve a buffet luncheon to these buyers each day, right in the Brockliss projection rooms. A recess of one-half hour will be made each day,

and light luncheon and other refreshments will be served to these buyers. This will save considerable time, and is a convenience that is sure to be appreciated.

A New Manual for Shippers.

AN exceedingly valuable and interesting book, specially prepared for exporters and importers, consisting of over 100 pages of instructions and rulings of the War Trade Board, blank forms, Conservation List up to date and other matter which has superseded that which appeared in Rules and Regulations No. 1, issued last November, is now off the press and in process of distribution. A copy may be obtained by those interested in export or import by applying to the War Trade Board, Washington, D. C.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

46—A firm in Cuba is in the market for educational subjects as well as extraordinary features with titles and paper in Spanish. It is also interested in securing a copy of "Cabiria."

47—A man in San Juan, P. R., wishes to represent a producing or exporting company in Porto Rico.

48—A man in Tacua, Chile, is in the market for new and second-hand film.

49—A firm in Porto Rico wishes to secure the representation of producing or exporting company.

50—A man in Santiago, Chile, is in the market for new and used films.

British Notes

By J. B. Sutcliffe.

THE time for the compulsory closing of moving picture theaters, music halls, theaters and places of entertainment, originally planned for 9.30 p. m., has now been finally fixed at 10.30 p. m. So far as moving picture exhibitions are concerned the order will make no appreciable difference to the proprietors of theaters either in London or the provinces, as practically all manage to terminate the last house within a few minutes after 10.30 p. m. In some of the continuous performance shows a re-arrangement of the program may be necessitated to reach termination at the required time.

* * *

The fleet of automobile moving picture exhibitions, similar to those engaged in Allied propaganda work on the Continent and in neutral countries, provided by the Department of Information (Kinematograph Branch), has already started on its first tour. Beginning at Cardiff, three of the travelling kinema outfits are making their way slowly but consummately through the rural mountain districts of Wales. Another detachment is acquainting the inhabitants in the sparely populated Scottish highlands, some whom have never seen and rarely heard of the moving picture, with the latest phases of the international conflict, while a third is engaging the attention of the country side in the northern and midland counties of England. The travelling shows in each case confine their work as far as possible to villages where no permanent moving picture theater exists to avoid trespassing on the territory served by regular exhibitors.

* * *

It is rather unusual for the stage to take to the vindication of the pictures, but a sketch played at the London Coliseum does so in admirable fashion, and is the most convincing answer of the year to the few eccentric high-brows, that negligible few waiting for a cheap edition of the Kinema Commission's report. The playlet is entitled "Blame the Kinema," and stars Miss Lily Langtry (Lady de Bath).

* * *

The president of the Coliseum proprietary and also the moving spirit in several other large vaudeville enterprises, Oswald Stoll, has started out film renting and has formed an independent exchange, the Stoll Film Company. The success which Stoll, within a year, has made of the London Opera House, Oscar Hammerstein's costly failure, by converting it into a first-class moving picture theater and club for film fans, has probably been his incentive to exploit the industry in another direction. Associated with the Stoll Film Co., in a managing capacity, is F. Jeffery Bernerd, late of the Essanay Co.'s exchange. The financial backing and the company covers extensive interests in theatrical property and the statement that the company will specialize in multi-reel features and super productions suggests that many important bookings of their films will be automatically reserved in advance. The nominal capital is registered at £100,000.

* * *

A few of the country branches of the Kinematograph Exhibitors' Association have ratified the resolution of the London branch condemning the Evelyn Thaw Film, "Shadows of My Life." One local branch in Northeastern England has acquainted every chief of police in the county of its objection to the film—an indiscretion which might conceivably recoil in the form of a police censorship. Asking village constables to censor a film that has already passed the careful scrutiny of an official censor certainly indicates a schismatic state of affairs within, or another instance of the adage which ends "— where angels fear to tread."

* * *

Granger's Exclusives of Stoke-on-Trent, one of the most enterprising independent exchanges in the Midlands, have acquired United Kingdom rights of "Betsy Ross," starring Alice Brady, and "The Beloved Adventuress," featuring Kitty Gordon.

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A psychological investigation of the durability of kinema impressions on the minds of school children is to be the first task of the expert committee appointed by the recent Kinema Commission to estimate the value and possibilities of education by moving pictures.

* * *

The American topical drama, "The Great Awakening," has been secured for this country by Phillips Film Co.

* * *

At the introduction of the next financial Budget in the House of Commons moving picture exhibitors, in co-operation with theatrical and other interests are to make a bold bid for a reduction of the Entertainments Tax. The "modus" will be the presentation of a memorial to the Chancellor of the Exchequer stating the case for the exhibitor. In one direction the exhibitor has a strong claim to a remission of a percentage of the duty, in his dual status as exhibitor and tax collector. In the administration of its revenue departments the State has in every instance but this to make allowance, very often substantial, for the collection of the imports. The income tax collector does no more, yet he doesn't work without wages. Why should the exhibitor?

* * *

As a rule magisterial authorities, district councils, or other local authorities responsible for the issue of licenses to exhibit moving pictures are considerate of the demands of the professional exhibitor when dealing with the application of an occasional amateur. But not so at Rhyl, the pretty Welsh holiday resort. Taking the cue from another coast town, Bridlington, the city fathers have decided to show pictures themselves this summer and have already granted themselves a license to do so in direct competition to three regular rate-paying exhibitors. Even this is not the extent of unfair competition showmen in Wales have to contend against. At Cardiff the Sunday School Union proposes to open a free kinema for young people as a counter attraction to the streets o' nights. But the license for this enterprise has yet to be granted.

* * *

The second and subsequent tasks of the expert committee appointed by the Kinema Commission to analyze the educational value of the moving picture, now sitting under the aegis of the Board of Education are (ii) Measurement of mental fatigue caused by instruction by kinematograph; (iii) Ractical comparative tests of instruction by kinematograph and ordinary methods; (iv) Subjects in which better results would be yielded; (v) Cultivation of ideals in social conduct, tastes and imagination by moving pictures; (vi) Co-operation between school and kinema; (vii) The most effective and economical methods of exhibiting moving pictures in schools; (viii) The best method of obtaining suitable films for educational purposes. The recommendations of the committee of investigation are expected to have far reaching effects and influence with the Board of Education, and it would not surprise the industry here if the outcome is not some definite scheme for installing the moving picture permanently in the school.

Fox Managers on Their Way Home

Fourth Annual Convention Closes After Week of Discussion of Company's Work and Policy.

BRANCH managers and executives of the Fox Film Corporation of this country and Canada and other foreign countries returned last week to their homes after concluding the business of the fourth annual convention of the Fox Film Corporation. The sessions were voted the most successful and enthusiastic of any so far held by the Fox forces.

At the closing meeting Friday, the managers gave Mr. Fox a beautifully illuminated resolution expressing their pride in his patriotic efforts during the past year. This was presented by Harry F. Campbell, of Boston, New England district manager. It was done in brilliant colors and across the top bore a group, in colors, of the flags of the United States and the Allies. The resolution, which was inclosed in a frame, follows:

"We, the Fox Film Corporation Managers of the United States and Canada and the executives of the Home Office, assembled in annual convention at the Hotel Biltmore, New York City, June third, nineteen hundred and eighteen, take this opportunity to express our deep and sincere appreciation of our peerless leader, William Fox, whose humanitarian acts have won him the love and respect of the nation; a man who knows no race or creed, one who gladly extends his hand to the poor as well as the rich, to the humble as well as the powerful. To him such acts are solely prompted by his love for his fellow-men.

"Unmindful of his personal interests, he made cheerful sacrifice in order that he might prove the guiding spirit of the Jewish War Relief Fund, the American Federation of Jewish Charities, the Knights of Columbus, the Liberty Loan and Second War Fund Drive for the American Rer Cross in their campaigns successfully conducted throughout Greater New York.

"In further expression of our love, respect and admiration and loyalty to him, it is our sincere prayer that he may long be spared to continue such worthy and noble deeds."

In responding to the presentation of the resolution, Mr. Fox expressed his thanks to the men for the token of their esteem and also voiced his gratitude for their loyalty and energies in his behalf.

Later in the closing session Mr. Fox gave a brief address, in which he outlined the policy of the corporation for the coming year and called on the managers for renewed industry.

"Our ambition this coming year," he said, "is to deliver the greatest and best motion pictures that can be produced. If you managers will show the same energy and the same ambition in selling these productions that the home office has in making them, three things will result:

"First, you will help the Government of the United States, because you will increase the profits of this corporation and thus enable our Government to take more money in taxes.

"Second, you will increase your own value to this corporation, and this increase in value will redound to your material benefit.

"Third, you will benefit the Fox Film Corporation, for if you work hard enough you will make the name of the Fox Film Corporation resound throughout the world as the makers of the greatest motion pictures in all history.

"Last year at our convention I spoke on the topic, 'Opportunity.' I want to reiterate that message. The opportunities for men in the service of this corporation are boundless. Your future depends entirely on yourselves, for this corporation is eager to find men who are capable of filling $15,000, $20,000 and $25,000-a-year jobs.

"Now, in closing this convention I want to thank you all for your loyal support during the last year, and I pray to God that you and I shall all be spared for our work, so that we shall meet here again a year hence."

Sidney Drew Now Counted as Dead

Heroic Actor's Aeroplane Fell Within Enemy Lines—Was in Combat With Seven Enemy Machines.

IT has been definitely learned that Corporal Sidney Rankin Drew, of the Franco-American Air Corps, was killed in combat with seven enemy machines above the German lines, according to the Gazette des Ardennes.

Corporal Drew had been missing for three weeks, but his friends had maintained the hope that he had been taken prisoner. He was the son of Sidney Drew. Both father and son are known wherever pictures are seen and millions will feel a loss in Sidney Drew and a deep sympathy with his father.

Sidney Rankin Drew, 27 years old, was a graduate of a military school, but until a year ago had devoted his time to motion picture work. In this field he became well known both as a director and actor. He left this country a year ago to become an ambulance driver in France. This becoming too "tame," he joined the French flying corps. His father lives at 876 Park avenue, New York.

Young Drew abandoned an annual income of $27,000 and a rapidly developing career as a moving picture director to enter the army.

"I feel that my boy's gift of his life was a wonderful thing," his father said shortly after hearing the sad news. "Of course the publication of his death notice from Paris makes it almost certain that he has been lost and it has broken me badly."

At Leading Picture Theaters

Programs for the Week of June 16 at New York's Principal Motion Picture Houses.

THE RIALTO.—Paramount screen version of Mrs. Humphry Ward's novel, "Missing," was the chief feature of the Rialto program for the week of June 16. Thomas Meighan, Robert Gordon and Sylvia Breamer have the principal roles. A scenic, a comedy and the Rialto Animated Magazine were also shown. Annie Rosner and Emmanuel List were the soloists.

THE RIVOLI.—Douglas Fairbanks in his new Artcraft comedy, "Say! Young Fellow," headed the bill at the Rivoli. Joseph Henaberry wrote the story and directed the picture. Marjorie Daw and Frank Campeau are the leading support. The Rivoli Animated Pictorial, a scenic, an educational and a comic completed the pictures. Gladys Rice and Greek Evans were the vocalists.

THE STRAND.—A double feature bill at the Strand consisted of the Prima color production, "Our Invincible Navy," and Mabel Normand in the Goldwyn picture, "The Venus Model." H. R. Durant wrote the Goldwyn story. The Topical Review was also shown. Mory Zentay was the soloist.

FORTY-FOURTH STREET THEATER.—Eleventh week of "Hearts of the World.'

LYRIC.—Fourth week of "Pershing's Crusaders."

PARK.—Third week of "Sealed Orders."

BROADWAY.—Mae Murray in "Her Body in Bond."

NEW ORLEANS MEN AID DIAMOND PRODUCERS.

R. M. Chisholm, president of the Diamond Film Company, and owner of the Diamond theater in New Orleans, in which the Diamond Comedies are given pre-release showings, reports that local citizens, business interests and the press are lending unusual encouragement to film companies desiring to locate in that city. The co-operation has facilitated the work of filming the Diamond Comedies. The use of one of the finest mansions in the South was obtained for the taking of interior scenes for "Way Up in Society," the first release, while historic Audubon Park provided many beautiful exterior locations for the company in its productions of "Her Ambitious Ambition" and "His Matrimonial Moans." A great variety of scenery is to be found within a short radius of the studio and advantage of the opportunity is being taken in the selection of locations for forthcoming Diamond releases.

KERSHAW OF MANITOBA VISITS U-CITY.

In a whirlwind visit to Universal City as the guest of the California Film Exchange, R. Kershaw, president of the Provincial Exhibitors' Association of Manitoba, recently acquired an intimate view of activities at the world's film capital, which he will carry back with him to his fellow exhibitors in the Dominion.

The Canadian exhibitor, while calling upon David Bershon, manager of the California Film Exchanges at Los Angeles, expressed a keen desire to see motion pictures in the making. A trip to Universal City followed.

Mr. Kershaw spoke in a highly optimistic fashion of the motion picture business from the Canadian exhibitor's standpoint. In spite of the inroads which the war has made upon Canada's man power, business has never been better. The relaxation afforded by the screen has been one of the most important factors in sustaining the morale of our Northern neighbors.

TRAVERS VALE IN FILM ADVISORY BOARD.

Director Travers Vale, who has directed many big successes for World Pictures, and who is now engaged on another big World Picture, has been named as a member of the advisory board, division of films, United States government. Charles S. Hart is the director of this division. The advisory board members will have much to do directing the taking and distributing of the government's propaganda films.

Exposition Auditorium vs. Theaters

San Francisco Managers Justly Fear Competition If Big Hall Becomes a City Show Place.

ALARMED at the plans being made for the use of the great Exposition Auditorium for theatrical purposes the directors of the United Motion Picture Industries of Northern California met recently to discuss ways and means for forestalling action along this line. One of the officials of a large city in the Northwest was in San Francisco recently to interest the officials of that city and Oakland in the formation of a circuit of municipal auditoriums, over which attractions could be booked from a central office. As the local auditorium has a seating capacity of more than twelve thousand, its frequent use for theatrical performances would have a serious effect on the attendance at moving picture shows.

The local film men have taken up the matter with Mayor James Rolph, Jr., and have explained to him that there are showhouses in the Bay City capable of handling almost any attraction that visits the Pacific Coast. Some of the cities having municipal auditoriums have no suitable show houses, but such is not the case here. Just what action the local officials will take on joining the proposed circuit has not been indicated.

The film men who attended the recent meeting were Louis Reichert, manager of the Metro branch; Meyer J. Cohen, manager of the local office of the George Kleine System; Herman Wobber, division manager for the Famous Players-Lasky Corporation; Eugene Roth, of the California theater; Sam Levin and Louis R. Greenfield, prominent local exhibitors.

"Lafayette! We Come!"

Perret's First Series of Patriotic Pictures Starts With Echo of Pershing's Famous Speech—Is a Love Story.

THE title for the first of the series of the patriotic photoplays being produced independently by Leonce Perret, the noted French directory and producer, will be "Lafayette! We Come!" The title and story are based on the laconic speech of General Pershing at the Tomb of Lafayette at the time of Pershing's arrival in Paris. It is said that his speech is the shortest and probably the most impressive in history.

"Lafayette! We Come!" is the first motion picture novel to receive the sanction of the French Government. Every official cooperation is being extended to Mr. Perret in order to insure the success of the film. The production when completed will be shown to French and United States officials, who will be invited to witness this new and subtle propaganda the effect of which should be greater because of its tremendous entertaining value. At that time the method of distribution will be decided.

Although the story of "Lafayette! We Come!" has to do with a phase of the war, Mr. Perret has woven a throbbing story of love and intrigue around it. E. K. Lincoln and Dolores Cassinelli will enact the principal roles and an excellent cast will support them.

Nashville Church Bell Sounds Prayer Call

At First Tap Each Noon All Machines of Crescent Company Stop and Slide on Screen Suggests Meditation.

THAT the hearts of the people of this nation are in the world war at all times and that they are relying upon the Almighty to bring victory to the arms of the allies and thereby establish world peace have been forcefully demonstrated in Nashville. Every day at noon the big bell in the tower of the First Presbyterian church sounds a call to the people to stop for a moment in the hurry and bustle of business to commune with God in a moment of prayer and ask for a speedy end to the world conflict and preservation of humanity and democracy.

At the first tap of the bell each day the machines in all houses of the Crescent Amusement Company are instantly stopped and a card is displayed upon the screen asking that every patron bow for a moment of prayer. The policy has met with the approval of the audiences, and marks the beginning of a new era of greater faith in God as well as emphasizing the fact that places of amusement are splendid agencies for diverting the minds of the people from their daily routine and bringing about a relaxation of the nervous strain.

The inauguration of this plan by the Crescent has been widely commended.

Washington Motion Picture Company Elects

Allen Meisenheimer Chosen President and Judge W. W. Zent and C. J. Ward Vice Presidents.

AT the annual meeting of the Washington Motion Picture Corporation held in Spokane recently, the following directors were chosen: Allen Meisenheimer, Judge W. W. Zent, S. A. Mitchell, C. J. Ward and Lawrence Trimble.

The following officers were elected: Allen Meisenheimer, president; Judge W. W. Zent and C. J. Ward, vice presidents, and Harold Hooker, secretary.

"The production of our first feature photoplay is well under way and we are already considering a scenario for our second production," was the report of Lawrence Trimble, director of productions. "More than 1,000 feet of picture has been developed in our laboratory and inspected in our projecting room. We know now beyond any possibility of doubt that the light and atmospheric conditions in this locality are favorable for motion picture photography."

Miss Honor Wright Stewart

J. P. SEEBURG, maker of the Seeburg Organs, declares that while he is not in the motion picture business he has a star of considerable magnitude whom he wishes to present to the consideration of motion picture exhibitors. The lady's name is Honor Wright Stewart, and she is an organist of considerable ability and temperament. Miss Stewart has been playing Seeburg organs since that instrument first made a bid for public favor and she plays them so skillfully and so delightfully that the Seeburg folks have kept her busy ever since.

Miss Honor Wright Stewart.

Speaking of her engagements, Mr. Seeburg informs the Moving Picture World that Miss Stewart has been heard principally in the South, appearing on the Wells' and the Loew circuits. She has also appeared in the Bijou of Birmingham, Ala., quite recently, the Academy of Music of Charleston, S. C.; the Strand and the Isis of Richmond, Va., and the Criterion, Strand and Grand of Atlanta, as well as a number of others, the names of which Mr. Seeburg did not recall.

An opportunity will presently be given New York exhibitors to hear and judge the talents of Miss Stewart, for Mr. Seeburg has arranged for her to demonstrate a Seeburg organ which is being installed at the warerooms of the Kramer Organ Company, 727 Seventh avenue, New York. The date of this demonstration has not been determined, but it will be announced presently and should be an event worth looking forward to.

ELLIOTT DEXTER RENEWS LASKY CONTRACT.

Elliott Dexter has cast his fortunes for another year with the Famous Players-Lasky Corporation, it is announced. Mr. Dexter will probably remain at the West Coast studio for some time to come.

Just what is planned for him in future productions of the Famous Players-Lasky Corporation has not been divulged, but he will undoubtedly portray some highly important roles in the foremost offerings of the organization during the year to come.

ROTHACKER STRONG FOR RED CROSS.

Notwithstanding the large contributions made by the Rathacker Film Manufacturing Company and its employees to the Red Cross fund during the recent drive, that corporation has decided to take out memberships in the Red Cross for each individual member of the organization and to have a copy of the Red Cross magazine delivered at their homes. The idea is a good one and worthy of being followed by every concern in the motion picture business.

Laemmle Recognizes "Vacuum Pan"

Sees Type in Harrison's Sketch of Empty Headed Advice-Giver—Warns Exhibitors to Look Before Booking.

THAT Louis Reeves Harrison's shots at "Vacuum Pan" in his recent Moving Picture World article entitled "The Funniest Thing on Earth" have met with the approval of at least one of the big film producers is evident from the hearty indorsement given it by Carl Laemmle of Universal.

"Vacuum Pan" is the name with which Harrison dubs the individual who so earnestly advises the exhibitor to regard his theater as being of secondary importance and instead to concentrate his advertising upon the various high-salaried stars who appear in the pictures he presents.

"Never before has the moving picture industry witnessed so amazing a change as has taken place during the last few weeks," declared Mr. Laemmle. "Two months ago, the feature program was practically the dominating factor. Today the big special production has swept the industry like wildfire and has just about relegated the program to the discard.

"This has resulted in serious injury to those exhibitors who are tied up solidly with a program or who have been depending upon the popularity of a few stars. The coming of such specials as 'The Kaiser' found these showmen up against a situation with which they were unable to cope, or else which cost them heavily before they were able to meet it.

"Had 'Vacuum Pan' ever been an exhibitor he would have known what it is to popularize a star until the latter becomes a genuine box office asset in his community—only to find the rentals of the pictures in which this star appears boosted sky-high. Or else he might have found that this star's popularity had waned overnight.

"Universal has produced a greater variety of subjects than any other film organization in the industry—but it has religiously kept away from high-priced stars. Foreseeing the transition that is now taking place we refused to adopt a policy which, in the long run, would profit none save the star.

"The coming fall season will see the market flooded with the most wonderful special productions the industry has yet known. Practically every film producing organization is now at work on one or more. There is every possibility that the overproduction of specials will force down the rental prices of all except the very cream, but the exhibitor who is tied up with a star or a program will be unable to avail himself of the box office opportunities in these specials, unless he first shelves the pictures for which he unwisely contracted a long time ago.

"The one absolutely safe rule for the exhibitor to follow, if he wants to play safe is that of building up prestige for his theater, and of 'Looking Before Booking.'"

Three Nashville Theaters Open Sunday

Mayor Still Obstinate, But Does Not Molest Patriotic Sabbath Shows—No Fine for Wassman.

WHILE Mayor William A. Gupton still obstinately persists in opposing the various petitions and requests to permit the moving picture houses of Nashville to open on Sundays, local managers nevertheless showed pictures in Nashville on Sunday, June 9. Three of the largest uptown houses, the Knickerbocker, Fifth Avenue, and Strand, opened their doors from 2 to 10 p. m., and, although not permitted to charge admission, a plan to furnish amusement and at the same time assist the Government was perfected by charging one thrift stamp admission. Each patron bought a thrift stamp at the box office, and, of course, was admitted free, being allowed to keep the thrift stamp.

While the managers realized no profits whatsoever the moral effect of running the houses on Sunday is expected to create a still further call for Sunday amusement on the part of the Nashville public. In fact, employees gave their services free, and the managers were under no expense in running the films.

The people are actually demanding pictures. As an evidence of the popularity of the Sunday opening over $1,000 in thrift stamps were sold at the Sunday shows, with only three houses running, meaning that 4,000 people attended the performances.

Expressions of commendation were heard on all sides over the plan, both as a method of furnishing entertainment and as a means of aiding the thrift stamp campaign.

In view of the extreme popularity of the Sunday thrift shows it is probable that the policy will be followed each Sunday even though the managers are the losers. Toney Sudekum, William Wassman, and Carson Bradford were the managers who patriotically tendered the use of their respective houses.

The case of William Wassman, manager of the Knickerbocker theater, Nashville, arrested for Sunday opening, has been dismissed with no fine assessed in City Court. Mr. Wassman opened the Knickerbocker several weeks ago in Nashville, charging no admission, but inviting patrons to contribute anything they desired. He was charged with violation of the Sunday opening laws, but the case was thrown out of court.

Forbids Indianapolis to Tax Operators

Circuit Court Says City Lacks Authority to Make Them or Actors or Stage Hands Pay License Fee.

IN a decision handed down Tuesday, June 4, Judge Louis B. Ewbank, of the Marion County Circuit Court, Indianapolis, held null and void the provisions of Section 748 of the General Municipal Code of 1917, which requires operators of motion picture machines to pay a license fee of $5.

The case has been pending since the first part of last December, when the city authorities attempted to force all of the operators in the city to pay a license. When it became known that the police were to arrest those who failed, Robert J. Gavin, a local operator, surrendered himself and asked that his case be made a test case.

When Gavin was tried in the City Court, Judge James E. Deery ruled that the section of the ordinance was constitutional and fined Gavin $1 and costs for failing to obtain a license. The local operators' union then appealed the case to the Circuit Court.

"There is as much implied power to require each stage hand who works in a theater or each actor who appears in any play to pay a license fee of $5 as there is to require such payment by each operator of a moving picture machine," said Judge Ewbank, "which amounts to saying that there is no statutory authority for the imposition of such a license tax on either the stage hand, actor or moving picture machine operator.

"The power of the city to enact this ordinance is not measured by what the council or this court may think ought to be the extent of its authority to license and tax occupations, but it is limited and defined by the terms of the statute conferring power to license and tax occupations."

Hoffman Outlines Future Activities

Following Recovery of His Health Film Man Will Be Open to Acquisition of Feature Pictures.

M. H. HOFFMAN, who has so long been identified with large interests in the motion picture industry, is preparing to enter a hospital to undergo a serious operation. At present he is confined to his home while the physicians are in consultation and endeavoring to further diagnose his malady. Before leaving his offices Mr. Hoffman made the following statement:

"I disposed of my interest in Foursquare Pictures and withdrew from that organization solely because of my health. Had I been well I should have bought, not sold. The arrangements provided for my purchasing the New York Exchange of Foursquare, which I will now own outright, but the active manager will be Hy Gainsborg.

"As purely a smaller part of my future operations is to be the exchange, which I shall conduct under the name of the M. H. Hoffman Exchange, I shall devote my time after the recovery of my health to larger motion picture operations.

"I shall be open to the acquiring of feature pictures—in conjunction with Mr. Gainsborg—but they must be strictly of the finest quality. Whether I shall start another organization or affiliate myself with one of the existing large companies will depend largely upon my decision on those offers now before me."

FRANCES MARION SIGNS YEAR'S CONTRACT.

Frances Marion, one of the gifted and successful scenarioists and photoplaywrights, has signed a contract to write for Artcraft and Paramount for a year.

During the past year Miss Marion has written almost exclusively for Mary Pickford and among her notable recent successes have been "Rebecca of Sunnybrook Farm," "Stella Maris," "Amarilly of Clothes-Line Alley," "M'liss" and "How Could You, Jean?" Her latest is an adaptation of the famous stage success, "Captain Kidd, Jr."

Miss Marion was formerly a newspaper woman.

Metro Rents Part of Biograph Studio

Producers Find Extra Space Necessary to Accommodate the Increasing Number of Players Joining Their Standard.

METRO has rented the top floor of the Biograph studio for the use of Metro and Screen Classics, Inc., stars and companies. This was found to be a necessary measure on account of the firm's many activities, which have expanded to such an extent that there is no longer room for them in the East and West coast studios, the capacities of which are crowded to the utmost and room had to be found for the stars now under contract.

Viola Dana will be one of the players to work in the "deepest Bronx" location, her new production. "Flower of the Dusk," a picturization of Myrtle Reed's famous novel, will be made there under the direction of John H. Collins. Emily Stevens will probably make "Kildare of Storm" there under the direction of Edwin Carewe. "Kildare of Storm" is a screen version of Eleanor Mercein Kelly's novel of the same name, published by the Century company. Whether Mme. Nazimova and Ethel Barrymore, in their forthcoming productions, will be at the Biograph or Metro's home studio at 3 West Sixty-first street is as yet undecided. David Thompson, assistant to Maxwell Karger, Metro's production manager, will take charge of Metro's "extension studio" at the Biograph, and will take his own working crew with him. Leander De Cordova will for the present take Mr. Thompson's place at the Metro studio.

Exterior locations for Mme. Nazimova's Screen Classics, Inc., production de luxe, "L'Occident," by Henry Kistemaecker, have already been chosen by Albert Capellani, who is handling the making of the production. Assisting him will be Henry Kolker, who is learning motion picture direction under Mr. Capellani's guidance.

Mme. Nazimova is at present superintending the creation of the fascinating costumes she will wear as Hassouna, the Bedouin girl, whose stormy fortunes form the basis of the story of "L'Occident." Charles Bryant will again be seen in the leading masculine role.

Ralph W. Ince, who has been specially engaged to direct Ethel Barrymore in "Our Mrs. McChesney," is completing his cast. Miss Barrymore is returning from a season of successes on the speaking stage to further screen triumphs.

"To Hell With the Kaiser," the Screen Classics, Inc., multiple reel patriotic feature directed by George Irving, with Lawrence Grant and Olive Tell in the leading roles, is practically ready for release.

Edith Storey, who has returned from Metro's Western studio at Hollywood, Cal., choosing her costumes and aiding her director, Herbert Blache, in choosing her cast for the Lois Zellner screen romance that has been written for her.

May Allison will soon finish work in "A Successful Adventure," an original story by June Mathis, which Harry Franklin is directing.

Francis X. Bushman and Beverly Bayne are deep in the preparation of "Both Members," the original story by Luther A. Reed, which Charles J. Brabin is directing.

Viola Dana begins work at once at the Biograph studio on "Flower of the Dusk," the Myrtle Reed novel, which has been adapted for the screen by John H. Collins, who will direct the production. Heart interest is the keynote of this story, in which Miss Dana will have the dual role of mother and daughter.

Emmy Wehlen is enjoying a brief vacation until Miss Allison's picture, "A Successful Adventure," is completed, as her next feature photodrama will be directed by Harry L. Franklin.

On the West coast, Metro stars and companies are equally active. Harold Lockwood is preparing "A King in Khaki," under the direction of Fred J. Balshofer, who adapted Henry Kitchell Webster's novel of the same name for the screen. Bert Lytell has begun the production of "Boston's Blackie's Little Pal," from the story by Jack Boyle in the Red Book magazine. E. Mason Hopper is directing this attractive feature. Mr. Lytell has completed work on "No Man's Land,' a screen adaptation by himself and A. S. Le Vino of the novel by Louis Joseph Vance, under the direction of Mr. Hopper.

WORLD WILL RELEASE "INSIDE THE LINES."

"Inside the Lines," the famous screen version of the play of the same title with Lewis Stone starred, will be distributed by World Pictures, the release date set for the near future. This announcement is made in order to settle who will distribute this picture. It has come to the attention of World officials that several persons are claiming they have the rights of distribution of this unusual feature.

Fineman Gets Ready to "Treat 'Em Rough"

BERNIE FINEMAN has enlisted with the Tanks, and is now learning to "treat 'em rough" at Gettysburg. The "Filmites" in the Tank Service, including Herb Howe and Joe Reddy, welcomed Bernie. Fineman resigned from Famous Players-Lasky Corporation some three months ago to conduct a special advertising campaign for the government, more specifically the Ordnance Department.

The problem which confronted him was the securing of negro labor for the Air Nitrates Corporation, at Muscle Shoals, Ala. His display advertising campaign throughout the state, and the daily paper issued from Muscle Shoals did the work so well that the surrounding cities and states insisted that his efforts be confined to the immediate locality since the entire population commenced to migrate toward Muscle Shoals.

Bernard P. Fineman.

Incidentally Bernie had two moving picture theaters built and installed at the plant, for the white and colored employees respectively, and after providing good amusement advertised it so successfully as one of the advantages of dwelling at Muscle Shoals that the officials in other localities singled out this attraction for the basis of attack. Fineman had to journey to Washington to explain his methods and receive the final sanction from the chief authority—and after planning and setting in motion a subsequent campaign, although his occupation exempted him from draft, he came to New York to enlist.

Mr. Fineman was formerly associate editor of Progress, Advance, the house organ of Famous Players, and expanded and greatly improved the scope of this publication.

Prior to this connection he was connected with the Fox publicity staff, had been advertising and publicity manager of Art Dramas, Inc., and sales manager for the Jackson Film Company.

Ralph Ince to Direct Ethel Barrymore

Will Make One Subject for Metro Pictures Prior to Inaugurating His Own Company.

METRO, by arrangement with Arthur Sawyer and Herbert Lubin, has engaged Ralph W. Ince to direct Ethel Barrymore in 'Our Mrs. McChesney," a picturization of the star's stage success of a season ago. The directing of "Our Mrs. McChesney" will be the only work undertaken by Mr. Ince before the inauguration of his own producing company for the preparation of feature films. He has been influenced in accepting the engagement by his admiration for the art of Miss Barrymore and his friendship for Richard A. Rowland, Metro's president.

Mr. Ince has recently finished the direction of Mme. Petrova in feature photodramas scheduled for early release, and of Lucile Lee Stewart in "The Eleventh Commandment," which he himself wrote. Among his recent pictures have been "Woman Eternal" for Pathe, "Today," with Florence Reed, and "The Argyle Case."

ALASKA HAS SIX MONTHS OF DAYLIGHT.

Dustin Farnum, star of Sherman Productions, has recently received a letter from a member of the Chamber of Commerce of Nome, Alaska, inviting him to locate his studio at that thriving northern metropolis. Among the virtues of that city, as recounted in the letter, is the fact that Mr. Farnum would have six months of sunshine, twenty-four hours to the day, which would afford continuous working capacity for the filming of his features. As a business man this appeals to Mr. Farnum, but as an actor this six months' continuous sunshine thing is appalling.

Jack Marks Opens Opera House

Is a 1,400-Seat House in Clarksburg, a Town of 11,000 Population and Cost $150,000.

ONE of the finest motion picture theaters in the South threw open its doors on Monday, June 10, when a special invitation performance was followed by the first public showing of Goldwyn's "Joan of Plattsburg," starring Mabel Normand, in Jack Marks's new $150,000 cinema palace, the Opera House, at Clarksburg, W. Va. The Opera House succeeds as the premier screen theater of Clarksburg the Orpheum, also built and owned by Mr. Marks.

Clarksburg, with 11,000 population, points with a show of pardonable pride to the Opera House. Its seating capacity is 1,400. 800 of which is on the main floor. Every seat in the house is 22 inches wide, insuring the maximum of comfort for patrons. The stage is 40 by 70 feet, big enough to accommodate any road attraction, no matter how pretentious. There are fourteen dressing rooms and one large chorus room, big enough for seventy-five members of a company.

Jack Marks.

The lobby is gorgeously wrought. It is finished in Italian marble, with a floor of black and white tile. The screen is of gold fibre, adjusted to a throw of 115 feet from two motor-driven Simplex machines installed in a concrete projection booth 14 feet square. All of the seats are leather upholstered and there is not a post in the house.

Music will be supplied by an orchestra and a large organ. The house is decorated throughout in ivory and pale green A pea green velour curtain covers the big asbestos drop.

The Opera House is the twenty-fourth amusement place Mr. Marks has either built or owned or both. He began in the show business at Anderson, Ind., with a house seating 198. From that time success followed success. His Orpheum at Clarksburg has shown more than 700 pictures to satisfied audiences.

George Larkin, Hurt, Is Recovering

Star of Diando-Pathe Serial Injures an Artery in His Leg While Putting Over a Stunt.

GEORGE LARKIN, now working on "Wolf Face," a Diando-Pathe serial, has been laid up for a few days following an injury to an artery of his leg. The accident came while putting over one of his death-defying stunts that provide thrills and make a serial curl hair in a dozen or more exciting parts. Larkin has been through many tight squeaks in his film experience, and a slight bruise, so long as no bones are broken, is no great matter to him. That is why he failed to take the proper care of what he supposed was of no great importance when, after a big scene, he noticed a pain in his leg. A week or so later it began to swell, and a doctor informed him that an artery had been injured, and clots of blood had formed in the tissues. It was necessary to operate to remove the local irritation. This demanded a trip to the hospital and a stay of several days in bed. He is doing well at this writing, and, unless complications set in, will be at work again by the time it is in print.

Mr. Larkin has startled many by his stunts, especially for serial pictures, among them the notable "Grant, the Hotel Reporter" series made by Kalem a few years ago. He is a young man who doesn't hesitate to take a Steve Brodie in the line of his profession. He gets away with ticklish jobs by his physical ability to handle himself. An athlete, he is always in the pink of condition mentally and physically, otherwise he would have to take a less exacting job.

Pathe to Issue Official War Review

Will Be Released Weekly and Contain the Real History of the War on All Fronts.

ALMOST important announcement is that coming this week from the Committee on Public Information and carrying the news that Pathe Exchange, Inc., has been selected as the distributor of the Allies' Official War Review, presented by the Committee on Public Information.

A letter from Charles S. Hart, director of the division of films, reads:

"Editor Moving Picture World.

"Dear Sir—This letter is officially to announce to you that the distribution of the 'Allies' Official War Review,' issued weekly, presented by the Committee on Public Information through this division, has been awarded to Pathe Exchange, Inc.

"The award was made on a competitive basis, the greater percentage of money taken in returns by this division to be used by it for the production and distribution of film information, a vitally essential factor in helping to win the war.

"The rental prices charged to exhibitors will be approved by the director of the Division of Films. Such co-operation between this committee and Pathe will insure a charge that is in every way a reasonable one.

"This information presents the mathematically certain conclusion that there can be no commercialism in the handling of the 'Allies' Official War Review,' and gives assurance to exhibitors who are showing these patriotic films.

"CHARLES S. HART,
"Director Division of Films."

The first release of the Allies' Official War Review will be on June 24. It will contain exclusive pictures of the American, British, French and Italian fronts and the war activities of all allied nations. It will be handled by Pathe as a feature of tremendous importance, coming as it does with the official stamp of the allied governments.

Up-to-the-minute, exclusive, official and pictorial, it combines every element demanded by the public and every element necessary to the important work of presenting to the people of the civilized world the real history of the war as the great events are chronicled. It has the appeal of patriotism to every one who sees it and to every exhibitor who plays it.

The Allies' Official War Review is the first of its kind ever issued and should be a star feature on every picture program in the United States and allied countries.

Fox to Organize East for War Work

Named by New War Service Association As Vice-Chairman for Territory from Atlantic to Mississippi.

AT the first meeting of the executive committee of the Motion Picture War Service Association in Los Angeles, William Fox was unanimously selected vice-chairman to be in charge of all work connected with the organization east of the Mississippi River. The motion was made by Jesse L. Lasky.

The following telegram in reply was read to the members by J. Gordon Edwards, a member of the board of directors of the Motion Picture War Service Association:

"I have your wire relative to the organization named Motion Picture War Service Association, formed in Los Angeles. I think it an excellent idea to mobilize our industry for all war charities and other efforts to win the war. I give my full support to any such worthy movement, and will appreciate further details so as to enable me to give it vigorous attention. During the recent American Red Cross Drive, in which I served as captain of Allied Theatrical and Motion Picture team, our industry raised more than $1,000,000, showing plainly that the stage and motion picture are an essential in the winning of the war. Congratulations on the fine spirit of our associates in Los Angeles.

"WILLIAM FOX."

L. H. KEENE, LOEW MANAGER, AT CAMP MEADE.

Lionel H. Keene, for some time manager of Loew's Bijou theater at Birmingham, Ala., has been called to the colors and is now with a machine gun company of the 313th Infantry at Camp Meade, Md. Fred G. Weis of New York succeeds him in the management of the Bijou. Mr. Keene was an enthusiastic motion picture man and through his efforts the Bijou was one of Birmingham's most popular picture houses. Three weeks prior to being called in the draft Mr. Keene was married to a well-known Southern girl.

Feature Comedies, Advises Manufacturer

Charles H. Christie, on Business Trip in East, Declares Exhibitors Overlook an Important Item in Business Getting.

AN interesting visitor to the Moving Picture World offices during the present week was Charles H. Christie, treasurer of the Christie Film Company, Los Angeles. The object of Mr. Christie's trip East is to visit the independent exchanges which are handling Christie comedies and to take steps to push this brand. He calls particular attention to the attractive stills issued by his company, and contends that the average theater does not play up comedies sufficiently in its program, lobby displays or advertising, and he reports considerable success in inducing exhibitors to give more attention to this feature.

Charles H. Christie.

Mr. Christie is enthusiastic over the business being done by Christie comedies. He reports that it is continually increasing, calling attention to the fact that a number of the most prominent houses in the country, including the Rivoli in New York, are presenting their productions.

In August the Christies will issue their one hundredth comedy, the pictures having been issued weekly without interruption of service. He attributes the success of this brand to a large extent to the fact that they present clean comedy without slapstick based on amusing situations and complications that could really happen to real people, and that their players are attractive human beings, mostly young people good to look at. Further, on account of the large number of their players they are able to vary the casts so as to provide motion picture audiences with variety and not to tire them with the same stars every week.

Mr. Christie on this trip has visited Boston and Philadelphia in addition to New York, and expects to return to Los Angeles about July 1, visiting a number of exchange centers in the meantime, including Pittsburgh, Cleveland, Atlanta, and Oklahoma City.

Williams Has Animated Filing List

Metro's West Coast Casting Director Is Forming Library of Collected "Bits" of Company's Players.

WHAT he believes to be the only film album of players in existence is the proud possession of Horace Williams, casting director at Metro's west coast studios in Hollywood. Mr. Williams, who before he entered the motion picture industry was a practicing attorney, is a stickler for efficiency, and his present position also requires an elaborate filing system as an aid to his memory in cataloguing the great number of screen players according to their specialties and qualifications.

Mr. Williams some time ago hit upon the innovation of making use of the various odds and ends of film that invariably are left over after a big production has been cut, titled and assembled in its final form. So the cutting room turns over to him leftover pieces of scenes that fail to get into the completed picture. These invariably contain acting "bits," by supporting players as well as some of the work of the star.

Thus far Mr. Williams has collected nearly 200 strips of film, ranging in length from 15 to 70 feet, showing actors and actresses in action. When his collection has progressed further the Metro casting director intends to classify the players into 1,000-foot reels. He will have a reel of "heavies"; one of character men; one of character women; one of ingenues, and so on, for instant reference in the projecting room.

Courtenay Foote

SOME years ago when the screen was young, a conspicuous figure in the silent drama was Courtenay Foote, then one of the first of prominent stage players to forsake the footlights for the camera. His work in Vitagraph productions, notably "The Reincarnation of Karma," and the Dickens stories was replete with dramatic strength, polish and natural charm. Later he joined the Majestic forces acting under the direction of D. W. Griffith in "Home, Sweet Home" and other of the master's productions, followed by what is considered his finest achievement — the young monk in Lois Weber's "Hypocrites."

Courtenay Foote.

Now he is appearing as leading man to Lina Cavalieri in the Paramount production of "Love's Conquest," founded on Victorien Sardou's "Gismonda," the play made famous by Sarah Bernhardt, released June 2. Mr. Foote excels in roles like Almerio in the Sardou drama, for all pictorial quality of his acting is given ample scope, besides allowing full sway to the deeper, stronger passions of human nature.

Yet by no means is he confined to portrayals of this kind, his recent stage success as Terence O'Keefe in Oliver Morosco's production of "Upstairs and Down," a part he created at the Cort theater, attesting his versatility. Prior to that he spent a season with George Arliss in "Disraeli" and was a member of Charles Frohman's all-star revival of "Oliver Twist" in a cast which included Nat C. Goodwin, Constance Collier, Olive Wyndham, Marie Doro and Lyn Harding.

With two strong modes of expression to choose from, it is no wonder that Courtenay Foote never remains long with either. Both stage and screen claim him.

WILLIAM FOX WILL DISMISS PRO-GERMANS.

In line with his energetic patriotism as shown in his successful campaigns for the Jewish War Relief Fund, the Knights of Columbus, and the Red Cross, William Fox, at the close of the fourth annual convention last week at the Hotel Biltmore of the Fox Film Corporations exchange managers and executives, took steps toward the discharge from the Fox organization of any employee who is not 100 per cent. American.

Mr. Fox called on all the branch managers present to submit confidential reports as to anybody whom they even suspected of not being true Americans. These reports, Mr. Fox announced, would be thoroughly investigated, and if any employee in the Fox forces should be found to be even slightly pro-German he would be dismissed.

KOLKER BECOMES PUPIL OF CAPELLANI.

Henry Kolker, one of America's prominent actors, has decided to add to his attainments by becoming a director. He will learn every angle under the best possible auspices, as assistant to Albert Capellani, at the Metro studio. Mr. Kolker will be associated with Mr. Capellani in the production of Mme. Nazimova's "L'Occident," a screen version of the play by Henri Kistemaecker.

Mr. Kolker has already begun his work by interviewing players for the production. His own experience on both screen and stage has given him intimate knowledge of the abilities of large numbers of players. He will assist Mr. Capellani in various technical matters connected with the production, at the same time placing himself in the mental attitude of an eager pupil. J. J. Dunne, who has been assisting Mr. Capellani in previous productions, will remain.

Dorothy Dalton Has Her Picture Taken

New York Photographer Finds Out That the Thomas H. Ince Star Knows How to Pose.

LIFT your chin a little more—that's it—now smile and show your dimples—just what I want—you've posed for pictures before, Miss Dalton." Even a photographer must have his joke—when in good humor. And this particular knight of the camera was in the best of spirits. Dorothy Dalton is a subject to inspire the artistic skill of any photographer, and negatives were being taken at the rate of eighteen an hour, without the exhibition of the slightest bit of temperament on the part of the Ince star. No wonder the head operator smiled, while his subject was arranging her hair in the pier glass, and remarked facetiously:

"Your conception of the part of a young lady having her picture taken is perfect, Miss Dalton. You put so much heart interest in it and so much natural charm."

Dorothy Dalton.

"That's because I know my business, perhaps," replied the heroine of "Love Me," bringing the famous dimples into play again.

Dorothy Dalton arrived in New York from Los Angeles on June 6 for a brief vacation and is having a strenuous time of it. First and foremost there are costumes to be selected for her next photoplay. It was written by H. H. Van Loan, and Miss Dalton's part demands a number of very-much-out-of-the-ordinary gowns.

"I can't tell you anything about the picture just now," the star explained. "It hasn't been named yet, but I like my part immensely and Mr. Van Loan has done something quite different."

"You seem to enjoy posing for pictures, Miss Dalton."

"I might if I were not so tired. It's not difficult for a movie actress, of course, but I think it very unkind of Charles Moyer, of the Paramount Company, to insist upon a new set of 'still' when I have so many other things to do. Sorry you had to come to the studio, but really, I'm never in my rooms at the Ritz except to sleep."

"Your vacation hasn't been all work, I trust?"

"Oh, no, I've spent my evenings seeing the shows and the restaurants, but it's all very tiring."

The next moment Miss Dalton was taking her thirty-third pose with the same show of interest and adaptability as before and the head operator was again directing her with the air of a man who enjoyed his task.

Select Managers Hold First Conference

Take Part in Two-Day Convention in New York and Discuss Coming Winter's Campaign.

THE first conference of managers of branch offices of the Select Pictures Corporation was held June 12 and 13, according to schedule, at the company's headquarters in New York. Meetings were held in the office of President Lewis J. Selznick. The sessions were conducted by General Manager Arthur S. Kane. Treasurer Morris Kohn was present at all meetings.

The branch executives in attendance on the conference were: Max Milder, Philadelphia; Charles R. Rogers, Boston; Sherman S. Webster, Buffalo; Leo F. Levison, Pittsburgh; T. O. Tuttle, Atlanta; Henry Siegel, of New York; Lester W. Adler, office manager of the New York exchange, and J. S. Woody field manager.

Representing the home office were: John R. Rotchford, assistant general manager, and George Sharrard, correspondent.

Many topics affecting sale and distribution of Select Pictures were brought up for discussion in response to calls for suggestions. Naturally the one topic in which all were most deeply concerned was the fall and winter campaign of 1918-19. Plans for the future were gone over from every angle, and by the time the conferences ended a complete understanding had been arrived at as to policies to be pursued in the coming months.

There was much enthusiasm over details of forthcoming series imparted to the managers. Aside from matters of distribution and sale proper the conference discussed in detail the accessories and advertising put out by Select. It was deemed advisable to continue the quality in Select paper and advertising.

Socially the men from the territory enjoyed their visit to New York. Aside from many luncheon and dinner parties the social side of the meeting took form in an evening's entertainment, offered Wednesday by the home office. This consisted of a dinner at the Astor, followed by a theater party, the choice falling upon Raymond Hitchcock's new revue, "Hitchy-Koo." After the theater all hands repaired to the Century Roof, and finished up the evening in fine style, watching the Century revue and partaking of a light supper.

Fourteen Sherry Exchanges Are Open

Four More Shortly Will Be Ready for Distribution of Keeney and De Luxe Pictures.

ALTHOUGH it was only about a month ago that William L. Sherry announced his intention to form an independent distributing organization, exchanges are already open and ready for business in fourteen cities—New York, Chicago, Kansas City, Boston, Minneapolis, Cleveland, Detroit, Philadelphia, Pittsburgh, Cincinnati, Los Angeles, San Francisco, Seattle and Denver. Within the next week or so exchanges of the Sherry Service will also be opened in Buffalo, St. Louis, Atlanta and Dallas, eighteen cities in all. Mr. Sherry is also arranging for distributing points in Canada. William Alexander, who represented the William Fox Film Corporation abroad for two years, will be general manager of the Sherry exchange in Los Angeles, San Francisco and Seattle, with assistants in charge of the individual offices. B. F. Lyon, now temporary manager of the Cleveland office, will be the Pittsburgh representative, and Walter R. Liebman will have charge of Cleveland. A. L. Widner will probably manage the Kansas City office.

N. J. Sennott, Mr. Sherry's general manager, has returned from a tour which took him as far west as Kansas City. He has been opening up exchanges. Mr. Sennott reports that he found exhibitors as a rule in an optimistic mood, hungry for good productions and willing to pay for them.

"A concrete evidence that the exhibitor has faith in the future of the moving picture business is found in the fact that so many new 'movie' theaters are going up, and good ones, too," says Mr. Sennott. "The exhibitors are very anxious to get better pictures."

"Despite the fact that the hot weather is upon us," says Mr. Sherry, "orders are coming in rapidly for the first of my reelases, 'A Romance of the Underworld,' the initial Frank A. Keeney production. I have also concrete evidence that there will be a very wide sale for the first of the pictures Doris Kenyon is producing as the head of her own company, 'The Street of Seven Stars,' by Mary Roberts Rinehart. This picture has the advantage of having been published in the Saturday Evening Post in serial story form and also in a book of which more than 250,000 copies have been already sold.

"I am very glad to be affiliated with men like Frank A. Keeney and Theodore C. Deitrich, president of Miss Kenyon's company, De Luxe Pictures, Inc., because I know that as producers they are satisfied with nothing except the best."

The New York exchange of the Sherry Service, which is in charge of John S. Clark, formerly manager of the Famous Players-Lasky exchange in New York City, has been busy within the last week or so and has been showing remarkable results. The exchange is on the twelfth floor of the Godfrey Building, Seventh avenue and Forty-ninth street, where Mr. Sherry's general offices are also.

MACBRIDE TO BE A FOX EXECUTIVE.

James E. MacBride, president of the New York Municipal Civil Service Commission, has tendered his resignation to Mayor John F. Hylan, to take effect before July 1. Mr. MacBride is to take an executive position with the Fox Film Corporation.

Mr. MacBride, who formerly was a newspaper man, was in charge of the publicity of the Business Men's League, which conducted Mr. Hylan's campaign for Mayor.

Rambles 'Round Filmtown

With WALTER K. HILL.

IN A COMPETITION conducted in the New Orleans newspapers for the four most beautiful girls in Louisiana, Suelain Dudet and Marjel Warfield, of the Diamond Comedy Company, scored victoriously. A jury of artists, headed by Ellsworth Woodward, noted southern painter, made the award. The object of the contest was to secure four typical southern beauties whose pictures might be blended into a composite head for a Victory poster intended to help Uncle Sam "get over the top" with his War Savings Stamps drive.

When the four portraits of the winners were published in the New Orleans Item of recent date, and requests for their identity were printed, it turned out that two of the four winning girls were members of the Diamond Film Company of New Orleans, which makes the Diamond comedies distributed through General Film Company.

These two were Suelain Dudet and Marjel Warfield. Friends had sent in their portraits anonymously. That the Diamond girls were represented as half of the winning quartet is considered a great honor, since scores of the most beautiful women in Louisiana had been considered by the committee.

Of the Warfield portrait the committee said it indicated "great physical reserve and calmness of disposition, suggesting the 'Spirit of Venice' type." Of the Dudet portrait the committee said: "It represents an American type of an eager nervous disposition and suggests aspiration."

—w s s—

Alone in His Desire.

Clyde E. Elliott, managing director of the Post Film Corporation, who headed the expedition around the world taking the pictures for the travel series now released by Pathe, was terribly embarrassed while in Calcutta because one of the native princes desired to present him with a small elephant.

—w s s—

Vacation camps for publicists might be appropriately located at Bullville, N. Y., and Bulltown, Va.

—w s s—

Osculation Item.

Capt. Richard Pearson Hobson declares that Mary Pickford was a hit with his children, but that Bill Hart was his wife's particular favorite. He was presented at the Lasky studio with photographs of both the Artcraft stars to send to his family.

—w s s—

Maurice F. Barr, former manager of the Strand theater, New Orleans, is now in the service. He was drafted on May 28, and is now in Company K, 156th Infantry, Camp Beauregard, La.

D. L. Cornelius has assumed Mr. Barr's duties in connection with the publicity of the Saenger Amusement Co., which he has been handling for several months.

—w s s—

Dry Texas Knows How, but Can't.

Dallas reviewers liked the Select "De Luxe Annie" mighty well, but one of them picked just a little flaw. He said once in a while a really good picture came along, and "Annie" was that kind; that the photography was excellent, the setting superb; the acting all that could be asked, and that it might have been a compliment to Norma Talmadge that she did it, because she might not have known—and anyway it was a lost art in Texas—but she mixed a highball with sugar.

Anything to Help Sell Films.

One of the artists in the cast of "Sic 'Em Towser," the Harold Lloyd comedy released last week, has enriched the Rolin studio by offsprings five in number. The happy mother is the "dorg" that appears with Lloyd in the comedy.

—w s s—

His Name, Rank and Address.

Paymaster Wells Hawks, U. S. N. R. F.
Bureau of Navigation
Navy Department Washington, D. C.

We give this as a guide to publicists who want to locate a chap who has brought honor to his calling after years in the service of theatrical managers and motion picture magnates.

—w s s—

Betty Blythely Answered.

Betty Blythe has a new Grand piano. Somebody asked her whose it was, meaning, of course, what make. Miss Betty told them in no uncertain terms that it was her's, all bought and paid for.

—w s s—

You can't convince Louise Huff that New York isn't the greatest place in the world to live in. After having been in Hollywood for fifteen months she arrived in the city of "thighs and beers," took a trip in a taxicab and declared that it truly was a wonderful place. Now she says she even hates to leave it just to cross over to Fort Lee, where she is busily engaged making scenes for a World Picture.

Page One of the "Native Sons."

—w s s —

Dorothy Dalton, the popular Thomas H. Ince star, arrived in New York last week for a brief stay in the eastern metropolis, it being the first time in many months she has been in the east. Miss Dalton's sojourn in New York will combine business with pleasure, for she is taking advantage of the period of inaction between pictures to take a much-needed vacation, following her arduous work in "The Kaiser's Shadow" for Paramount release, and to purchase new gowns for the picture to follow, which requires the display of elaborate costumes.

From Shadow to Substance.

—w s s—

To his various other accomplishments Bert Lytell, the young Metro star, has added wireless telegraphy. Bert spent the greater part of the mornings of two successive weeks delving into the mysteries of senders, coils, antennae and the Morse code so as to be letter-perfect in a scene in "No Man's Land," his newest Metro production, in which he has to send a wireless call to the Navy for help.

Quick Study—Just Like That!

—w s s—

Edna Goodrich has had a period of several months rest, spent at Palm Beach and her newly completed country home at Mamaroneck, near New York. She is entering the production of "The Gadabout" with special energy and fitness.—Mutual Publicity.

Reaction Setting In?

—w s s—

Evelyn Greeley, the World Picture star, has adopted three Belgian soldiers and will provide them with every comfort enjoyed by the American soldiers. They are among the 320 survivors of an army of 2800 who were sent to the Russian lines and recently traveled across America enroute back to Belgium.—Publicity.

317 Still Remain Motherless.

Silent Actor Speaks Up.

"Naturally enough," remarked Wm. S. Hart, the Artcraft star, in a recent discussion of his new picture, "Shark Munroe," "I'm wondering just what the people will say about me as a 'sea dog.' I've done so many purely western characterizations that they have become virtually a part of myself; the sea is a new element.

"I've cantered over hill and hollow, ridden through chaparral and mesquite, shot up cow towns and held up stagecoaches. I've rescued beautiful young women from the hands of frontier villains and I've wrecked gambling dens and desert drink emporiums—but not until I played Shark have I braved the liquid element in its native haunts."

—w s s—

Worrying Along Without Bert.

John C. Shields received a letter yesterday from Bert Gillespie announcing his withdrawal from the film world for the time. Bert is with the Foley & Burns Carnival Co., which is touring the west. Mr. Shields was in California about a year ago and made a trip to the city where Bert was working with a "movie" company. The letter states the engagement with the carnival company is only temporary, indicating Bert will be back with the "movies" next fall.—Houghton-Calumet (Mich.) Gazette.

—w s s—

Getting the Fever Very Young.

Baby Mary Jane Irving is in an all-star cast now, so she figures—and rightly—that she is a star herself. Mary Jane and Ben Alexander are together in the screen production of Thomas Dixon's novel, "The One Woman," now being filmed at the Brunton studios.

After a consultation with Ben, and with her mother, and Reginald Barker, her director, Mary Jane begged from one of the stage hands the tin star from his plug of chewing tobacco. Then she proceeded to stick it upon the door of her dressing room, just under the name card.

"Now," she said, "Everybody'll know I'm a star!"

—w s s—

Frustrating the Firing Squad.

World Pictures has taken out a group insurance policy on all World employees, this being the first time that a motion picture company has ever done this. This is another World efficiency step as the World believes that skilled, loyal employee are much more efficient than frequent newcomers, and the possession of this insurance policy will tend to keep World employees from drifting away for slight reasons.

—w s s—

Soon after Mrs. Wilson arrived in the theater, she asked that Miss Normand be brought to her box, and the dainty star hurried out to open her ten-minute chat with the President's wife. Among other things, Mrs. Wilson said to Miss Normand:

"I have always loved you in motion pictures. You have whiled away many a dull hour for me, and now I love the real Mabel Normand even more."—Goldwyn Publicity.

Well! What Do You Think of That?

—w s s—

Betty Blythe admires Noah more than any ordinary Biblical character. Asked the reason for this choice Miss Blythe said:

"I admire Noah because he didn't sit down and wait for his ship to come in. Not a bit of it. He just up and started something on his own account."

The Original Self-Starter.

—w s s—

Bluebird Announces "After the War" Feature.—Motion Picture News Headline.

Decidedly a pre-release.

—w s s—

We should like to corral for Rambles all the "smiles" prohibition threatens to obliterate.

The Waiting World Shall Know.

Earle Mitchell has some ideas of his own as regards proper personal publicity and respectfully submits the following.

"I am the Earle Mitchell whose short stories and sketches occasionally appear in the magazines. I am the author of 'The Bookmaker's Shoes,' the $1,000.00 prize sketch which Smart Set published a few years ago. I wrote 'The End of the Tour,' which was Lionel Barrymore's most successful picture. I am also drawing royalty on a few vaudeville sketches.

"But my greatest claim to distinction is the fact that I am the only living pseudo-scribbler who has never attempted to write a play for the legitimate stage.

"This literary negligence on my part is doubly unusual in view of the fact that I am also the Earle Mitchell who has created comedy parts in 'Over the Phone,' 'Under Cover,' 'Believe Me, Xantippe,' 'Rosedale' and many other recent Broadway productions.

"But there, I have spilled the beans! I had meant to impress you as one of those rare, gifted and brainy entities called an Author, and I have tipped off the fact that I am only a common or garden actor who, when he can muster the energy, augments his income by hammering a rickety Blick."

—W S S—

Last But Not Least.

"A great deal of the success of this brand is due to the brains of the organization behind it. Louis Burstein is president and general manager; Nat H. Spitzer, vice-president and sales manager; L. L. Hiller, treasurer, and Ed. Rosenbaum, Jr., publicity director."—King Bee Publicity.

—W S S—

A rattlesnake hunt was staged the other day at Metro's west coast studios. The reptile failed to answer to the name of Priscilla. Priscilla, as it had been titled, escaped from her wooden cage without shaking a single rattle, and for two days thereafter stars, principals and "extras" were in a state of nervous apprehension. But when fourty-eight hours had passed without a sign of Priscilla's return, everybody concluded the rattler had heard about the Sinn Fein movement.

Priscilla was a genuine rattlesnake, but had been denatured. Removal of her poison ducts was out of deference to the company producing the forthcoming Metro production, "As the Sun Went Down," by George D. Baker, starring Edith Storey. Priscilla had to bite Harry S. Northrup, and had done said biting just a few hours before she vanished from the Metro lot.

Probably Died (See Main Title).

—W S S—

"Eight Bells" has been picturized in five reels by World Pictures. The comedy has been seen by millions having toured the United States for fifteen years. John Byrne, the eldest of the famous Byrne brothers, directed the filming of the picture. It was originally made in eight reels.

—W S S—

Concerning A Certain Party.

A get-together meeting not on the Paramount district convention schedule was held by some of the boys after the close of the New York City meeting. Arthur Whyte, L. A. Rogers, Jim McConville, Harry Asher, Henry Scully, Johnny Clark, Edgar Moss and H. H. Buxbaum repaired to the Astor grill for refreshments. Then the fun began, but our Underground Secret Service operatives were unable to learn any of the details of what followed. We do know that these "sales hounds" of the East had a grand time.

—Paramount Pep.

—W S S—

One Feature To Be Avoided.

Director Lawrence Windom has just finished "The Appearance of Evil" starring June Elvidge, with Frank Mayo in the lead.

Rambles 'Round Filmtown

Passing Time On Quiet Sector.

A scenario called "Heart of the Soul," written in the trenches in France in pen and pencil on such scraps of paper as the writer could secure, has just been purchased by World Pictures. The virile soul of the story gripped and held despite its bad physical condition. The author is Lieut. Howard Irving Young.

—Publicity.

—W S S—

In And Out of Focus.

The Nicholas Power Company recently sold a 6 B Cameragraph to an exhibitor out in Montana. The man gave no details; and as the road was muddy, the N. P. people wired him asking for voltage and frequency.

The answer came back: "110 Volts and 5 reels per night for six nights."

This really ought to go in the projectionists' column.

—W S S—

Alice Terry was born in Nashville, Tenn., and says that the best negro story she ever heard was told by a negro mammy who still acts as cook for Miss Alice.

Mandy said to Rastus: "You all reminds me of dem flying machines."

Then Rastus asked why and Mandy replied: "'Cause you ain't no good on earth."

—W S S—

Sun Sets on Superstition.

E. Mason Hopper has so little regard for a popular superstition that he started work on the Metro productions, "As the Sun Went Down," on a Friday, and the first scene he "shot" was Number Thirteen. He directed the final scene, Number 213, also on a Friday, the last day of May, the numerals of which when reversed are thirteen.

There were thirteen retakes in the course of filming the production at Metro's west coast studios, and in thirteen scenes requiring an ensemble, Hopper used thirteen "extras" in every case save one, when he used thirty-nine, which is three times thirteen.

—W S S—

Passed by the Censor.

At the closing session in the Hotel Biltmore of the fourth annual convention of the exchange managers of the Fox Film Corporation on last Friday, a surprise was sprung on the visiting managers when newsboys, specially hired for the occasion, rushed into the big room at the Biltmore, shouting:

"Extra! Extra! New York Invaded! Extra!"

After the first surprise at seeing newsboys in the Hotel Biltmore had worn off, the managers made a rush for the boys and quickly bought up all the papers they were carrying.

The papers proved to be a special edition of "The New York Echo," a newspaper issued by the publicity department of the Fox Film Corporation as a souvenir of the convention. The "Echo" in makeup and style followed the lines of metropolitan dailies and gave a full account of everything that had happened at the convention from the opening session to the close.

On the front page was a three-column cartoon of William Fox, president of the corporation, shooting at the Kaiser through a moving picture camera. Three shots were fired, one shell representing the Jewish War Relief Fund, another the Knights of Columbus campaign and the third the Red Cross campaign, in all of which Mr. Fox was very active.

Pencil sketches "by a staff artist," drawn during the convention and showing different persons in informal poses, were scattered through the publication, as were large and small cuts. On the back page were editorials, and several advertisements gave a realistic touch.

The Low-Down On Bennie's Haven.

Bennie Zeidman, having recovered from his recent incarceration in the Venice jail, as a result of a jolly little prank on the part of his friends; and also having overcome the dampened ardor resultant from his being dumped into the studio tank by his employer, Doug Fairbanks—has gone to house-keeping, or batching, with Harry Haven, of the Trade Review as his side-kick.

They rented a bungalow furnished on El Centro—back of the Lasky studio and moved in their personal belonging which consisted, aside from clothing, of two hundred and thirty-seven photos (autographed and otherwise) of beautiful young screen players; nine ash trays; two boxes of matches and two shaving kits.

They expect to entertain lavishly this summer, having a front porch and several chairs. They request that guests shall furnish their own food, as the cost of living is high. Also musical instruments. Bennie is thinking seriously of acquiring a bulldog, having a Buick runabout, which, with Bennie at the wheel, runs about a block and then starts to back up.

—Pete Schmid.

—W S S—

Knowing How To Take a Joke.

Neenah—When a local picture theater attempted to display a picture of the Kaiser for advertising an anti-German photodrama, a crowd assembled and hurled mud at the flaring likeness. The manager wasn't a bit peeved, and he joined the crowd in the patriotic demonstration. —Milwaukee (Wis.) News.

—W S S—

P. A. Parsons, advertising manager for Pathe, has returned from a fortnight's stay up in New York State, where he angled for the illusive trout. He annexed an elegant coat of tan.

—W S S—

Film Star Gets Short Sentance.

Montagu Love is starred in "To Him That Hath," the film version of the famous best selling novel written by Leroy Scott. Oscar Apfel is directing Mr. Love in this production. Scenes are being taken at Sing Sing.

—W S S—

Julia Faye, just now working at Morosco studio, and one of the prettiest and most "usable" of the young players at the Lasky plant in Hollywood, is busy collecting members for the Motion Picture Society for War Service these days.

Making a Serviceable Collection.

—W S S—

"War time economy properly consists of both saving and spending wisely. Two great institutions demand your war time patronage, both in value to you and in service to your country. They are: the newspaper and the motion picture." This is the message of James M. Sheldon, president of the Mutual Film Corporation to the motion picture industry.

Hear? Here! Here.

—W S S—

Travers Vale, who has directed many features for World Pictures has been named as a member of the advisory board, division of films, U. S. Government. The advisory board members will have much to do in directing the taking and distributing of the government's propaganda films.

—W S S—

Childs' and Automat Reissued—Retitled.

The two enterprising spirits of General Enterprises Inc., Arthur H. Sawyer and Herbert Lubin, have been observed recently dining at Delmonico's and the Biltmore on two successive days. The attitude of mystery assumed by the successful exploiters of motion pictures, when questioned regarding the impressive looking strangers with whom they were seen eating, tends to the belief that General Enterprises Inc. contemplates "starting something." Oh, yes, Ralph Ince was also present.—Bert Ennisism.

Symphonies in Easy Seats.

Wise man, this Aubrey M. Kennedy, who lately opened the Symphony theater at Broadway and Ninety-fifth street. He seems to have given to the residents of that section just what they want in entertainment—featuring the best orchestra, best conducted, we have ever heard in a theater devoted to motion pictures—and has given people, in the roomy and comfortable chairs, a place where they may at ease enjoy the pictures while they listen to an almost continuous orchestral treat.

Men and women of the upper west side eat well and their food serves nature's best purpose. They have fine fresh air to add to their healthful necessities and grow comfortable in size, proportionate to what the restrictions of war diet places upon their appetites. Manager Kennedy seems to have thought this out, and we believe that the pleasant places he has provided for upper west-siders to sit in will be an important factor in bringing audiences back to enjoy the show, the music and the easy chairs.

—w s s—

Ruminant Furnishes Own Interiors.

Bert Lennon, the Ince publicity expert, wanted to buy a goat recently. After much searching he located a genuine, old-fashioned billy—one of the kind that consumes tin cans and moving picture posters. Since acquiring the ruminant he has had difficulty in finding a place to keep it. He put it in one of the film waste rooms and it feasted on celluloid. Since then Lennon has been in deadly fear that the animal will eat some matches and suffer internal combustion.

—w s s—

Shine Business Is Shine.

The famous bootblack stand at the Lasky Coast plant is the popular gossip exchange of the stock company players, stars and others about the studio. It is good business for Lee, the dark-skinned gentleman who presides over the polish. At this writing Henry Woodward, Guy Oliver, J. Parks-Jones, and Assistant Director Sam Woods are all perched on the stand—and one is getting a shine. Douglas Fairbanks just left, while John Brown has arrived with Mr. Higgins of the scenic department. So it goes the whole day long between scenes or pictures. P. S.—Jas. Neill has just appeared on the scene. —Paramount Publicity.

—w s s—

Nothing is sacred to this fellow, Harold Lloyd, who abandoned clown make-up in his "Lonesome Luke" farces to play howling comedies straight.

Now he's going to take all the good old "melo-drammers" and just naturally josh 'em.

First on the program of this devilish plan comes "An Ozark Romance," in which Harold spots the moonshiners, reforms the countryside and marries the gal.

Others like it are on the way.—Pathe Publicity.

So Bad They Will Be Good?

—w s s—

Hal Hodes is again creating publicity for the Universal, "pinch hitting" since Nat Stronge turned his skilful attention to street-car advertising.

—w s s—

Illustrations carried by the trade papers, in conjunction with the announcements of "The Venus Model," indicate that Mabel Normand is returning to form.

—w s s —

Goldfish Turns Reviewer.—Motion Picture News Headline.

The projection room experts for trade papers will surely welcome this new addition to their ranks.

—w s s—

Paramount Pep is using "dashes" formed by "w s s" to serve as paragraph conclusions. Needless to say The Rambler likes the idea.

Rambles 'Round Filmtown

Tom Moore delights in telling stories illustrating the Irishman's penchant for "bulls." This is his newest.

Pat was on a sinking ship and was watching with interest the frantic passengers grabbing life preservers, putting them on and jumping overboard.

"Shure," said he, "if everybody is stealing, I'll take something valuable."

Immediatey he picked up a heavy iron shovel and jumped overboard with it.—Goldwyn Publicity.

Taking Tools to Dan McGinty.

—w s s—

Rex theater, Valley City, N. D., Has Woman in Charge of Projection.—Motion Picture News Headline.

Is she a projectionist, projectionette, projectionmiss, or just an operator?

—w s s—

The Fifth Industry inspired three headlines for one news page of the New York Telegram one night last week, to wit:

"Says She Has Opera Taste, He Has Movie Salary."

This caption was applied to a divorce case.

"Theda Bara Not in Court; Movie 'Fans' in Gloom."

Theda's chauffeur had run a man down.

"Runaway Girl Binds Self Like 'Movie' Actress."

Blaming the industry for a fool girl's prank.

Certainly the Empys Are Essential.

—w s s—

What with releases, re-releases, prereleases, reissues, re-reissues, and all that sort of thing, the Well Known and Fifth Industry is gradually creeping into complications.

—w s s—

Sam Palmer has abandoned the editorial blue pencil he previously operated for the Motion Picture News, and turned his talent to creating publicity in the Paramount-Artcraft offices where Pete Schmid is general superintendent.

—w s s—

Jerome Wilson, publicist for Aubrey Kennedy's Symphony theater, established a remarkable record in printed results of his work among daily newspapers. The Symphony was given a splendid showing on the opening, and whether the notices indicated that they were Wilsonian outgivings or the opinions of men who had been assigned to the job, they were all convincing and formed a symposium of good will that indicated clever work by the Symphony's publicity department.

FOR SALE

$5.00 for $4.17

25 cents starts you

W. S. S.

Here's a Ramble—Free for All.

Coney Island, trips down the Bay and up the Sound promise to be somewhat interfered with by the Hun menace.

Women and children will be no safer here, if the Hun has his way, than in other parts of the world where his vileness penetrates.

But the Interstate Park Commission has provided a delightful and safe haven for the sane pleasure seeker just across from Dyckman street on the Jersey shore.

The great drawback to the fullest popularity for Interstate Park is the fact that it is free. After having paid carfare by the smooth running red cars on upper Broadway, or in the speeding subway to Dyckman street station, there is a short and pleasant walk to the Hudson River, where five cents ferries the rambler across the wide stretch of water.

The approach may also be made from West Forty-second street. From Fort Lee, close along the shore, extends a pleasant path as far north as a point opposite Yonkers, where a ferry is in operation to bring the rambler within easy distance from Manhattan. It might be better to divide these reaches into two separate "hikes."

*

One may easily walk from Fort Lee to opposite Dyckman street (the Englewood ferry), traveling along the shore. A second "hike" would take the traveler from Englewood ferry-house to opposite Yonkers. Then there is an equally picturesque and rustic way along the top of the Palisades, linking up the same ferries.

At Englewood ferry "jitneys" will, for a dime, run passengers who do not want to climb to the top of the Palisades. Once there, rustic grandeur is close at hand, and upper New York spreads before the vision to show man's competitive purpose to try and outdo nature.

*

Right at Englewood ferry there is a wide sweep of "made" shore where thousands may disport themselves freely and democratically. Two recreation piers have been constructed where benches, tables and accommodations for luncheon parties are abundantly provided. There is plenty of room to dance on the "upper decks"—if you bring your own jews-harp.

There is a fine spread of sandy beach where bathers disport themselves. Up in the woods, handy to the shore, are bathhouse accommodations — with showers, mind you—all free and open to the public. Fires built among the rocks, with tables scattered under the trees along the shore, provide healthy occasion to satisfy the appetite that a few hours in the clean, fresh, invigorating pure air of the Palisades creates.

*

The Rambler recalls an outing given by a certain film organization, when employees were invited to attend at $2 per person. The "location" was in a combination beer-garden and pleasure ground. It took two perfectly good hours to make the trip (for employees who were short on automobiles and long on carfare), and the ticket-price included what was purported to be a "shore dinner," served in a stuffy hall by a gang of unclean roughnecks who have, very possibly, been lately operating offshore, hereabouts, as members of the Kaiser's submarine crews.

*

Much better, more freely, and vastly more pleasureable, may such an outing be held opposite Dyckman street, along the shores of the majestic Hudson, under and upon the nature-wonders entitled the Palisades—with luncheon baskets and bathing suits the only equipment, aside from ten cents for a round trip on one of the three ferryboats that open this playground to New Yorkers.

*

If there be employees of film concerns contemplating an outing, here's a tip. Give the Palisades and the shore walk the "once over." Greetings from

THE RAMBLER.

Manufacturers' Advance Notes

Universal to Show War Relief in France and Belgium

CO-OPERATION given the industrial department of the Universal Film Manufacturing company by Anne Morgan, head of the American Commission for Devastated France, has enabled that film organization to obtain some wonderful views showing the extent of the relief society's work in the war zone.

Miss Morgan is the daughter of the late J. P. Morgan, and her work for the relief of French war sufferers has been so unremitting and so productive of results as to cause the French Government to bestow upon her the highest honors.

Lack of warm clothing has caused intense suffering among the people whose homes were in the path of the Huns. As a measure of relief the American Commission undertook to provide these people with knitted garments.

Some of the scenes obtained by Universal show the knitting of shawls. The various steps in this process are first shown, however, and these commence with the shearing of the sheep which furnish the wool. The many different methods employed in the balling and working of the yarn are also presented, and these range all the way from the old laborious hand method to the speedy and efficient machine method.

The final scenes show the actual distribution of the garments in the war zone and these form a wonderfully human document. Incidently, Miss Morgan is being aided in her work by such famous theatrical and film stars as Sarah Bernhardt, Julia Marlow and Mary Garden.

Dorothy Gish Is to Be Starred by Paramount

DOROTHY GISH is now a Paramount star. This announcement was made this week by Jesse L. Lasky. The services of Miss Gish are, under contract to D. W. Griffith, and by the terms of the agreement recently entered into by the Famous Players-Lasky Corporation and Mr. Griffith she will be presented as a star in seven productions under the Paramount trademark during the coming year.

The acquisition of Miss Gish adds still another name to the list of stars announced for appearance in Paramount and Artcraft productions within the next few months, including Fred Stone, John Barrymore, Ethel Clayton, Shirley Mason, Bryant Washburn, and Lila Lee. The young star, who is an Ohioan by birth, and is just twenty years old, has been identified with the stage and screen since 1902, when, at the age of four, she made her debut before the footlights. She began her screen career with the old Biograph Company, her first appearance being in the Biograph production, "The Mountain Rat."

Her association with the productions of Mr. Griffith has continued unbroken. When Mr. Griffith projected "The Birth of a Nation" it was natural that he should choose Miss Gish for an important role. Later she achieved equal success in the second big Griffith production, "Intolerance," while her characterization in the role of the charming little French girl, Grizette, in "Hearts of the World" is making an impression in the large centers where the production is now being shown.

Activity at Triangle Studios.

With President Harry E. Aitken in New York and his assistant, O. L. Sellers, in charge of the big Culver City studios, Triangle continues the activities of its summer production schedule. Two pictures have just been completed and two new photoplays are being read over preparatory to casting for production. Three other stories are nearing completion and several exceptional stories, including well-known novel and magazine stories are being put into continuity.

Work Started on Goodrich Series.

Production has been completed on the first of the new series of Goodrich features to be distributed by the Mutual Film Corporation. It is a story by Maibelle Heikes Justice, made under the working title of "The Gadabout." The picture was produced at the Mutual's New York studios.

Burton King directed, with David Powell in the leading role. An able supporting cast appears with Miss Goodrich and Mr. Powell in the picture.

The story hinges about the effort of a party of Japanese business envoys to secure a set of plans and specifications for their government from an American firm of contractors. The contractor has forced responsibility for certain forged vouchers on to his chief engineer and then has offered him the alternative of selling the plans to the Japs thus saving the firm or going to prison for the forgeries.

"Zeppelin L-21" Is Timely Subject.

No direct stimulation of a motion picture film has been more marked than the German submarine raid on American coastwise shipping and its accidental introduction of "The Last Raid of Zeppelin L-21" to the public as a timely war thrill subject. This two-reel feature from the Interstate Film Company, just released through General Film Company, owes its importance to the picturing of an aerial raid upon London and the destruction of the Zeppelin L-21 after a series of outrages committed upon an English countryside.

As one evidence of the intense popular appeal of the feature, Montreal's office of General Film reports "The Last Raid of Zeppelin L-21" has been put in the Loew house for a solid week.

Chaplin at Work on Second Comedy.

Within the week of his return to Hollywood, following his successful Liberty Loan tour, Charlie Chaplin surprised everyone by dropping into his studio, hastily ordering several sets to be built, after which he went into executive session with brother Syd.

All the afternoon there was much hurrying to and fro between Charlie's office and various departments, and it was apparent to the most careful onlooker, that another famous Chaplin comedy was in the brewing.

By this time, the second picture of Charlie Chaplin's $1,000,000 contract with the First National Exhibitors' Circuit is under way. Its release is awaited with interest.

"Bound in Morocco" Is Next Fairbanks.

Douglas Fairbanks' next Artcraft picture will be "Bound in Morocco," the story of which, written by Allan Dwan, is described as a snappy, high-geared, romantic comedy-drama of the twentieth century. The production is now well on the way toward completion under the direction of Mr. Dwan, this being his third picture with Fairbanks as star. Colorful locations of the type for which the Fairbanks productions have become distinguished are utilized in the subject, the picturesque country of Algiers being the fanciful background.

A number of new stunts was originated for the picture.

Scene from "Kicking the Germ Out of Germany" (Rolin-Pathe).

Lieutenant Young Writes War Stories for World Film

SNATCHING a moment whenever possible in the vigils of the night while serving in the trenches in France, Lieutenant Howard Irving Young, of the American Army, wrote a pictureplay which he named "Song of the Heart." Into it he poured the tensity and the mystery of war. And when he had made of his pictureplay a vital human document he sent it to World Pictures.

"Song of the Heart" was received by World Pictures last week. The manuscript was in terrible condition. Part of it was written in pencil and part in ink. Such scraps of paper as Lieutenant Young could secure in the trenches had been used. And yet, despite these physical handicaps, the virile soul of the story gripped and held. It was purchased at once by World Pictures and the continuity for it is now being written. It will be Louise Huff's second starring vehicle for the World.

Lieutenant Young was in the old Seventh regiment of the New York National Guard and with it saw service in Texas before going to France. Before and after his border service he was with the Metro script department.

Mary MacIvor to Support "Smiling Bill" Parsons

SMILING BILL PARSONS, who characterizes the Capitol Comedies on the Goldwyn program with his fat and frivolous personality, has gone right out in the wilds of Los Angeles and in the parlance of studioites, "grabbed himself another woman."

Bill has been rambling around, borrowing a leading woman here and enticing another one there—this time he went almost to Venice, California—and when he came back he had Mary MacIvor with him and Mary is to be his new leading woman.

Mary started her still youthful career with Thomas Ince, and during her period under his auspices she was seen as leading woman with William S. Hart and others.

Mary's talent secured her many excellent roles, and later she took up a post of temporary duration opposite William Desmond, with whom she has been featured for the past few months.

Miss MacIvor is but eighteen years of age and, according to Los Angeles reports, has charm, exquisite poise, fine temperament and exceptional ability.

Miss MacIvor will be seen within a few months opposite the rotund laughing William in a series of Capitol comedies and these will reach the market through Goldwyn every other week.

Mary MacIvor.

Scene from "Up Romance Road" (Mutual).

Russell's "Up Romance Road" Leads Mutual June 24

WILLIAM RUSSELL succeeds in creating a distinct character type in "Up Romance Road," his big mystery melodrama, released by Mutual June 24. As Gregory Thorne, a young chap of wealth and position who is bored by pink teas and social matters and yearns for the high lights of adventure, he will appeal to every red-blooded American.

Gregory, in a spirit of mischief, pretends to his fiancee's father, a ship owner, that he knows the plotters who have threatened to blow up his plant if a ship loaded with supplies for the Allies is allowed to sail. The old man is riled, and forbids Gregory to see his fiancee unless he divulges the identity of the crooks. Then the excitement begins. When Gregory attempts to elope with his fiancee they are both kidnapped by the gang of spies and held as hostages.

The story and scenario is by Stephen Fox, a magazine writer, and the production is under the direction of Henry King, who was responsible for Russell's big success, "Hearts or Diamonds?" It is the second picture made by William Russell Productions, Inc.

Russell is supported by Miss Charlotte Burton, who plays the lead; Carl Stockdale, Emma Kluge, Claire DuBrey, John Burton and Joseph Belmont.

Billie Rhodes will appear in a Strand comedy, "Her Spooney Affair," released June 25. Jack falls in love with Mary at first sight. When he calls at her aunt's house Mary is disguised as the maid, in order to test the sincerity of Jack's affection. All sorts of embarrassing situations ensue, and Jack is accused of trying to get away with the silverware when he is found in the cellar with the silver spoons in his pocket. It all ends happily, however, when Jack learns he has been the subject of a little joke, and realizes he has won out with Mary.

Issues Nos. 34 and 35 of the Screen Telegram are released by Mutual June 26 and 30.

White Players Perform in Coming Ebony Comedy

A DISTINCT departure from the broad comedy vehicle for the Ebony colored performers is announced for the near future by General Film Company. The Chicago producing company states that it has begun work of filming "Luck in Old Clothes," a unique story by E. K. Means, a well known American writer, which appeared in one of the Munsey publications. This is a delightful story of negro life of a humorous character and, it is predicted, will make one of the most entertaining of screen offerings.

Departing from its usual custom, the Ebony Company has selected a mixed company of white and negro players for the filming of the story, and a high order of treatment is planned for the subject. "Luck in Old Clothes" will form one of the early releases on the General Film program.

The current release in the Ebony comedy series is "Are Working Girls Safe?" one of the liveliest and best of these ludicrous productions.

Ethel Barrymore Returns in "Our Mrs. McChesney"

ETHEL Barrymore, having completed a brilliant season of stage successes at the Empire Theatre, New York, will return at once to her motion picture activities under the auspices of Metro Pictures Corporation, the only firm with which she has been identified. Richard A. Rowland, Metro's president, has secured for Miss Barrymore the screen rights to her famous play of a season ago, "Our Mrs. McChesney," which was dramatized by George V. Hobart and Edna Ferber from the Emma McChesney stories by Miss Ferber.

Miss Barrymore fell in love with the Emma McChesney stories when she first read them in the magazines, and was not content until she had obtained the right to impersonate the "traveling saleslady" on the stage. The part calls for the sort of quaint humor and clever characterization in which the star delights.

Luther A. Reed is completing the picturization of "Our Mrs. McChesney" for Miss Barrymore's use, and it will be placed in production at once under the direction of Ralph W. Ince. A supporting cast of a high grade of excellence is being engaged for the picture.

Miss Barrymore's previous Metro productions include "An American Widow," the last to appear before her stage season of 1917-1918; "Life's Whirlpool," "The Eternal Mother," "The Lifted Veil," "The Awakening of Helena Richie," "The Call of her People," and "The Greatest Power."

Scene from "Just For Tonight" (Goldwyn).

In "Just For Tonight" Tom Moore Makes Debut as Star

GIVE the public what it wants" has been the basis of so many American mercantile and industrial fortunes that Goldwyn Pictures Corporation has decided to give the public Tom Moore as a screen star. In becoming a star Tom Moore reaps the reward of his own popularity. He is being starred by Goldwyn and has been at work on his first picture for several weeks because several thousand of the men who own theaters have written to Goldwyn saying: "We like Tom Moore, our audiences liked him and we want him as a star in Goldwyn Pictures."

It has long been a truism in business that the public is willing to pay for the personalities upon whom it casts its favor, and in a few weeks of electric signs, billboards, theater lobby pictorial displays and all of the varied mechanism of screen exploitation will blazon forth the news that "Goldwyn Presents Tom Moore in 'Just for Tonight' at this theater."

"Just for Tonight" is the name of Tom Moore's first starring adventure, and the story is both adventurous and properly romantic, as befits a handsome young Irishman with a fascinating smile, a handsome face and a pair of laughing Irish "come-hither" eyes.

Goldwyn is not assuming too much in claiming that its own productions have contributed to the popularity of Mr. Moore. Following his personal triumph in "Brown of Harvard," his advent into Goldwyn Pictures came in the engaging role of Tony Quintard, the hungry poet in "The Cinderella Man," the leading role opposite Mae Marsh.

The public next saw Mr. Moore as Jack Forsythe, the son of the corset king, who fell in love with and won Mabel Normand in her first Goldwyn production, "Dodging a Million. Following that, Miss Normand again won Mr. Moore as her leading man, the young settlement house benefactor in "The Floor Below," and then Madge Kennedy had him as her leading man for the first time in "The Danger Game." Tom Moore's role in this romantic melodrama was that of one Gilpin, a literary critic who turned burglar to protect Madge Kennedy, who was herself a fascinating criminal.

Tom Moore is in luck in his new play both in the matter of author and director. "Just for Tonight" is the work of Charles A. Logue, who has written another Goldwyn-Madge Kennedy success, "The Service Star; the Flag of All Mothers," now beginning to sweep the country. Charles Giblyn, who made "Peggy" the most brilliant of all of Billie Burke's screen successes and many other early Triangle successes, is Mr. Moore's director. So quickly and effectively has he worked at Fort Lee and so secretly that "Just for Tonight" is now out and being assembled.

No date has been set for the release of the picture.

Poli Takes on Paralta Plays.

The home office of the W. W. Hodkinson Corporation announces that the Paralta portion of Hodkinson Service will play throughout the Poli circuit in New Haven, Hartford, Waterbury, Bridgeport and Worcester.

This adds to the long list of circuits throughout the country, which are already playing Paralta Plays and demonstrates that these productions are of the consistent quality claimed for them.

Triangle Announces Two Stories for July Release

ON the Triangle July schedule soon to be announced is a society drama temporarily titled "Marked Cards." This is a screen adaptation of an original story by Adela Rogers St. John, magazine writer, and is based on the tremendous sacrifice of a young girl, in which she risks honor and reputation to save the man she loves from the gallows. Margery Wilson, Wallace MacDonald and Jack Curtis are featured players in this production, which is being directed by Count H. D'Elba. Others in the cast are Rae Godfrey, Harvey Clark and Joseph Bennett.

Dick Donaldson is directing a new western drama, which will also be released on the July schedule, titled "A Good Loser." Lee Hill and Peggy Pearce have the principal parts in the play, which pictures a young easterner who comes west to find health and fortune. He sacrifices his life on the altar of friendship. Others in the cast are Arthur Millett, Dick Rosson, Graham Pette, and Pete Morrison.

General Has July 4 O. Henry Story.

An O. Henry story which is winning renewed favor just now with exhibitors is "The Fourth in Salvador," General Film declares. Large numbers of theaters over the country are booking this O. Henry success for the Fourth of July week because of its timely nature. "The Fourth in Salvador" bids fair to beat its original records of bookings.

The film presents a humorous and somewhat dramatic story of the efforts of a party of Americans in Salvador to celebrate the national American holiday, and is featured by one of O. Henry's characteristic surprise climaxes. The celebrating Americans, aided and abetted by an Englishman, run counter to a revolution which springs up unexpectedly and, thinking the regulars are bent upon crushing their little party, the celebrators turn in and give them a licking. The general who succeeds to the presidency is, of course, profoundly grateful for the unexpected turn taken by the celebration.

Diamond's Fourth Is Announced.

"His Matrimonial Moans," the fourth of the Diamond Comedies, is announced for release by General Film Comedy, with Diamond's Lou Barks, Irving Browning, Joe Eschezabal and Oom Paul. The story of "His Matrimonial Moans" is that of a gay dog who becomes tangled up with the operations of an enterprising matrimonial agency proprietor. Pretty girls galore and some clever children are introduced in this comedy.

Scene from "Tinsel" (World).

American Soldiers See Many Fox Productions

WILLIAM FOX pictures are being shown behind the trenches in France, according to Mrs. Elizabeth Richey Dessez, assistant editor of the Community Motion Picture Bureau, in a statement which has been issued from the Fox offices. Messengers mounted on motorcycles are braving German shot and shell to carry Fox films to the soldiers, declares Mrs. Dessez, who adds, that if Fox films were humanized they could not follow the flag more faithfully than they do.

"The films of the Fox Film Corporation sent to France to be shown for the American soldiers in the trenches and training camps," Mrs. Dessez says, "far outnumber those of any other motion picture company. The fact that the Fox Corporation has control of the foreign rights on pictures shown abroad does away with much red tape and considerably facilitates the task of the Community Motion Picture Bureau in providing entertainment for the American troops."

The Community Motion Picture Bureau is conducted on behalf of the National War Work Council of the Y. M. C. A., under the supervision of the Commission on Training Camp Activities of the War and Navy Departments.

General Releases a Wolfville Tale.

A Wolfville Tale, "The Dismissal of Silver Phil," is announced by General Film Company, in the series of O. Henry and Alfred Henry Lewis productions. The serious side of cowboy life is reflected with plenty of inimitable Alfred Henry Lewis humor contributing to the interest. The story is of a "bad man's" finish.

Bookings for the first two months of the Wolfville Tales have been unusually heavy for a new series of short length features, according to a General Film official, and the Alfred Henry Lewis stories are in step with the O. Henry stories for popularity. The policy of alternating the film versions of these distinctive gems of American literature has resulted in a big spurt in bookings for the Broadway Star Feature releases.

The Wolfville Tale, "Faro Nell, Lookout," has been scheduled to take the place of "The Arrival of Faro Nell."

Scene from "We Can't Have Everything" (Artcraft).

De Mille's "We Can't Have Everything" Tells of Movies

BY TURNING the weapons of the motion pictures against itself some of the most humorous incidents ever found in a photoplay—outside a professed comedy—are said to be included in C. B. De Mille's Artcraft special offering, "We Can't Have Everything." These incidents concern the making of a "movie" in a film studio, which is subsequently destroyed by fire.

There is much actual fun as well as an unimaginable amount of work in making a picture for the screen, as everyone who has worked in a studio knows. And all directors have their mannerisms.

Tully Marshall was cast for the role of the director in the play within a play. He smiled as he talked of the role after the scenes had been shot: "It was a sort of composite," he declared. "Partly Mr. De Mille and partly D. W. Griffith. I didn't tell anyone what I intended doing and when the time came I could see Mr. De Mille smiling covertly. But I went on as unconcernedly as if I had no thought in the world of caricaturing anyone."

It is claimed that the result will be highly edifying, as well as the work of Alvin Wyckoff, who also "doubles in brass" and plays cameraman—real and pseudo; Theodore Roberts, who does the character actor—the Sultan; James Neill as a detective; Ernest Joy as a "heavy" actor; Billy Elmer as "props"; Charles Ogle and Sylvia Ashton, as a couple from Nimrim, Mo., whose daughter has become the "star"—a role enacted by Wanda Hawley. In fact the latter is one of the most important characters.

In the main story the leading figures are portrayed by Kathlyn Williams, Elliott Dexter, Thurston Hall, Sylvia Breamer, Raymond Hatton and Miss Hawley.

The studio fire in the picture will be realistic enough to satisfy the most exacting critic, for it is the real thing.

Universal Reports Two and Three Reelers in Favor

THAT there is a steadily growing demand for the two and three reel dramatic subjects and that this demand is sufficiently great to be given recognition is the consensus of opinion expressed in the reports which Universal's exchange managers have forwarded to Carl Laemmle.

These reports came as the result of a promise made by Universal's chief executive that that organization would seriously consider placing the short subject on its program of the weekly releases if it were definitely ascertained that exhibitors wanted them. This promise was made by Mr. Laemmle during his recent tour of his company's exchanges.

In the report sent in by Barney Rosenthal, manager of Universal's St. Louis exchange, is contained the following:

"Not even in the palmiest days of the program was there such a strong demand for short subjects. The exhibitor is in desperate need of two and three reel dramas to round out his show and he doesn't know where to lay his hands on them. In fact, this need is so great that some of the showmen who formerly looked down upon serials are now running them because they've got to show something with features. Nothing we've done in a long time, has afforded the exhibitors in this territory more satisfaction than our recent announcement concerning Universal's issuance of two reelers."

From John J. McAller, Universal's Pittsburgh representative, came this report: "The inclosed bookings for the two reel dramas we are releasing tell their own story. So far as this territory is concerned, you couldn't do better than to make the short subject a permanent fixture of our weekly program."

That the sentiment on the West coast is also in favor of the short dramatic subject is contained in the letter written by G. A. Metzger, manager of the Universal's Portland office.

"The day after the trade papers containing the story of Universal's plan to release two and three reel dramas reached this corner of the country two of my most important accounts came to me with the stories in their hands and requested that I confirm the announcements. When I told them it was 'honest Injun' they booked the pictures on the spot. I've been deluged with requests for bookings since."

As the result of this demand, order for extra prints of the short subjects have been steadily coming from the exchanges. The first of the short subjects was a two-reel western drama entitled "Play Straight or Fight," featuring Helen Gibson, of the railroad series fame. It is stated by Universal that the eighty-seventh print was shipped a few days ago.

"My Lady Nicotine" to Help Smokes

"My Lady Nicotine," a recent Mutual-Strand comedy starring Billie Rhodes, has been tied up with the "Our Boys in France Tobacco Fund," and as a result considerable money shall be added to the fund for "smokes" through motion picture theatres.

"My Lady Nicotine" carries a knockout appeal for smokes for soldiers in France. It was one of the regular releases of Mutual-Strand series, picturing a bride's efforts to cure her husband of smoking.

Exhibitors who run "My Lady Nicotine" on the regular schedule will be supplied with posters by "Our Boys in France Tobacco Fund" and with subscription blanks for the fund.

Exhibitors who have joined the movement to solicit "smokes" for the soldiers in France have pledged their cooperation by booking "My Lady Nicotine." The fund has made a request that exhibitors contribute a percentage of the receipts of the picture to the fund.

The fund for tobacco for soldiers in France now totals $227,330. Officers of the fund expect that "My Lady Nicotine" will add many hundreds of dollars to the effort.

Power's Machines on New Mexico.

Nicholas Power product continues to find favor with the "service." The company reports the battle ship New Mexico, said to be the most powerful battle ship afloat, has after careful consideration installed a Power's Cameragraph No. 6 B for the entertainment of the jackies.

Scene from "You Can't Believe Everything" (Triangle).

Story of the Northwest and of Society Lead Triangle

A PICTURIZATION of Norman Sherbrook's well-known magazine story, "Smoke," under the title of "You Can't Believe Everything," featuring Gloria Swanson, is the first release on the Triangle program for June 23. A romance of the Canadian Northwest with Maude Wayne and William Desmond follows.

"You Can't Believe Everything" features Gloria Swanson as Patria Reynolds, a belle of society's favorite summer colony. Possessing wealth, beauty and a charming personality her career is an assured success. The production will introduce Edward Piel, Triangle's new leading man, who will play opposite Miss Swanson. Claire McDowell, Darrell Foss, Jack Richadson and George Hernandez are other members in the cast of this production, which is reported to be of unusual strength.

Jack Conway directed, with Elgin Leslie at the camera. The scenario was written by Charles Mortimer Peck.

"Closin' In," the second release on the Triangle June 23 program, is a story by Joseph F. Poland, featuring William Desmond and Maud Wayne. This is a human interest story in which Jack Brandon, an athlete and society favorite, sacrifices his honor and future happiness to save the aristocratic parents of his sweetheart from disgrace. In the Canadian Northwest, Brandon seeks life anew, and after many rebuffs he reaps the reward of valor when he and Barbara Carlton are reunited in happiness.

Darrell Foss, Louis (Bull) Durham and Graham Pette are included in the cast. G. E. Jenks wrote the scenario and Steve Norton handled the camera. J. W. McLaughlin directed the picture.

"The Venus Model" (Goldwyn).

Mabel Normand is called upon in her latest Goldwyn photoplay, "The Venus Model," to do many unusual things, such as designing bathing suits, building up the business of the firm employing her, bringing a young collegian to his senses, advertising a bathing suit by posing in a shop window clad in it and—oh, everything. And there is something more than this. Mabel Normand, as Kitty O'Brien, reforms a vampire and wins her friendship as well.

In her character of the happy-go-lucky working girl who wins promotion to the post of head designer in the bathing suit establishment, Mabel Normand comes in contact with the son of the owner. She is unaware of his identity and regards him only as a promising worker. Gradually her interest becomes deeper, however, and soon she is in love with him.

World to Release "Eight Bells."

Byrne Brothers' "Eight Bells," the best known comedy of the stage, not even excepting Hanlon's "Superba," "The Devil's Auction" or "Voyage en Suisse," has been picturized in five reels and will be distributed by World Pictures. The comedy when presented on the stage toured the United States for fifteen years and during which time it became a household word wherever clean comedy and a hurricane of laughs were appreciated.

John Byrne, the eldest of the famous Byrnes, directed the filming. He was aided both in the development of the scenario and its manufacture by his brothers and several members of the original cast.

Miss Storey Finishes Coast Picture.

Filming of "As the Sun Went Down," Edith Storey's starring vehicle for the Metro program has been completed at Metro's west coast studios in Hollywood. E. Mason Hopper directed the picture, which was photographed by William Thompson.

"Smiling Bill" to Drop In on Trip Across Country

THESE days find "Smiling Bill" Parsons, the well-to-do comedian and creator of Capitol Comedies, working harder than ever in his studios at Hollywood, Cal. For "Bill" is planning a vacation—the same sort of leisure period at Bar Harbor, Me., he enjoyed during the long stretch of years in which, as an insurance salesman he turned in a large amount of business annually.

And why not? Parsons, as a screen comedian, is duplicating the success he had as a leader in the field of business. To date he has produced ten Capitol Comedies, and the five already released have been declared works of comedy art in every section of the country.

The reason for the unusual bustle at the Parsons studios is that the corpulent comedian wants to complete twenty productions before starting on his transcontinental trip some time in July. At the solicitation of Goldwyn, which has received requests from exhibitors that Parsons make personal appearances at their houses, the comedian is planning to combine business with pleasure on his journey from Los Angeles to Bar Harbor.

Parsons will make at least fifteen stops in large cities and in some of the smaller towns on his trip across the continent. He came out with flying colors from his first personal appearance in connection with the opening of a new theatre in a San Francisco suburb recently, and he is pleased rather than bored at the thought of presenting himself before audiences on his trip East.

Parsons has rented the villa at Bar Harbor he has occupied the last five summer seasons. There he plans to entertain his eastern friends just as he does his associates at "Laughter Hall," his home adjoining the studios at Hollywood.

"Dad's Knockout," his sixth Capitol Comedy, conceded by Los Angeles critics to be the best of the Parsons output, is shortly to be released.

Lytell at Work on Third Picture.

"Boston Blackie's Little Pal," a screen adaptation of the popular "Boston Blackie" stories, which have been appearing in a magazine, will be Bert Lytell's next starring vehicle under the Metro banner, following "The Trail to Yesterday" and "No Man's Land."

A. S. Le Vino has prepared the scenario. Mr. Lytell will be directed by E. Mason Hopper. The Metro production starring Mr. Lytell will mark the first appearance on the screen of Boston Blackie, the refined and resourceful burglar.

Hodkinson Removes Impression About His Copartnership

W. W. HODKINSON, in speaking of his co-partnership plan, stated that in some quarters of the country the impression was that the Hodkinson Copartnership was, in effect, a film exchange business. "Of course this is due to a lack of complete information and understanding of our ideas and plans," remarked Mr. Hodkinson. "To begin with," he continued, "I wish to make it clear that we are not conducting a film exchange business in the usual meaning of the word.

"Our function is to gather together a large group of representative theaters throughout the country and to utilize the enormous force they would represent to do the very things which the exhibitors themselves would do to protect their business, but which they individually and singly are powerless to do. The capital furnished by our prospective stockholders will not be employed as investment in branch offices nor used for overhead expenses while we organize. We already have a going business fully financed and showing a profit every week. The capital is required as advances to producers to assure ourselves of additional quality product for further expansion.

"We do not contemplate the establishment of new film exchanges. One of the strongest planks in our platform is the economy we have effected through our utilization of an exchange organization already established. Our present contract with this exchange corporation gives it a certain commission for handling our sales, which is always fixed and reduced with the volume of our sales. In other words, there is always a profit between the commission we pay and the percentage received by us from the producers.

"We have no financial interest in any producing companies nor is any producer going to hold stock in our corporation. The product we handle is acquired on a percentage basis only, with no risk on our part whatever. The exhibitor's business is to run his theater, the manufacturer's to produce pictures. We furnish the means of contact in such a way as to avoid domination of one faction by the other."

Special Publicity to Aid "Street of Seven Stars"

SOME of the most beautiful and artistic posters issued for a motion picture have been contracted for by De Luxe Pictures, Inc., and the William L. Sherry Service for Doris Kenyon's first production at the head of her own company, "The Street of Seven Stars."

The artistic trend of the photoplay will be fully maintained in the posters, lobby display material, and all other exhibitors' helps, of which an unusually large and varied assortment has been contracted for. The original drawings by two famous artists, Haskell Coffin and Charles Chambers, will be used in connection with the presentation of Miss Kenyon in this more notable of Mary Roberts Rinehart's stories.

An intensive and nation-wide publicity campaign has been inaugurated, which will include many of the foremost publications. While it has not been definitely decided upon, William L. Sherry expects to release "The Street of Seven Stars" on June 30.

Many Early Bookings for Outing-Chesters

ANNOUNCEMENT that the famous Outing-Chester adventure pictures were to be released through exchanges of the Mutual Film Corporation at the rate of one a week commencing June 30 brought scores of inquiries to the Mutual branches from big exhibitors who knew of the production of the series and resulted in immediate heavy bookings for first runs in the larger cities.

Prints of "Ex-Cannibal Carnival," the Fiji island picture which is first on the schedule will be in the various exchanges within a few days where special preview screenings can be arranged by exhibitors. Striking and original posters are being prepared for the series, as different from the ordinary litho as the Outing-Chester pictures are from the ordinary productions of their type.

The arrangements for the release of the series were only recently consumated at a series of conferences between Mr. Chester and James M. Sheldon, president of Mutual. Selling plans were quickly formulated and the first of the pictures set on the Mutual schedule for June 30.

Scene from "Karateur" (Mutual).

The releases to follow "Ex-Cannibal Carnival" and the dates are: July 7, "Kaieteur"; July 14, "Mountaineering Memory"; July 21, "Zuni Kicking Races"; July 28, "A White Wilderness"; August 4, "A Coorial on the Orinoco."

Scene from "Good Night Paul" (Select).

Clara Kimball Young to Build Studio in Los Angeles

CLARA KIMBALL YOUNG, under the management of Harry Garson, is to build her own studio in Los Angeles, probably during the coming summer or fall. Miss Young is now in the midst of production of "The Savage Woman," adapted to the screen by Kathryn Stuart from the celebrated "La Fille Sauvage," by Francois Curel, at the Lasky Studio, Hollywood. It is said that this work, displaying, as it does, the soul's struggle for mastery over the primal passions and appetites, affords the versatile Miss Young one of her best opportunities for emotional acting and screen characterization. The production is under the direction of Robert Vignola, who also directed Cynthia Stockley's "The Claw," Miss Young's latest release.

After completing "The Savage Woman," Miss Young will start on a short tour of the western coast July 2, appearing at various theaters in San Francisco, Portland, Tacoma, Seattle, and Spokane. She will return to New York through the Canadian Rockies, stopping at Lake Louise, Banff and Langan for a short vacation.

Miss Young comes to New York for the purpose of producing one of New York's greatest successes, "Cheating Cheaters," bought at a high price, it is said, from A. H. Woods. The cast for the production is now well under way and will be announced shortly.

Upon the completion of "Cheating Cheaters" Miss Young will return to California to build her own studio. Her father and mother, Mr. and Mrs. Edward M. Kimball, are buying a home in Los Angeles, and will remain there permanently.

Benedict Making a Three Reeler.

Kingsley Benedict, recently featured in Universal serials, and who first became popular as the result of his work in the short subjects which were released by Universal several years ago is again to appear in two and three reel dramas.

Benedict has been cast for the central role in a stirring three-reel drama now in course of production at Universal City entitled "The Human Target." The story deals with the workings of the Secret Service and affords the Universal player an unusual opportunity.

A strong cast appears in support of Benedict who appears as Harrison Craige. This includes Claire Du Brey as Thelma Von Styne, M. K. Wilson, as Prince Oscar and Clyde Benson as Lieutenant Bertram. The release date for "The Human Target" has not as yet been set.

Timely Story Is Reid's "The Firefly of France"

THE date of release set for the next appearance of Wallace Reid in a Paramount picture is June 23, and it proves a most auspicious one, for the subject is "The Firefly of France," adapted by Margaret Turnbull from the stirring story by Marion Polk Angellotti.

The interest of the public in aeroplanes is high. In "The Firefly of France" Wallace Reid plays the part of an intrepid birdman. The story deals with a German spy whose plot against the Allies is frustrated by a daring young American who saves important papers obtained by the Firefly, an aviator with the French army. A love story relieves the strain of the suspense and thrill.

The wide publicity given the story has acquainted the public with the subject matter of this photoplay, and the Famous Players-Lasky Corporation anticipates that it will be one of the more successful pictures of the year.

Rialto Audience Applaud Pathe Post Travel Pictures

Patrons of the Rialto theater in New York are reported to have applauded the showing of the Post Travel Pictures released by Pathe. The Rialto has booked the full series. The showings started June 2, and have taken hold right from the start. The Evening Mail prints a splendidly written travel article each week dealing with the country depicted in the pictures simultaneously.

In forty other American cities these pictures are being distributed by Pathe, each one presented under the auspices of the most prominent local newspaper, the same scheme of simultaneous publication of descriptive articles being pursued.

The first four or five pictures in the program (which will go on for fifty weeks) show the West Indies under the American, British, and French flags. From that point the expedition moved South, and obtained remarkable pictures in the interior of South America in the tangled jungles, in interior Japan, and in China and India.

Scene from "Hell Bent" (Universal).

Harry Carey's "Hell Bent" Leads Universal July 1

RECENTLY approached by a stranger who confided to him that his face was strangely familiar and who also asked him for his name and occupation, Harry Carey, Universal star, promptly replied, "My name is Carey—and I'm the only movie actor who has never been featured in a war picture!"

In line with this distinction, Carey has again completed one of the wild and woolly western production with which he has become identified. In "Hell Bent" he heads the list of productions released by Universal during the week of July 1. "Hell Bent" is a five-reel special attraction and Universal claims for it unusual beauties scenically and unusual interest from a story standpoint.

Neva Gerber who has appeared to such excellent advantage in several of the recent Universal serials, makes her debut as Carey's leading woman. Vesta Pegg, who usually furnishes the bad men for Carey's heroes to reform via the six-shooter route, enacts a more sympathetic role. Others in the cast are Duke Lee and Joseph Harris.

"The Butler's Blunder," a comedy featuring Eileen Sedgwick, Ralph McComas, Milton Sims and Charles Haefeli, in the Monday Nestor. It tells of the mixup that occurs when a butler who suspects his mistress of being in love with another man takes it upon himself anonymously to warn her husband of his suspicions. The result is an exceedingly amusing mixup which ends disastrously for the butler and which also convinces the husband that as a detective he is a very good business man.

The two-reel L-Ko Komedy, the title of which has not yet been decided upon also is scheduled for release this week.

"Naked Fists," a drama featuring Neal Hart, Dick LaReno, Eileen Sedwick, Joe Rickson and Dark Cloud, is the two-reel Western feature to be released this week.

Among the other releases for the week will be issue No. 31 of Animated Weekly, No. 78 of Universal Screen Magazine, No. 60 of Universal Current Events, the fourteenth episode of "The Lion's Claws," the serial in which Marie Walcamp is featured, and the newest Lyons-Moran Star comedy.

Pathe Employs Large Staff of Art Experts

FAVORABLE comment on the remarkably artistic and convincing series of posters and lobby displays being issued by Pathe with its latest releases reflects a lot of credit upon the art department of the big house.

Harry Lewis, now in charge of this department, has signed up several important artists for poster work, some of them men who have hitherto declined to perform "commercial" work.

The line of pictorial material advertising such plays as "The First Law" (Irene Castle and Antonio Moreno), "The Woman Eternal" (Elaine Hammerstein), "Hands Up" (the new Pathe serial, with Ruth Roland and George Chesebro), all to be released this summer by Pathe, is superior to work usually offered exhibitors.

Tourneur Believes War Is Reviving Melodrama

WAR always brings melodrama into a wave of popularity," declares Maurice Tourneur, who now heads his own independent producing organization. "Melodrama has come to mean a play of exciting action. Since war is a thing of excitement, unexpected twists, tragedies, comedies and thrills, it always changes our whole routine of life. Incidents that seemed impossible a year ago are now not only possible, but happening every day.

"For instance, you see your neighbor's son in khaki, three weeks later you learn of his arrival in France, and in seemingly a few more you may hear that he has been awarded a medal of honor on a battlefield over there.

"All this turns the popular thought from introspective literature and drama to plays and books reflecting physical action. We find this true all throughout history.

"The production which I am now filming is in an instance in point. 'Sporting Life,' the Drury Lane melodrama, was brought to America on September 26, 1898, the year of the war with Spain. I credit a great deal of its phenomenal popularity to the vogue of melodrama following in the steps of war."

Mr. Tourneur has interesting ideas on screen melodrama. "Melodrama," he says, "has come to mean an artificial form of highly colored drama, because the stage has been unable to present big action adequately. Train wrecks, mid-air combats between biplanes, great battlefield struggles and so on cannot be presented within the narrow limits of a stage. The mechanism, the painted canvas, the artificialities of the whole thing are glaring."

Valkeyrian to Support Louise Huff.

Valda Valkeyrian, the young Danish actress and dancer, who has created so very favorable an impression in pictures, will be soon in support of Louise Huff in her forthcoming World feature, "T'Other Dear Charmer," from the script of Charles S. Sarver, the filming of which is in progress at the World Studio at Fort Lee, under the direction of William P. S. Earle.

Bessie Love Leads Pathe June 30 In Glad-Love Story

BESSIE LOVE, Pathe's winsome comedienne in "A Little Sister of Everybody," is the feature of the Pathe program to be released the week of June 30. Elaborate advertising and publicity campaigns prepared by the Pathe forces describe the picture as "the happy play with the glad girl." The play, written by Charles Sarver from a novel by William Addison Lathrop, was produced by Anderson-Brunton at the Paralta studio, and directed by Robert Thornby.

It is a play that will have a direct appeal at this time, for there is no war element, no sinister sex or problem stuff, and, although there are serious moments, the general trend of the picture is one of cheerfulness and optimism, and Bessie Love is doing splendid work in another of her familiar ingenue roles.

Also on this program will be released episode No. 17 of "The House of Hate," which carries the title, "The Death Switch." There is more suspense and more tragic touches in this episode than in any of the others of this remarkable serial.

A new Toto comedy, "The Furniture Movers," a one-reeler, comes on this program; Britain's Bulwarks No. 8, "Destruction Wrought by the Hun at St. Quentin," and "Guadeloupe" in the Post Travel series are short features that have their own individual appeal.

The tremendous success of "Cleopatsy," a Toto comedy that burlesques "Cleopatra," has given the Toto stock a decided boost, and "The Furniture Movers" has a lot of swift action in it with some very amusing "trick stuff" showing a highly original method of loading moving vans.

Hearst-Pathe News No. 54 and No. 55 will be released July 3 and 6, respectively, and will contain new war pictures, as well as the animated news record of important events at home.

Two Big Artcrafts in One Week.

In releasing the two Artcraft productions, "Say, Young Fellow!" and and "Hit-the-Trail Holliday," the week of June 16, the Famous Players-Lasky Corporation offers exhibitors the opportunity of presenting to their patrons the foremost exponents of light comedy on the screen, namely, Douglas Fairbanks and George M. Cohan, the same week, in what may prove to be their greatest successes. This double offering comes at a psychological moment, when the American public is most in need of the diversion of light entertainment.

"For Sale" a Hit in New York.

Twenty-one theaters of the major class in New York City played Gladys Hulette and Creighton Hale in "For Sale" last week. Five of these houses on Broadway had special lobby displays, and in one theater in the Bronx a novel advertising campaign was used. The theater management placed signs in vacant store windows playing up the title of the picture in heavy lettering, and drew large business thereby.

Scene from "The Kid Is Clever" (Fox).

Walsh's "The Kid Is Clever" Is Motion Picture Satire

A RAPID-FIRE comedy of South American revolutionists, an adventure-loving young American, and an eccentric motion picture director is furnished by George Walsh in "The Kid Is Clever," which is announced from the feature release. The picture, which is a William Fox offices as the next special film within a film, is described as one long laugh.

"The Kid Is Clever" was written by Randolph Lewis and Ralph Spence, and a particularly strong cast supports the star, the other players being Doris Pawn, Ralph Lewis, A. Burt Wesner, Don Likes, Clyde Hoplins, and James Marcus.

The picture tells the difficulties which George Walsh experiences when word comes to the studio that his director is ill. In the telegram announcing the director's illness, Walsh is authorized to employ his own director. While George is wondering where he can pick up a director, Monsieur Jules De Hoe Beaux, the great French cinema director, appears in the studio, and applies for a job. George Walsh immediately gives him a job directing the new Walsh picture, and work is begun.

A month later the picture is completed, and in one of the projection rooms of the company Walsh, his camera man, and the new director view the result.

Mix Finishes "Fame and Fortune."

Word received at the William Fox offices is that Tom Mix has completed the filming of "Fame and Fortune," a picturization of Charles Alden Seltzer's story, "Slow Burgess."

The subject was directed by Lynn Reynolds, and the scenario was written by Bennett Cole. A particularly strong cast supports Tom Mix, the others in the play being Katherine Connors, George Nicholls, Robert Bolden, Charles McHugh, Annette De Foe, Val Paul, E. N. Wallack, and Clarence Burton.

Mary Murillo to Write for Select.

Work on the scenario of a photoplay to be used by Norma Talmadge is progressing in the hands of Mary Murillo. Sydney A. Franklin will be the director.

Mary Murillo has been engaged by the Norma Talmadge Film Corporation to write scenarios exclusively for that concern. This brings Miss Murillo once more to the front as a scenarioist for Select Pictures. Clara Kimball Young's recent popular picture, "The Reason Why," was prepared for the screen by Miss Murillo, who also prepared titles for Norma Talmadge's "The Safety Curtain."

May Irwin Is to Make Universal Two-Reeler

MAY Irwin will shortly make her bow to photoplay patrons via the medium of the two-reel Universal production entitled "Thoroughbreds."

The picture was filmed at Southington, Conn., famous as the home of a big stock farm. Miss Irwin enacts the role of an up-to-the-minute business woman who, although ignorant of matters rural, wins success as a farmer through perseverance and sound business methods.

Aside from the story itself those picture patrons who reside in rural communities will take particular interest in the wonderful Jersey stock shown in this Universal release. Some of the most famous cows in the country are shown. The release date for "Thoroughbreds" has not as yet been announced.

Two Timely Paramounts For Early July Issue

TWO unusually timely subjects will be released under the Paramount trademark early in July by the Famous Players-Lasky Corporation. Both are Thomas H. Ince productions, the first, scheduled for July 1, being "The Kaiser's Shadow," featuring Dorothy Dalton, and the second, released July 8, being "The Claws of the Hun," in which Charles Ray is starred. While neither is essentially a war picture, both productions are closely interwoven with the great struggle on the other side of the Atlantic.

"The Kaiser's Shadow," which was written by Octavus Roy Cohen and J. U. Giesy, is said to offer a series of thrills and surprises. The element of mystery dominates the story. It deals with the German spy propaganda in this country and the ingenious methods adopted by the United States Secret Service to suppress the Hun agents wherever they may be lurking.

In "The Claws of the Hun," adapted by R. Cecil Smith from the story by Ella Stuart Carson, Charles Ray is seen in a story calculated to teach a lesson in patriotism to the mothers of the country. The photoplay offers plenty of strong dramatic action. Mr. Ray is supposted by Jane Novak, Robert McKim and Melbourne MacDowell.

Jane and Katherine Make Speeches.

A feature of an entertainment given recently at Bayside, L. I., by the residents of that town for 300 visiting Belgian soldiers, was the singing, dancing and speechmaking of Jane and Katherine Lee, the Fox "baby grands."

Jane's speech was in verse and made a big hit with the audience. Jane said: "You'd scarce expect a little girl like me to come up here where all can see, and make a speech as well as those who wear the grandest kind of clothes. But I like you and if you like me then size don't count, we will agree."

As souvenirs of the occasion Jane and Katherine were presented with a cartridge brought from the front, a button from the uniform of a Belgian soldier worn through the war and a button from the uniform of a German prisoner.

"Woman Eternal" Carefully Directed.

"The Woman Eternal," the feature in which Elaine Hammerstein stars, and which will be released this summer by Pathe, was written and produced for the screen with the same attention to detail as if for the speaking stage. John E. Ince, who wrote the original scenario, insisted that every character learn the lines and speak them during the taking of scenes. That this painstaking effort materially benefitted the final result can be judged by the picture. Ralph Ince directed the picture.

Farnsworth Talks About Making of "The One Woman"

THE Mastercraft Photoplay Corporation announces the completion of its initial production at the Brunton studios in Los Angeles. According to F. Eugene Farnsworth, president of the concern, this first picture is distinctly in that class known to the industry as "super-productions." It is a screen adaptation of Thomas Dixon's "The One Woman."

"In the first place," states Mr. Farnsworth, "Dr. Dixon had a gigantic theme for the strong, virile story which he turned out. The author wrote of something which he felt strongly—the question of socialism as it is generally understood and advocated in the United States. This is maintained to be against all loyalty to country, to humanity, and to the very basic ideas of the home and social ethics. He sincerely felt a great danger in the growth of such a doctrine among the American people.

"So we have an exceptionally strong basis as the theme of our first production—a novel which is both vital and timely, from an author whose books have already proved themselves admirably adapted for screen interpretation. In offering this story in its screen version we have given it a worthy production down to the most minute details of screen technique. It has a four-squared bigness combined with something which I think is seldom found in really big pictures—fine artistic details.

"There was at one time before we started the actual filming of the production considerable discussion about the length, which might have run as high as ten or twelve reels. It was agreed, however, that seven reels would be the ideal length which would enable the production to be shown not only in the foremost theaters throughout the country, but would also offer managers of the smaller houses an opportunity to present the production to their audiences."

Scene from "A Successful Adventure" (Metro).

Fox's English Offices Issue Novel Publicity

IN a letter to Winfield R. Sheehan, general manager of the Fox Film Corporation, Harry Engholm, who is publicity representative of the United Kingdom branch of the Fox Corporation, shows how the war is developing various devices to conserve the supply of war materials in England.

"With regard to our big productions," writes Mr. Engholm, "which I hear from all sides, are very greatly appreciated. I have issued a novel form of synopsis printed on a card ten inches by eight, one side of which contains an extremely brief description of the play, and the other an artistic portrait of the star in question. These synopses have secured for us universal praise, and in this country, with conditions as they are, they meet all the needs of the moment. The card is somewhat easier to get than paper for the time being.

"The closing of all houses of entertainment and restaurants in the Southern countries of England at the hour of 10:30 at night does not seem to have affected the picture palace to any great extent; in fact, the picture palace from my observation is the one paying entertainment from the box office point of view. Of course, the farther North one goes the less things are affected by these war measures."

Eighth "Bulwark" Shows Hun Damage.

"The Destruction Wrought by the Huns at St. Quentin" is the title of the eighth picture of the graphic "Britain's Bulwarks" series of exclusive official war pictures released by Pathe on June 30. The British infantry is shown moving forward for a further advance and cheered by their comrades who are resting by the wayside.

We are shown French guns bombarding a village near St. Quentin preparatory to attack. The Leicesters are awaiting an order to advance in old German trenches, which make up the British support line. A ruined village in possession of the British is being heavily bombarded with gas shells. After beating back the Germans during a night attack we see the return of the successful British troops bringing many more prisoners which are added to their grand total.

Happy Angle in Bessie Love Play.

In releasing Bessie Love's play, "A Litle Sister of Everybody," Pathe is executing a novel publicity campaign in which the following billing is used: "The happy play with the glad girl."

Letters from exhibitors all over the United States and Canada indicate that patrons of photoplay theaters are demanding plays with a truthful, healthful optimistic note prominent. The great surplus of war dramas, war pictorials, problem plays, sex plays, crook plays, and others of that character seem to make it essential that more quiet plays built upon human, natural lines should be offered.

"'A Little Sister of Everybody' is this kind of a play," says Pathe, and Bessie Love reappears in one of her familiar ingenue roles.

Miss Barriscale Making "A Wife's Conscience"

BESSIE BARRISCALE has returned to the Brunton studios in Los Angeles from her visit to New York and has completed her arrangements for the costuming of her new role in her next Paralta production, "A Wife's Conscience." The story will offer Miss Barriscale one of the best opportunities she has yet had for the display of strong emotional acting. The picture is one of tense situations and romantic moments, made all the more striking by the fact that the cast is not a large one, and the interest therefore centers in the six principal players.

Edward Coxen, who plays the husband, has played the lead with Miss Barriscale in "Madam Who," one of her biggest and most successful pictures.

Charles Gunn, who is cast for the heavy, just finished playing the lead in Miss Barriscale's last picture, "Patriotism."

Mary Jane Irving, who plays the child in the forthcoming production, a part, by the way, upon which the drama centers, is one of the most attractive and natural of the children now on the screen.

James Farley is cast for the detective, while David Kirby is to be seen in an important creminal role.

"De Luxe Annie" Breaks Stanley Record.

Jules Mastbaum, of the Mastbaum chain of theaters, with headquarters at Philadelphia, spent the day with Lewis J. Selznick, president of Select Pictures Corporation, June 11, at Select headquarters in New York.

Mr. Mastbaum was loud in his praise of the various current releases on the star series of pictures made by Select stars. He reported enthusiasm on the part of both exhibitors and public over Norma Talmadge's latest picture, "De Luxe Annie." This attraction, he informed Mr. Selznick, had just broken all standing house records during its week's run at the Stanley theater in Philadelphia.

"The Kaiser" is Propaganda for Screen.

That the success which attended the showing of "The Kaiser, The Beast of Berlin," at the Orpheum theater, Seattle, Wash., has caused manager Levy, of that house, to decide to adopt a straight moving picture policy is stated in a report made to Jewel Productions, Inc., by G. A. Metzger, manager of its Portland office.

The Orpheum has heretofore featured vaudeville with a moderate degree of success. The recent run of "The Kaiser" to exceptional business at this Seattle amusement resort demonstrated the possibilities of a policy calling for showing of nothing but big film productions.

It is stated that the change in the Orpheum's policy will become effective with the coming season.

Washburn and Paramount Sign Three-Year Compact

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, in charge of production, announces the signing of Bryant Washburn to a three-year contract to appear in Paramount pictures. Under the terms of the compact Mr. Washburn will make eight Paramount pictures during the coming year.

"Mr. Washburn's engagement," said Mr. Lasky, "is one of the most satisfactory, not only to the Famous Players-Lasky Corporation, but to exhibitors and the public of all the recent additions to our forces. There is a scarcity of light comedy stars on the screen, and as such Mr. Washburn is prominent among the few who may be said to possess real merit. He laid the foundation for his later success on the speaking stage. It was in 1907 that he began his stage career, appearing in several successes with George Fawcett, and it is an interesting coincidence that this announcement of his engagement should come on the heels of the announced appearance of Mr. Fawcett in a leading role in D. W. Griffith's Artcraft presentation of 'The Great Love,' soon to be released. Later he appeared as a star in his own right in 'The Fighter.'

"Mr. Washburn's motion picture career started in 1911 with Essanay, for whom he made many comedies of uniform excellence during succeeding years, including 'Skinner Bubble,' 'Skinner's Baby,' 'Promised Land,' 'The Golden Idiot,' 'The Fibbers,' etc., and 'The Girl God Made for

Bryant Washburn.

Jones,' 'Skinner's Dress Suit,' and others for K-E-S-E. His more recent appearances have been as a Pathe star.

"Mr. Washburn will make a series of eight pictures for Paramount release the coming year, the first of which will be an adaptation of William Hurlbut's comedy, 'Saturday to Monday,' which probably will be released in the early fall."

John Stewart Robinson Directing Alice Brady

ALICE BRADY has acquired a new director in the person of John Stewart Robertson. This director, who has done effective work for the screen, received a stage training under Charles Frohman with Maude Adams, and under Henry B. Harris, having been two years with Rose Stahl. Mr. Robertson, who is in charge of the new production which

Alice Brady.
From Her Latest Photograph.

Miss Brady is now starting for Select, is hard at work collecting his cast, the principal members of which already have been engaged.

David Powell will be seen for the first time as Miss Brady's leading man. Crauford Kent will play the heavy role in the piece. Mr. Kent has appeared in two other of Miss Brady's Select pictures, having been effective as the lawyer in "The Knife" and as leading man in Miss Brady's more recent Select picture, "The Ordeal of Rosetta."

Miss Brady herself will again essay a double role. In this case she will play two sisters who strikingly resemble each other in appearance, but whose natures are totally dissimilar. The production is being prepared at the Paragon studio, where the filming will soon be in order.

Keeney Starts Work on His Fourth Production

THE Frank A. Keeney Pictures Corporation has begun at the Biograph studios, in the Bronx, the production of its four picture, "The Girl with a Past," by Paul Armstrong. According to the general manager of the corporation, Ray C. Owens, production was resumed earlier than had been intended, because of the brisk demand for the first picture, "A Romance of the Underworld," which is now open for bookings. The original plan was to produce three pictures and suspend production until the latter part of the summer or early in the fall. The pictures already made, in addition to the subject named, are "Marriage," by Guy Bolton, and "Her Problem," by E. Lloyd Sheldon.

All of the Keeney pictures star Catherine Calvert, the widow of Mr. Armstrong. Among those in the cast of the fourth picture are Dudley Ayres, well known as leading man in stock, and Edwin Forsberg, who starred in "Madame X," "Jack o' Diamonds," and other screen productions. This will be Mr. Ayres' first appearance in pictures. Tests which have been made of him show that he registers remarkably well. He is tall and dark and has demonstrated exceptional abilities as an actor.

The part in which Miss Calvert will appear is one which admirably fits her winsome personality. It also offers unusual opportunity for the display of her talents as an emotional actress. The production will be directed by James Kirkwood, under whose direction all the other Keeney pictures were made.

"A Romance of the Underworld" will be released in about a week. All of the Keeney pictures are being distributed through the William L. Sherry Service.

Harry McRae Webster Is Working on Second Play

THE stamp of approval has been placed upon the Harry McRae Webster Productions' big seven-reel feature, "Reclaimed; the Struggle for a Soul Between Love and Hate." The press has given it unstinted praise. Not only the author, Richard Field Carroll, and the producer, Harry McRae Webster, but the stars, Miss Mabel Juliene Scott and Niles Welch and their supporting cast headed by Anders Randolf and such well-known players as Mabel Wright, Fred W. Peters, Warren Cook, Sidney Bracy, Maude LeRoy and Little "Babette" Connelly have been happily cast.

Harry McRae Webster has turned over the exclusive sales management to Chester Beecroft, and together with the author of "Reclaimed," he is now busy on their next production, which is said to contain a new theme treated in a novel fashion.

Mr. Webster says the new feature will live up to the motto adopted by the Harry McRae Webster Productions and prove a play with punch, pulsations, purity and perfection.

How Dawn Secured Griffith Film.

The completion of arrangements for the presentation of "Hearts of the World" by the Dawn Masterplays in Michigan demonstrates, according to a statement from C. C. Pettijohn, of the Affiliated Distributors' Corporation, the value of co-operative booking. The Dawn, like a number of other distributors, desired to secure this production, for which a record price was asked, and at the suggestion of Mr. Pettijohn, Mr. Hyman secured from twenty-one first run theaters in Michigan signed contracts, with all the exhibitors interested joining the Affiliated if they were not already members. With these contracts, Mr. Pettijohn arranged for the financing of the deal in such a manner that all parties interested, including the Affiliated organization in Michigan and D. W. Griffith, himself, will share in the profits accruing from the showing of this picture.

"The Yellow Ticket" Opens Orpheum.

Pathe's production of "The Yellow Ticket," with Fannie Ward, was selected by Manager Eugene Levy as the opening attraction of the beautiful Orpheum theater in Seattle. The Orpheum was built four years ago as a permanent home for Orpheum time vaudeville in the Northwest Pacific metropolis. The house has now passed into the hands of Mr. Levy, who will devote it to high class photoplays also. In announcing "The Yellow Ticket," Mr. Levy ran full page display advertisements in the daily newspapers of Seattle, using the copy and cuts prepared by Pathe's New York publicity department in each case.

"Cupid by Proxy" for Baby Osborne.

"Cupid by Proxy" is the title of the next play in which Baby Marie Osborne appears, to be released next month by Pathe. While the serious nature is not dominant in "Cupid by Proxy" as it was in "The Voice of Destiny," just released, the child star has ample opportunity to display the outcropping of mature talent which has recently been shown in her features.

Little Snowball, the snow colored lad who had made a very considerable personal hit in Baby Marie's pictures, is on the job again, and there is a strong romantic flavor to the play, as is indicated by its title.

Gordon Back on Screen Following Auto Smash

HARRIS GORDON, former Mutual Film star, has just completed a Fox special feature under the direction of Richard Stanton. This marks Mr. Gordon's return to films after an absence of almost two years, due to injuries received in an automobile accident. His screen career began in 1912 with the Reliance company, where he supported such stars as Blanche Sweet, Henry Walthall, Mae Marsh and Robert Harron, appearing under the direction of Edgar Lewis and D. W. Griffith.

With Universal Mr. Gordon was featured in the Victor brand, and then returned to

Harris Gordon.

Mutual to star in Mutual Masterpictures. Some of the releases in which he will be remembered are "The Picture of Dorian Grey," "The Mill on the Floss," "The Escape," "The Floor Above," "The Image Maker" and "At the Mercy of Tiberius."

Dual Eva Topsy Roles Require Many Changes

IN PLAYING the two roles of Topsy and Little Eva in "Uncle Tom's Cabin" Marguerite Clark was compelled to change from one make-up to another at least a hundred times while the Paramount picture was being produced. In photographing a moving picture story all the scenes are taken in each particular setting at one time, and Little Eva and Topsy appear in the same settings in a great many instances. The grease paint and burnt cork and the kinky curls as well as the pickaninny dress had to be replaced with the fluffy daintiness of Eva as many as six times in one day, and the star's skin was raw and painful from the vigorous scrubbings it received.

The esteem in which Miss Clark is held in the South and her winsome powers of persuasion were demonstrated when she enlisted the services of a number of old soldiers who were inmates of the Confederate Army Home of Louisiana to take part in the picture.

Lyman Broening, chief of the camera staff at the Eastern studios, was in personal charge of the photographic work, which entailed the use of multiple exposures in scenes where Topsy and Little Eva appear at the same time.

State Rights Department

Conducted by C. S. SEWELL

Frank Hall to Distribute Two Dozen Pictures a Year

Terminates Arrangement with Foursquare Pictures and Announces New Channel for Distribution of U. S. Exhibitors' Productions Through Several State Right Exchanges.

THE U. S. Exhibitors' Booking Corporation, of which Frank Hall is president and general manager, has terminated the arrangement under which their productions have been handled through the exchanges of Foursquare Pictures, and announce that the following deals have been consummated for handling their pictures, "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian," "Just a Woman," and "The Crucible of Life."

All U. S. subjects will be handled in New York State by the Liberty Distributing Corporation and in New Jersey by Frank Gersten, Inc. In New England the Globe Feature Film Company will handle "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian," and "Just a Woman," and the Eastern Feature Film Company will have "The Crucible of Life" and all future releases for one year. All the U. S. productions will be handled by Max Milder and John Hennessey for eastern Pennsylvania, and Dawn Masterplay Company for Michigan. All U. S. productions and all future releases for one year will be handled by Quality Film Corporation for western Pennsylvania; Doll-Van Film Corporation, for Indiana and Illinois, and All-Star Feature Distributors, Inc., for California, Nevada, Arizona, and Hawaiian Islands, while Super-Film Attractions will handle "Just a Woman" and "The Crucible of Life" for Delaware, Maryland, Virginia, and District of Columbia.

The policy of the U. S. Exhibitors' Booking Corporation of buying outright special productions and renting them to exhibitors through independent exchanges has resulted in this organization closing several large deals of interest to exhibitors, and the securing of a number of the most important pictures of the past year.

The U. S. plan, according to a statement of one of their representatives, is to force each productions to stand on its own merits and make a profit dependent on its box office value. An exchange in each territory is selected while an advertising campaign is carried on by the home office introducing each picture independent of the other U. S. subjects and continued at intervals during the life of the picture instead of being limited to only a few weeks before release date.

While Mr. Hall will continue to buy special productions upon the open market he is also contracting for twelve special pictures to be made by two prominent directors during the coming year. His plan calls for the purchase and distribution of twenty-four pictures in the next twelve months, regarding which interesting announcements are promised for the near future.

Many Southern Scenes In "Tempered Steel"

OLGA PETROVA'S fourth special production, "Tempered Steel," is characterized by many beautiful Southern scenes. The locale of the scenario called for the enactment of several scenes south of the Mason and Dixon line, and several weeks were spent by the company in North and South Carolina for the purpose of securing the necessary "atmosphere." Director Ralph Ince is said to have taken full advantage of the opportunities offered, and to have secured many fine "shots" of the cotton fields and picturesque colored workers.

A historic mansion was used for the interiors, showing many relics of ante-bellum days, and the scenes are reminiscent of the traditions of that section of the country. In addition many animated pictorial titles showing the darkey with his banjo, old log cabins, and scenes showing the care free spirit of the Southern negro workers have been used, and several bars of "Massa's in the Cold Cold Ground" have been worked in effectively in the opening scenes of the production.

"Tempered Steel" will be released through the exchanges of the First National Exhibitors' Circuit sometime during the month of June.

Associated Pictures Formed By Lubin, Sawyer and Ince

ASSOCIATED PICTURES, INC., is the title which has been selected for the company recently organized by Herbert Lubin, Arthur H. Sawyer, and Ralph Ince to produce a series of special features to be known as Ralph Ince Film Attractions. Louis Joseph Vance, the production analyst of this company, is now completing the initial story, and it is expected that work on the first production will begin within the next two weeks.

Arthur H. Sawyer has issued the following statement regarding the plans of this organization:

"The pictures will consist of big melodramatic stories dealing with subjects whose entertainment value has been fully tested. We believe that the combination of Ralph Ince and Louis Joseph Vance should make for the production of extraordinary screen offerings, inasmuch as the latter is one of the foremost American writers of modern melodrama, while Ralph Ince is a master in the art of injecting thrill and 'punch' into picture plays of a virile nature.

"Casts of players whose names and faces will be immediately recognized by followers of the motion picture and stage will be assembled to interpret each story, and we feel that the series of 'Ralph Ince Film Attractions' which are to be produced will answer the ever increasing demand of the state rights buyer for 'better productions'."

Submarines and Dirigibles In Gaumont News-Reels

IN connection with the activity of German submarines on the American coast, Gaumont Graphic No. 11 shows what is believed to be the type of U-boat which sank several sailing vessels and steamships; also the types of aeroplanes, dirigibles, etc., that are patrolling the coast in search of U-boats, together with many of the survivors from the lost ships.

A picture of a new submarine recently added to the French navy is also shown, and in Gaumont News No. 12 is pictured the graduating class of the U. S. Naval Academy at Annapolis.

The Current Graphic also shows Red Cross call for 25,000 nurses, French class of 1919, which has just been called to the colors; the manner in which Parisians protect their windows from air raids and bombardments, opening of 1918 bathing season at Atlantic City, the Secretary of War testing a 5-ton caterpillar tractor, a concrete launch and other subjects.

News No. 12 also shows interesting scenes of the Picardy and Italian battle fronts, U. S. artillery pounding the German lines, our boys marching to the front and some of them being decorated for exceptional bravery; also a steamship recently sunk by U-boats near the Atlantic coast.

"Throwing The Bull" and "Wild Babies" Share Reel

A COMBINATION of amusing zoological fact and cartoon comedy is effected in the latest fifteen-minute picture issued by the Educational Films Corporation of America. This reel comprises an International black and white comedy entitled "Throwing the Bull" and a Ditmar's "Living Book of Nature" offering entitled "Wild Babies."

In the cartoon comedy, Happy Hooligan is the principal comedian, and the story centers around a cow yielding condensed milk. Happy as the custodian is inveigled from his job by the wiles of a Spanish girl, and the cow is stolen for the purpose of fortifying the depleted ranks of a number of fighting bulls against which a company of matadors is to battle.

Many things happen to the cow and to Happy in his endeavors to effect its return to the more peaceful pursuit.

Professor Ditmar's "Wild Babies" shows the evolution of the tadpole into the frog, the training and guarding of the baby porcupines, the education of infant turtles, and how the aouidad (a rare species of goat) teachers its young to climb. This playful animal lives among rocks, and the sole ambition of the mothers is to make their children mountaineers.

Many Reasons Contribute to Success of "Stolen Orders"

THE conclusion of the first week's showing of "Stolen Orders" at the Park theater, New York, appears to have vindicated the judgment of the critics, who declared that it should be a tremendous box office magnet. Not only has it made money, but it is said to have set a record for profitable engagements at high box office prices.

This is ascribed to a number of reasons. The production is timely, and the foiling of German spies is exciting and interesting in view of the constant warfare waged by the Government against the German secret agents. The spectacular scenes—the fight in the car of a dirigible balloon far above the sea, the rescue of a drowning girl by a hydroaeroplane, and the scenes on the American battleships—all draw people to the box office. The exciting thrills and the charming love story add to the pulling power of the picture.

Jester Completing Year's Output.

With the return of Mr. William Steiner, founder of the Jester Comedy Company, from his Western trip, work on the last four Jester comedies that will make up the first year's output has commenced. The finishing of these subjects will bring the releases in complete form up to and including January, 1919.

Western Photoplays To Produce Six Features

Also Engage Sheldon Lewis for Serial Now Being Made Starring Leah Baird.

WESTERN PHOTOPLAYS, INC., of which Messrs. Golden and Alperstein are the managing officials, announce that following the completion of the sixteen episode serial on which she is now engaged, Leah Baird will be starred in a series of six feature productions based on well known plays and books, and she will then be presented in another serial of fifteen episodes.

The cast of the present serial is rapidly being completed, and Western Photo-

Leah Baird.

plays, Inc., advise that box office attraction, as well as ability, constitutes the recommendation of the individual players.

The latest acquisition is Sheldon Lewis, familiar to motion picture audiences all over the country for his work in a number of serials, including "The Iron Claw" and "The Hidden Hand," in which he has been the center of apparently innumerable mysteries. Mr. Lewis is a master of make-up and manipulator of disguises, as well as an actor of ability.

It is stated that Joseph A. Golden, who is directing the production, is utilizing dramatic suspense and situations for the punches in the serial in addition to the danger thrills and stunts.

Assembling and Cutting of "The Eagle's Eye" Finished

GOOD-BYE cutting room!" It was Theodore Wharton, of Wharton, Inc., who half-shouted the words as he locked the door of the cutting room at the Wharton plant in Ithaca one night last week. And the reason was that five minutes before he had assembled and cut the last scene of the twentieth episode of "The Eagle's Eye."

And in the cutting of that last scene a noteworthy achievement in the making of motion picture serials had been finished, for "The Eagle's Eye" has fulfilled more purposes than that of an ordinary serial, as it has been used to combat the intrigues and the propaganda of Germany and has been used by Liberty Loan committees to further the buying of bonds. It is also said to have been used in Mexico to forestall German propaganda, and it soon is to have widespread circulation abroad, that foreign countries may see the difficulties with which America was beset before it entered the war.

In the taking of the picture, the work was evenly divided between Theodore and Leopold D. Wharton, Leopold looking after the direction, Theodore handling the work in the cutting and assembling rooms.

"Hearts of the World" Breaking State Right Record

Large Proportion of Territory on Griffith Picture Already Disposed of at Epoch Making Prices in Remarkably Short Time—Producer Retains Interest in Profits.

MUCH as was expected from the point of view of financial returns from D. W. Griffith's romance of the great war, "Hearts of the World," the prices which have been secured for the state rights already disposed of on this production are said to have not only exceeded all previous state rights purchase records, but have even advanced beyond the anticipations of the producer, both in the sums received and the remarkably short space of time in which the rights of the greater part of the country have been disposed of.

The territorial rights to the picture already ceded by the producer are as follows: The New England States, to Wm. H. O'Neill of the Auditorium theater, Mandchester, N. H., for $100,000; the southedn states, including Georgia, Florida, Alabama, Mississippi, South Carolina, North Carolina, Louisiana, Tennessee, to Abe S. Guckenheimer of Savannah, Ga., for $100,000, and Kentucky, to the Doll-Van Film Corpn. of Indianapolis, for $75,000; Michigan, to the Dawn Masterplay Co., of which Arthur S. Hyman is general manager, for $60,000, and the western states, including Washington, Oregon, Idaho, Montana, Colorado, Wyoming, Utah, New Mexico, California, Arizona, Nevada, to Sol Lesser, for $200,000.

It is stated that those sums represent only the advances, the producer retaining a half interest in the profits after the amounts in question have been returned to the purchasers. The territory still open on the Griffith Masterpiece is New York, Ohio, Illinois, Pennsylvania and West Virginia, Delaware, Maryland, Virginia, District of Columbia, New Jersey, Texas, Oklahoma and Arkansas, Missouri and Kansas, Iowa and Nebraska, Minnesota, Wisconsin, North and South Dakota, for which negotiations are now pending at the Griffith offices at 720 Longacre building.

Harry Rapf Returns from Successful Western Trip

HARRY RAPF, who has just returned from a trip through the west in the interest of his productions, reports that he has closed a contract with Sol Lesser of the All Star Feature Distributors to handle "The Struggle Everlasting" and "The Accidental Honeymoon" in California, Arizona and Nevada. He also met Leon D. Netter in Chicago and arranged with him to handle these two productions in Ohio. After having his pictures reviewed and passed by the Board of Censors, Mr. Rapf sold his two productions to Louis Frank and Joe Cooper of the Motion Picture Theater Owner's Association for Illinois and southern Wisconsin. Messrs. Frank and Cooper are elated with these productions, and they hope to see them in the majority of theaters in Illinois, as they intend to inaugurate a tremendous advertising campaign, on account of the exhibitors themselves owning the rights to these pictures.

Blanche Sweet Signed for Long Term by Harry Garson

HARRY GARSON announces that account of Blanche Sweet's excellent work in "The Hushed Hour," the first production in which she has appeared under his management, he has signed her for a long term contract.

"The Hushed Hour" is being made at the Fine Arts studio in Hollywood, California, and the cast is composed of prominent players, including Harry Northrup, Wilfred Lucas, Milton Sills, Mary Anderson, and Rosemary Theby.

The second picture will be "The Unpardonable Sin," by Rupert Hughes. This production will be made in New York, and Miss Sweet expects to arrive East about the first of July to start work on this production.

Upon Mr. Garson's arrival in New York about July fifteenth the method of release for Miss Sweet's pictures will be decided upon.

"When Men Betray" Against Double Standard of Morals

WHEN MEN BETRAY," the latest story written and directed by Ivan Abramson, is said to have made an even stronger appeal than any of his earlier successes.

Week bookings are received daily, and some theater managers are securing it for two and three weeks' run.

The story is a preachment against the double standard of morals, and dwells on the consequence of immorality showing how far-reaching and unsuspecting may be the results of a man's departure from physical purity.

The author is said to have evolved a gripping drama with a strong climax, and both the interiors and exteriors are above the ordinary, and the photography is the work of an artist.

W. H. Offers Twenty-Four Fatty Arbuckle Reissues

W. H. PRODUCTIONS COMPANY are now ready to release the series of 16 two-reel Shorty Hamilton pictures, the original titles of which are as follows: "Shorty Inherits a Harem," "Shorty's Ranch," "Shorty's Trip to Mexico," "Shorty Escapes Matrimony," "Shorty and the Fortune Teller," "Shorty in Trouble," "Shorty and the Prize Fighter," "Shorty and Sherlock Holmes," "Shorty's Sacrifice," "Shorty's Strategy," "Shorty Among Cannibals," "Adventures of Shorty," "Shorty Falls Into a Title," "Shorty Turns Actor," "Shorty Turns Judge," and "Shorty Shifts a Sheriff."

It is announced that each of these subjects will be reconstructed and given a new title, the old title also being given prominence not only on the film, but on the advertising matter. It is claimed that there is realy five reels of action in each two reels, and that each one is of a different type. They were produced under the supervision of Thos. H. Ince. Some territory has already been disposed of, and it is expected that the remaining territory will be closed quickly.

W. H. Productions Co. will also reissue a series of 24 one-reel Fatty Arbuckle comedies. In many of these series Mabel Normand is featured with Arbuckle. Every foot is said to be full of action.

International Comedies Are Timely.

The adventures of the scapegraces, the Katzenjammer Kids, continue to excite merriment. One characteristic of these cartoons is that they are timely—relating to the news of the day or to some topic of seasonal interest. The last three have dealt with the summer themes of "Swat the Fly," "Fisherman's Luck," and "Up in the Air." Then will follow the burlesque story of a mid-summer picnic, and after that, one dealing with a charitable benefit at which the Captain poses as a magician and the Kids spoil his tricks.

Seiter Engaged to Direct Jesters.

William A. Seiter has been engaged to direct Twede-Dan in Jester comedies. Mr. Seiter's work in the comedy field as a director is well known to the motion picture public.

Scene from "Your Fighting Navy at Work and at Play" (Educational).

Many State Right Offers for "Your Fighting Navy"

Brisk Demand from Buyers Says E. W. Hammons, Who Issues Statement Regarding This Patriotic Feature Which Was Edited by Lieutenant Henry Reuterdahl.

THE announcement that the presentation of "Your Fighting Navy at Work and at Play" at a Broadway theater and in Greater New York generally would be followed by its sale to state righters has created a demand all over the country. Parties from Boston, Philadelphia, Chicago, Minneapolis, and California called on E. W. Hammons, vice-president of the Educational Films Corporation, and asked that the proposition be explained in detail. For the information of the trade, Mr. Hammons issues the following:

"'Your Fighting Navy at Work and at Play' is a five-reel feature prepared under the approval of the navy and edited by Lieutenant Henry Reuterdahl, U. S. N. R. F. It is a big spectacle of what the navy is actually doing to protect the coasts, to convoy the troops and supplies going to Europe, and to help keep the Teutonic fleets bottled up. All this is shown faithfully and accurately by means of a series of manouevfes representative of everything done at the fighting front, the navy having co-operated to the fullest extent, even providing a smoke screen chase and the methods of hunting, capturing, and destroying submarines.

"The picture is arranged in units of approximately 1,000 feet, which rise by virtue of suspense, surprise, and climax to the spectacular and emotional height of the finish. Each unit can be shown separately, or the five-reeler can be shown as a whole. Whether used as a serial or as feature, 'Your Fighting Navy,' I confidently predict, will prove one of the strongest attractions of the summer and fall of 1918. Its value is based not only on the merit of films and titling, but also on its journalistic quality.

"Any state rights man who purchases the film now can clean up in his territory on it the very first time big naval happenings break on the first page of the papers, and they are going to break again, because the German rats will not stay in their holes indefinitely, but are coming out, according to the best expert naval opinion. The picture will also be of value as a record and standard of information for many years to come."

To Issue Orchestration Based on "Mickey" Song

DANIELS & WILSON, publishers, advise that the song, "Mickey," is being featured at the Tivoli theater, San Francisco, this week, and that Harry Fox, the well known vaudeville and musical comedy actor, is singing it with a chorus slide.

The following week Mr. Fox will appear at the Turner & Dahnken theater, Oakland, and subsequently at a number of other Turner & Dahnken houses.

They also advise that the exhibitors on the Coast are anxiously awaiting the picture, and that they are arranging to send a full orchestration of "Mickey," with a set of slides, to the largest picture houses throughout the country, so that when the feature is released the public in every section will be familiar with the name "Mickey."

"The Eagle's Eye" Popular With Canadian Audiences

ACCORDING to Charles M. Stevens, general manager of Superfeatures, Limited, Canadian distributors of "The Eagle's Eye," this serial based on the spy activities of the German Government has created unusual interest in the Dominion particularly in view of the public's previous knowledge of the scope and extent of Germany's plots for world conquest, and a number of exhibitors and exchangemen have had their calculations upset; in many instances houses which change their program daily are showing "The Eagle's Eye" for two or three days and playing to capacity. Soldiers returned from the front on furlough or invalided home, men who have faced the German hordes, are showing a keen interest in what the Kaiser's secret army attempted to do in America.

Many Battles of Wits in "The Hand of Vengeance"

WHEN the hero is in peril, and there is seemingly no way in which he can escape, and then he does escape by a surprising and clever trick the spectators are apt to sit up and take notice. It is claimed that this occurs in practically every reel of "The Hand of Vengeance," the ten-episode serial which the Gaumont Company has ready for summer showing, and that it does not rely on improbabilities or inventions yet to be made to save the hero and heroine from danger.

There are many clever characters in this serial, the avenger of wrongs who acts as his own judge and jury, and an expert crime investigator who opposes him. The many battles of wits between these two begin in the first and continue until the last episode. This is said to be a serial with no padding, which could have easily been made into more episodes, but it was thought best to release it in only ten episodes to enable exhibitors to find an antidote for hot weather dullness during the coming summer.

"The Hand of Vengeance" will be released only through state rights exchanges, and a trade showing will probably be announced next week.

Special Government Poster For Petrova's W. S. S. Tour

AFTER returning to New York to witness a screening of her latest picture, "Patience Sparhawk," Madame Petrova left for Boston this week to begin her transcontinental tour on behalf of the War Savings Stamp movement. Nathan Gordon, of the First National Exhibitors' Circuit, of that city, will cooperate with her, and says he will have an audience of 40,000 on Boston Common to hear her speak.

It is also announced that arrangements have been completed whereby the War Savings Stamp inscription will be carried on all stationery and cuts for publicity purposes, together with patriotic posters, booklets, etc. Arrangements have also been made for a special Government poster for Madame Petrova's tour, which will be used on Government publicity for the war stamp drive. This poster will be stamped with W. S. S. insignia, and used for lobby displays and one-sheets in houses where Madame Petrova makes her personal appearance.

The tour will include Atlanta, Houston, Dallas, Kansas City, St. Louis, Des Moines, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Butte, Minneapolis, St. Paul, Chicago, Louisville, Indianapolis, Cincinnati, Cleveland, and Pittsburgh.

King Bee Completes First Year's Output

WITH the production of "Playmates" the King-Bee Films Corporation has completed its first year's output, consisting of twenty-four Billy West comedies, released one every two weeks in two reels each, as follows:

"Back Stage," "The Hero," "Doughnuts," "Cupid's Rival," "The Villain," "The Millionaire," "The Goat," "The Fly Cop," "The Chief Cook," "The Candy Kid," "The Hobo," "The Pest," "The Bandmaster," "The Slave," "The Stranger," "His Day Out," "The Rogue," "The Orderly," "The Scholar," "The Messenger," "The Handy Man," "Bright and Early," "Straight and Narrow," and "Playmates."

Within this brief period this brand has become firmly established on the market, and Billy West, the star, is being featured in a large number of motion picture theaters. World rights have been disposed of, with the exception of the countries with which we are at war.

The officials of the company consist of Louis Burstein, president and general manager; Nat H. Spitzer, vice-president and sales manager, and L. L. Hiller, treasurer, with Edward Rosenbaum, Jr., in charge of the publicity department. The studio is located at Hollywood, California, and in addition to Billy West the principal players are Babe Hardy, Leo White, Budd Ross, Rosemary Theby, Myrtle Lind, and Ethel Gibson. Charles Parrott is the director, and Ben H. Cohen, auditor.

Meyer to Handle All U. S. Features.

As announced in another article in this issue, Phillip E. Meyer, of the Liberty Distributing Corporation, has taken over the handling of five U. S. Exhibitors' Booking Corporation productions and completed arrangements for all of the U. S. productions to be made during the coming year. This is attributed to the successful handling by Mr. Meyer's new exchange of his first two features, "The Devil's Playground" and "Nine-Tenths of the Law," which includes bookings over the Loew, Moss, and other well known circuits of large theaters in his territory.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

SEVERAL sales of additional territory on D. W. Griffith's "Hearts of the World" are announced in an article in another column of this department.

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W. H. Productions Co. announce the sale of rights for twenty-six Chaplin reissues for Texas, Louisiana, Arkansas and Mississippi, to William Oldknow of the Consolidated Film Supply Co.

* * *

Physical Culture Photoplays announce the sale of rights to "Zongar, the Daredevil of Romance," to L. J. Schlaifer Attractions, Seattle, for Oregon, Washington, Idaho and Montana, and to M. & R. Feature Film Co., San Francisco, for California, Nevada, Arizona and Hawaiian Islands.

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Announcement of a number of independent exchanges which will distribute U. S. Exhibitors' Booking Corporation productions is published in another article in this issue.

W. H. Successful in Selling Reissues.

The W. H. Productions Company announce that all American rights on the W. S. Hart reissues which they are handling, as well as on the series of Keystone reissues, have been disposed of; also on the series of Chaplin reissues, with the exception of a single territory. There is still some open territory on the Barriscale features, and a new campaign is being launched on the series of two-reel Shorty Hamilton reissues.

Spitzer Visits Chicago.

Nat H. Spitzer, sales manager of King-Bee comedies, is in Chicago conferring with R. C. Cropper, manager of the Chicago, Bee Hive exchange.

Announcement is made that the Bee Hive exchanges throughout the United States have closed fifty-four new contracts in the past six days on Billy West comedies.

Michigan Booking on "Tarzan."

Following its two weeks' engagement at the Adams theater, Detroit, "Tarzan of the Apes" has been booked by Lipp & Cross, Battle Creek, five days; Palace, Saginaw, four days; Washington, Bay City, four days; Arcade theater, Ann Arbor, two days; Majestic, Jackson, four days, and Empress theater, Lansing, seven days.

Big Demand for Fifth Jester Comedy.

Reports from exchanges handling Jester comedies are said to indicate that the fifth release, "It's a Great Life," is in great demand, and the results are beyond expectations.

PICTURE THEATERS PROJECTED.

OATMAN, ARIZ.—Needles theater has been taken over by the Brotherhood of Railway Trainmen and renamed the Liberty.

BERKELEY, CAL.—Ye Liberty Playhouse has reopened under management of J. J. MacArthur and J. W. Jackson.

MAYFIELD, CAL.—Moving picture theater to cost $8,000 will be erected on Main street.

AUGUSTA, GA.—S. A. Lynch, Jacksonville, Fla., reported to erect moving picture theater, to cost $15,000.

COUNCIL BLUFFS, IA.—Old Nicholas theater has been renamed the Liberty.

DUBUQUE, IA.—Union Park theater has opened.

EAGLE GROVE, IA.—Princess theater has been opened by Will Stewart.

LANESBORO, IA.—Theater has been opened here by George H. Jones.

NEW HAMPTON, IA.—J. C. Trease, of Lynnville, has taken over Idle Hour theater.

PELLA, IA.—George L. Hoffman has taken over Elite theater.

HAMMOND, IND.—Architect MacTurner, Citizens' Bank Building, is preparing plans for two-story moving picture theater, 50 by 118 feet, to cost $25,000.

KOKOMO, IND.—Isis theater on Main street has been taken over by Arnold Bros.

WASHINGTON, IND.—B. W. Clawson is preparing plans for converting H. T. Trueblood barn on Main street into moving picture theater. Will be operated under management of A. R. De Voe.

YATES CENTER, KANS.—Star theater has opened.

DETROIT, MICH.—A. D. Walstrom, 1346 Vermont avenue, has plans by William H. O'Dell, 401 Smith building, for converting store building into moving picture theater.

HOUGHTON, MICH.—Joseph Skelly has sold his interest in Orpheum theater to Richard Callahan.

BAUDETTE, MINN.—Peterson & Son, of International Falls, have purchased Grand theater from A. M. Hoover.

BIG FORK, MINN.—Peter Peterson plans to open moving picture theater here.

BUHL, MINN.—Crescent theater owned by N. L. Johnson is being remodeled.

CARSON LAKE, MINN.—Thomas Hamre will rebuild his moving picture theater.

ELGIN, MINN.—H. J. Baltz has purchased interest of F. A. Schuchard in Empress theater.

OGILVIE, MINN.—E. H. Metzener has sold Strand theater to H. I. Hodberg.

CLARKSDALE, MISS. — Sommers & Laudry are having plans prepared by M. M. Alsop for moving picture theater, to cost $6,000.

MOSS POINT, MISS.—Lee Beyer has contract to erect theater building, 40 by 95 feet; frame, felt roofing, inclined floor, electric lights; for Treloar & Company, to cost $6,000.

KANSAS CITY, MO.—J. F. Brady, 122 N. Clinton street, reported planning to erect $200,000 theater building; reinforced concrete, steel, brick, and terra-cotta.

HARTINGTON, NEB.—Emery Greenwood has purchased Lyric theater from W. A. Bowker.

BRADLEY BEACH, N. J.—Casino theater has been leased by Rockafeller, Hughson and Falkner. They conduct a chain of theaters known as the Monmouth Shore Cinema Circuit. Extensive improvements will be made to the Casino.

RUTHERFORD, N. J.—Park theater, which recently changed hands, will be remodeled.

BROOKLYN, N. Y.—Rudolph Nurick, 1102 Eastern Parkway, has plans by H. J. Nurick, 957 Broadway, for interior alterations to moving picture theater, to cost $3,000.

BROOKLYN, N. Y.—Brooklyn Ice Skating Palace is being converted into moving picture theater, with seating capacity for 2,500.

BROOKLYN, N. Y.—Alphonse J. Palumbo has plans by George J. Lobenstein, 230 Hortense avenue, for one-story moving picture theater, 28 by 130 feet, to cost $10,000.

NEW YORK, N. Y.—J. A. Dolgoff and A. Migdall have leased former Drury Lane theater at 17 W. 125th street.

NEW YORK, N. Y.—Max Blitzen plans to erect a $45,000 theater at 31st street and Surf avenue, Coney Island.

SCHENECTADY, N. Y.—Albany theater, care Paul Alberts, 730 Albany street, has plans by Obenaus-Nichols Co., 208 Center street, for alterations to one-story theater, to cost $5,000.

AZALEA, N. C.—War Department has awarded contract to Gude & Co., Atlanta, Ga., to erect $1,500,000 tuberculosis sanitarium, to include theater.

CHARLOTTE, N. C.—J. H. and Sidney McAden let contract to J. A. Gardner to remodel building at 28 E. Trade street for theater, to cost $10,000.

WILLISTON, N. D.—Walker McGuiness has disposed of Orpheum theatre to Miss Amey Scott.

BUCHTEL, O.—William Mills, Central Park building, Nelsonville, O., is preparing plans for one-story moving picture theatre, 26 by 100 feet, to cost $8,000.

WASHINGTON COURT HOUSE, O.—Charles B. Johnson, of Wonderland theater, has purchased Colonial from Frank Jamison.

SULPHUR, OKLA.—J. D. Ramsey will erect building to replace burned structure, probably two-story; lower floor for moving picture theater, upper floor for apartments.

TULSA, OKLA.—Theater to cost $15,000 will be erected on Greenwood avenue by W. M. Redfern.

ERIE, PA.—Work has been started on rebuilding Columbia theater, which was destroyed by fire.

PHILADELPHIA, PA.—Sablosky & McGuirk, Globe theater building, have plans by Hoffman & Co., 1428 S. Penn square, for improvements, new marquise and interior alterations to theater.

PHILADELPHIA, PA.—Ketcham & McQuade have contract for making alterations to Broadway theater at Broad street and Snyder avenue, to cost $15,000.

PHILADELPHIA, PA.—Milton Rogasner has taken title to one-story brick theater building at 3142-54 Kensington avenue, subject to mortgages of $86,375. Furniture and equipment included in sale. Building is on lot 80 by 115 feet, and is assessed at $48,000.

REDFIELD, S. D.—Harrison and Went worth have purchased interest of Roy Greenman in Lyric theater.

PARKER, S. D.—Idle Hour theater has been renamed Orpheum and opened by H. Wheeler.

JELLICO, TENN.—C. H. Townsend has purchased Palace theater from R. R. Brummett.

BEAUMONT, TEXAS. — Gordon estate has plans by C. A. Logan for theater, with seating capacity for 1,000, and to cost $23,000.

DALLAS, TEX.—War Department will erect Liberty theater at Love Field.

HOUSTON, TEXAS.—H. Silverberg has taken over Crown theater, and appointed Jake Abrahams manager.

ORANGE, TEXAS.—J. S. Merriweather has contract to erect brick theater.

ORANGE, TEXAS.—George E. Holland has let contract to J. M. Pearson, Box 384, to erect moving picture theater and store building, two-story brick and tile, tar and gravel roof, concrete and wood floors.

SAN ANTONIO, TEXAS.—M. L. Oppenheimer will remodel vaudeville and moving picture theater, to cost $8,000.

SAN ANGELO, TEXAS.—Sam Nastos, El Paso, and J. D. Jones, Greenville, let contract to remodel building for theater, to cost $5,000.

WACO, TEXAS. — Waco Arcade & Amusement Company has plans by Milton W. Scott for theater and store building, 204 by 165 feet; concrete, composition roof, plastered steel lathing, to cost $40,000.

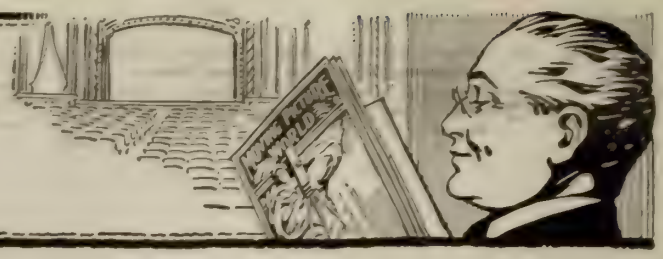
WACO, TEXAS. — A. Goldstein and others will erect theater at 5th and Franklin streets.

BINGHAM, UTAH.—Brisk and Chesler will open theater in building to be erected by George E. Chandler.

SALT LAKE CITY, UTAH.—E. E. Jenkins Company plans to construct theater on Main street, with seating capacity for 3,000 people, and to cost $200,000.

(*Continued on page* 1900.)

Trade News Brevities



Atlas Film Entertains Boston Movie Club

Film Club Makes Automobile Trip to Newton Highlands and Is Welcomed by Manager Dadmun—Those Who Participated.

By Robert N. Howe, No. 69 Summer Street, Boston, Mass.

BOSTON, Mass.—A party was held by the Boston Film Club at the Atlas Film Corporation grounds Saturday afternoon last, under the direction of Miss Florence Brackett, president of the club. Mrs. Frank J. Howard, 1st vice president of the club was the hostess.

The party started from the Copley Plaza hotel, Boston, at 1.45 in the afternoon. There was an auto parade of fourteen cars to the Atlas studio at Newton Highlands about two thirty and started a general survey of the twenty-five acres (with but a single entrance) that compose the grounds of the Atlas Film Corporation. After looking over the outside of the studio the party passed in to the interior where a scene was acted for their special benefit. Leon E. Dadmun, manager of the Boston branch of the Atlas, conducted the party to the basement where they were shown the developing rooms and other places of interest.

A luncheon was held on the lawn in front of the studio. Speeches were made by members of the Film Club. Mr. Dadmun spoke on the good work that the Film Club had done in the way of censuring pictures.

At 5.30 o'clock the journey home was begun. Those present were (as guests) Mayor of Lowell, Hon. Perry Thompson and his wife; Walter Hartstone, Frank J. Howard, president of the Atlas Film Corp.; Herman Wolf, designer of the costumes for the Atlas Film; Edwin F. Delaney, E. F. Blodgett, Miss Grace Culbert, and Robert N. Howe, representative Moving Picture World.

The officers of the club present were: Mrs. Florence Brackett president Mrs. Frank J. Howard, first vice-president; Miss Mable M. Brewerton, corresponding secretary; Dr. Carrie I. Bence, second vice-president; Dr. G. Maude Hough, recording secretary; Miss Elizabeth Downs, treasurer; Mrs. Walter Nelson, auditor. The members of the club present were, Mrs. M. J. Lydon, Mrs. Evelyn W. Somerby, Miss Otelia L. Malther, Mrs. J. J. Delaney, Miss Anna Callahan, Miss Carrie A. Hartly, Mrs. Mary S. Scott, Miss Laura Brown, Mrs. Alice K. Bailey, Miss Louise Golden, Miss Bonnie Starett, Miss Harriet W. Foster, Mrs. Jennie A. Downs, Miss Emma Prichard Hadley, Miss Florence Harris, Miss Gwendolin Ridgway, Miss Jeannette Holmberg, Mrs. Alice Aberdein, Miss Mabel J. Golden, Miss Lila Izan, Miss Frances Mittenthal, Miss Ida Harrison, Miss Harriet Wilcox, Miss Helen Tongas, and Miss Kathrine Tongas.

Boston General Office Moves.

The General Film Co. of Boston has moved to 5 Isabella street, where it will have nearly as much room and the office will be more concentrated. The reason for moving is of a patriotic and economic nature allowing the Vitagraph to occupy the space formerly taken by the General on the Church street side of the same building. The Vitagraph will be installed in their new office June 10th.

Manager Hand of the Boston Pathe exchange reports very heavy bookings on the picture "Moral Suicide," that is now being distributed through the Pathe offices. Manager Hand has appointed a special representative to handle the picture in New England territory.

Massachusetts members of the salesforce of the Boston Famous Players-Lasky Corporation, are not going to let any sale slip by just by missing a train, as the whole force is now equipped with automobiles, which are used in their travels over their territory.

Boston Men Visit Portland Opening.

Portland, Maine.—The Strand theater of this city has opened with a large number of invited guests from Boston, including Harry Asher of the Famous-Players-Laskey and John and Joseph McCarville of the Famous Players Boston office. The opening feature was Mary Pickford in "Miliss" followed by a Fox picture, "Brave and Bold," featuring George Walsh. The theater is considered the best theater north of Boston and is only equalled by the Strand theater at Lynn, Mass., for straight pictures.

Dream Theater of Revere Sold.

Revere, Mass.—The Dream theater of this city has been sold by Eclar and McKenna. The new owner is P. J. Flynn, who controls the Crescent Gardens theater and ballroom at Revere.

Samuel Stratton in National Army.

Malden, Mass.—Samuel Stratton, formerly manager of the Mystic theater in this city has been drafted for the National army, he is succeeded by W. H. Fish, a well known theatrical man. The Mystic theater is considered the best moving picture house in this city being built in 1916 and seating 2,000. Fine business is reported under the new management.

Melrose, Mass.—The Melrose theater in this city, which has been closed during the winter on account of a fire that destroyed the theater last fall, will reopen this month.

The theater has been rebuilt and refurnished and is now one of the finest houses in Melrose. They will open up with Paramount and Artcraft pictures and vaudeville. The theater will be managed by the Melrose Amusement Company, which is controlled by William Bradstreet.

NOTES FROM ILLINOIS.

By Joe Esler, Traveling Representative of the Moving Picture World.

Theater Brevities.

Davenport, Ill.—The Quality Film Company, a new producing concern, has been organized in Davenport and has opened a studio at 208 Iowa street. C. B. Holman and Ivan L. Swanson are the managers. They will make animated and commercial motion pictures.

Moline, Ill.—W. D. Dunn, formerly of the Columbia theater at Davenport, has been appointed manager of the Palace theater in this city.

Boston Film Club, Guests of Atlas Film Corporation, Newton Highlands.

Baltimore Trade Letter

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Maryland.

Row Over "It May Be Your Daughter."

BALTIMORE, MD.—The Maryland Censor Board, on Tuesday, June 11, swore out a warrant charging Joseph Blechman, manager of the Picture Garden theater, with allowing certain portions of "It May Be Your Daughter" to be shown.

It is alleged by Mrs. Marguerite E. Harrison, of the Censor Board, that many portions were ordered to be cut out of the picture by the Board and that later, when she viewed the picture in the theater, several of the scenes which had been ordered cut out, were still being shown.

The feature was advertised as "a startlingly bold picture presenting truths as they should be seen and known." The case was scheduled to come up on Thursday, June 13. It is understood that several other film men are connected with the case.

Petrova Appears at New Theater.

Thursday, June 6, was one of the gala days for the New theater, 210 West Lexington street, Baltimore. Manager L. A. DeHoff was making a big drive for the War Savings Stamp campaign. He arranged for the personal appearance of Madame Olga Petrova at the New at both the afternoon and evening. In conjunction with her personal appearance, he arranged for the screening of one of her best pictures, "The Life Mask."

On Sunday, June 9, at the Garden theater, Manager DeHoff continued his patriotic work by arranging a special performance of Gerard's, "My Four Years in Germany," for several thousand employees of the Bartlett Hayward Company munition plant. Major A. G. Nutter, of the British Army, spoke to the men on the need of hastening the work on munitions.

Arcade Aids W. S. S. Drive.

Salisbury, Md.—To aid the War Savings Stamp campaign, which was opened in Wicomoco county on the night of Wednesday, June 5, Manager W. G. Pond offered the use of his Arcade theater. Subscriptions ranging from 25 cents to $1,000 were given at the meeting for War Savings Stamps.

J. Howard Bennett Has Important Job.

J. Howard Bennett, one of the early pioneer film men of Baltimore, with whom many of the now prominent managers of the Baltimore started out, is now field auditor of the Constructing Quartermaster's Corps, at Base Hospital No. 16, New Haven, Conn.

M. D. Hooker, who for eight years has successfully piloted the affairs of the Hampden theater in Hampden, as manager, has now resigned. Mr. Hooker is going into the service of the Government in a clerical capacity. He will join the forces of J. Howard Bennett.

Notes About Maryland Taxes.

Notice has been given by City Collector Page, of Baltimore, that on July 1, 1918, the 1918 taxes on real estate, all forms of personal property, including shares of stock and other property valued or subject to valuation by the State Tax Commission, will be in arrears. From that date on the amount due will bear interest at the rate of six per cent. per annum, and a penalty at the rate of one per cent., in addition. If the taxes are not paid on July 1, 1918, the taxes on which said taxes are levied will then be subject to sale for taxes.

At a special meeting of the County Commissioners of Anne Arundel County, held in this city on the morning of Friday, June 7, the general tax rate of the county was fixed for the year of 1918 at 64 cents on $100.

The tax levy for 1918 of Howard County was fixed on Tuesday, June 4, by the county commissioners at a special meeting held in this city at 95 cents on the $100.

Theaters Must Let Patrons Pay War Tax

Philadelphia Post Office Authorities Orders All Local Theaters to Notify Patrons and Collect the Seat Tax Directly.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Philadelphia Post Office authorities have notified all theaters that admission prices must be displayed in a conspicuous place in front of the box office and that all war taxes would have to be collected upon the prices of the tickets sold. Theaters who have in the past been paying the tax will be required to inaugurate a new policy in order to comply with this new ruling.

W. Herchenrider Promoted.

W. Herchenrider, of the Stanley Company, has received a well-deserved promotion and is now receiving the congratulations of all his friends.

Jack Delmar Has Charge of Bookings.

Jack Delmar, of the Stanley Company, has been appointed in charge of all city and state bookings. Mr. Delmar has also been in the exhibiting field and met with considerable success in managing the Jefferson, Park, Empress, Cayuga theaters, and has been responsible for the sucess of the Rivoli which, after some difficulty, has been put on a paying basis.

"Hearts of the World" at Cape May.

"Hearts of the World" will have its initial presentation in Cape May, N. J., at the Lyric theater, on May 29, at one dollar top price, upon the occasion of the reopening of this house under the management of Karl Suelke.

Mrs. Given Back Smiling.

Miss Catherine Agnes Daly, for many years private secretary to Alexander Boyd, was given a royal reception by the employees of the Stanley Company upon the return from her honeymoon from which she emerged with the title of Mrs. Kenneth Caldwell Given. Her husband, Sergeant Given, has been in the service now for quite some time and we have good reason to believe that the bride has realized the height of her ambition by marrying one of Uncle Sam's warriors. Mrs. Given received a substantial wedding gift of $100 in gold from her numerous friends in the Stanley Company. Mrs. Given is back again at her desk, smiling and happy, and apparently much interested in her secretarial position.

Gerard Film at the Victoria.

Frank W. Buhler, managing director of the Stanley Company, announces that he has secured for presentation at the Victoria theater Gerard's "My Four Years in Germany," which just closed a successful four weeks' engagement at the Forrest theater, Philadelphia. The engagement has been limited to one week from Monday, June 16.

The Broadway Theater Darkens.

The Broadway theater, under the direction of Sablosky and McGuirk, closed for the summer last week after having concluded one of the most successful seasons. Many improvements will be made to this popular motion picture-vaudeville resort during the summer, including the entire rearranging of the seating capacity, the house being refitted throughout with new and up-to-date comfortable chairs. There will be many other changes made with an eye for the comfort and convenience to the patrons.

Park Theater Dark for Summer.

Green and Altman, who recently acquired the Park theater, have planned to close the house for extensive improvements during July and will reopen about the end of August, at a straight fifteen cents admission price.

A Telling Front for Empy Film.

During the presentation of "Over the Top" at the Nixon theater recently Manager Leopold converted his outside lobby into a scene representing a devastated French village. Along the entire length of the north wall, and running from the ceiling to the floor, was a canvas painting of shell-torn houses and streets cluttered with debris. To carry out the effect more realistically he had piled along the floor a half ton or more of broken bricks, dried mortar and twisted iron. Sturdy marines paced back and forth with rifles over their shoulders, and a formidable machine gun commanded the entrance. While standing admiring his masterpiece, Mr. Leopold received the jolt of his life when he heard a woman, accompanied by her husband, remark: "Oh, look John, they are making improvements to the lobby. They have that wall covered and are tearing it out. Look at the bricks and things piled up along the wall."

General Manager Taylor Hopeful.

M. W. Taylor, general manager for J. Fred Zimmerman's enterprises, who has a directing finger in the Keystone, Liberty, Fairmount and Orpheum theaters in Philadelphia and the Edgemont in Chester, predicts that the silent drama will score as often as Ty Cobb this summer. He thinks it will be one of the best seasons on record, both for the downtown and outlying houses. "I saw a line extending two hundred feet out into Lehigh avenue during a heavy downpour of rain last Tuesday," said Mr. Taylor, "and if people can stand a drenching to see a vaudeville show or pictures, I do not think a little torrid weather will bother them. He also states that "The Woman in the Web" is an unusual picture and has been drawing exceedingly well at all of his theaters. Mr. Taylor predicts that "Tarzan of the Apes," which had a wonderful run at the Liberty, will have one of the largest bookings locally of any picture in which he has been concerned and considers that the war films have done a lot to boost the picture business,as they are educational and inspiring.

North Carolina Letter

By D. M. Bain, Wilmington, N. C.

The Victoria Will Reopen.

WILMINGTON, N. C.—The Victoria, Wilmington's largest and handsomest theater, will reopen about August 1 after extensive alterations, including complete new scenic equipment, larger dressing rooms and stage space and the addition of several suites of offices. The Howard Wells Amusement Co. operate it.

Investigating H. J. Paradis.

Wilson, N. C.—The refusal of H. J. Paradis, proprietor of the Oasis theater here, to allow Four-Minute speakers to talk in his theater under the auspices of the U. S. Government, has brought about an investigation by the civic authorities and the Chamber of Commerce, and the Wilson Daily Times has launched an editorial campaign in condemnation of the theater manager's action.

F. D. Swindell, chairman of the Four-Minute speakers of Wilson, stated that Mr. Paradis had denied them the privilege of speaking in his theater without furnishing any excuse therefor except that it would disarrange his program, according to newspaper reports, which state further that the Wilson Four-Minute men comprise some of the most influential citizens of the city, including the secretary of the Chamber of Commerce, secretary of the Y. M. C. A. and the editor of the "Times." Both the Princess and Globe theaters have been allowing the patriotic speakers free access to their theaters, it is stated.

Washington Theaters Wait on Local Boards

Provost Marshal General Says No Fixed Rule Will Govern Work Orders, But That Individual Cases Will Be Considered Separately.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The exhibitors and exchange managers of this city who have in their employ men of draft age are in something of a dilemma as to what will be the outcome of the recent so-called "work or fight" order of the Provost Marshal General. Harry M. Crandall, who is the largest employer of labor in the motion picture business here, is having his men appear before their respective draft boards with a view to getting decisions as to whether or not they can continue in their present employment. Operators, doormen, ushers, musicians and all others connected with the theaters are subject to these regulations.

The Provost Marshal General recently announced that no fixed rule would govern all men. Each person in the industries or employments "frowned on" as perhaps not being essential to the prosecution of the war or the direct welfare of the nation, will have his case decided as an individual. For instance, there might be two operators working in the same booth of a theater, both of whom are subject to the draft. One might be permitted to continue operating while the other might be told to seek employment in a more essential plant. Circumstances would be different; it might be impossible for the first-named to enter into other employment for reasons affecting himself and dependents alone.

Female operators in Washington are as yet a thing of the future. Women musicians, ticket sellers and ushers are not new, but the National Capital has a fine crew of male employees, both in the theaters and exchanges, and it is hoped that circumstances will be such as to permit them all to stay where they are.

Autos Can Be Parked After Six P. M.

The matinee business of Washington, D. C., has been hit somewhat by the recently adopted parking regulations for automobiles. It used to be that the street in front of the theaters and adjacent side streets would be filled with cars owned by theater-goers. Now the police permit cars to remain on these streets but thirty minutes at a time and where this regulation is violated a white card informs the owner to appear at the station house and leave $2.

There are many auto owners who do not know that the thirty-minute parking regulation is in force only until six o'clock in the evening, and consequently they do not come downtown at night, but go to the neighborhood picture houses. It has been suggested that the downtown houses could run a slide containing this information.

Will Moore Becomes Coast Guardsman.

Will Moore, brother of Tom Moore and formerly house manager of the Plaza theater on Ninth street northwest, has enlisted in the United States Coast Guard, now under the supervision of the Navy, and has been assigned to duty at Bridgeport, Conn. He is succeeded as house manager by Frank Storty, formerly his assistant.

Billie Airey Helping C. S. Anderson.

Billie Airey, who has been night man at the Pathe exchange, and formerly engaged in this and other cities as theater manager, has gone to Newport News, Va., to help out C. S. Anderson, formerly of the New Grand theater, Baltimore, at the Palace theater. Mr. Airey states that his stay in Newport News will be but temporary, pending the finding of another man by Mr. Anderson.

Jake Flax to Manage Sub-Branch.

Jake Flax, assistant manager of the Washington branch of the General Film, has been placed in charge of the Baltimore sub-branch, replacing Lester Rosenthal, who formerly held that post. Mr. Flax is well known to the trade throughout this section by his long connection with the General Film.

Herbert Elder Visits New York.

Herbert E. Elder, who recently came to the capital from St. Louis to assume charge of the local General Film exchange, spent the week-end in New York City with Mrs. Elder celebrating their seventh anniversary. Mrs. Elder will retain her residence in Albany, N. Y., until the coming of cooler weather, when Mr. Elder will seek permanent quarters for his family in Washington.

Some Parcels Post Criticism.

There has been some little complaint of late against the parcel post service as the medium for the transportation of films between Washington and some of the southern cities. Conditions are such as to make it desirable that the exchanges use the mails in the movement of films, but when long delays occur in the delivery of the films, the reverse is the case. A local exchange complains that the delay in getting films from a southern house for the use of another theater caused the cancellation of a contract, besides keeping the second house dark. Another complaint is to the effect that where a house in Portsmouth, Va., uses a film on, say, Monday night, that film will be sent via parcel post the following day, but it will be Wednesday afternoon before it reaches the exchange. The same shipment via express shipped Tuesday night will be received at the exchange Wednesday morning.

The exchange managers are very much disappointed with the parcel post service. When the movement of films was first inaugurated via this service, representatives of the local post office promised that it would approximate the express transportation. It has not done so yet, and where exhibitors specify that their shows be sent by parcel post they are being informed of the probable delays that will occur.

A Wedding in Film Circles.

Miss Ethel Jeffries, who has been assisting Abe Dresner at the Exhibitors' Film exchange, Washington, surprised all her friends last week by changing her name to Mrs. Walter Riston. The young lady was within a few days of becoming eighteen; the groom has just reached 21 and registered under the draft law on June 5. Because the bride was a few days short of being of legal age, two attempts were made before a license could be obtained. The ceremony took place either in Marlboro or Alexandria, application for a license having been made at both places. Mrs. Riston is the second girl in the Jeffries family to elope. A third sister is Miss Mary Jeffries, who is the best known film woman in this section of the country, having been assistant to Carl F. Senning, manager here for the Fox Film Corporation, and of Jim P. Anderson, the latter's predecessor for a number of years. Mrs. Riston has rejoined her sister as an employee of the Fox Film.

Short Notes from the Capital.

The employees of the Crandall theaters have commenced their vacation schedule. Mr. Crandall recently announced that all employees would be given a week's vacation with pay this year. They are also to receive an extra week's pay during December as a Christmas present.

A Moeller organ, said to be the largest in Washington, has just been put in place at the Knickerbocker theater. Manager Arthur Robb is much pleased with the new acquisition.

E. A. Sherwood, well known in local film circles, has joined the Washington exchange of the Mutual Film as booker.

Sidney B. Lust has turned the two-by-four breathing spot that the builders kindly left vacant of his exchange into something of a flower garden. The small yard is a-bloom with red geraniums and other flowers. Something unusual in exchanges.

Rochester Trade Letter

By L. B. Skeffington, 61 Main Street, Rochester, N. Y.

W. Ramsey Is Gaumont Camera Man.

ROCHESTER, N. Y.—William Ramsey, staff photographer for the Democrat and Chronicle, Rochester's leading daily, has joined the ranks of movie camerists and will shoot for Gaumont here.

Jules Greenstone Beautifies Theater.

Jules Greenstone has just completed many improvements and decorations to his Empire theater, Rochester. Both the lobby and the interior show that the renovations have been carefully planned and carefully carried out. The Empire is a popular house on West avenue, just a short distance from the busy down town section, and Mr. Greenstone reports a decided increase in business since the renovations were completed. He states that one night last week the number of admissions broke all records for the house.

C. J. Sanford Becomes Exhibitor.

C. J. Sanford, an ex-newspaper man, has taken over the Princess theater. He comes from Newark, a suburb near Rochester, and is planning to give a real live-wire program of film entertainment. Mr. Sanford has some very progressive ideas and already there is considerable favorable comment centering around his management of the Princess. For one thing, Mr. Sanford has abolished the five-cent nights at the Princess, and hereafter the uniform price will be ten cents and the pictures will be the best that Mr. Sanford can buy.

Starts Ticket Buying Contest.

To stimulate business during the summer months the Family theater has inaugurated a contest with votes based on the number of tickets bought. The prizes are courses in the Rochester Business Institute for the young man and woman receiving the most votes.

Has Three Days a Week Policy.

The Gordon theater follows the policy of opening on Saturdays, Sundays and holidays only. It is controlled by the Regorson Company, which also has the Regent and Piccadilly theaters and ever since the Piccadilly was built it was apparent that the number of downtown theaters was at least one too many.

Utica Trade Letter

By C. A. Carroll, Utica Observer, Utica, N. Y.

Theaters Using Splendid Signs.

UTICA, N. Y.—Among the many improvements made in the Utica picture theaters within the past few months is the large number of electric signs, the kind which allows the placing of each attraction in letters with electric lights. The DeLuxe has a large sign from Norden Company over the main entrance doors, under the marquee, with the word "DeLuxe" in large letters; there are two rows underneath for the title of the attraction. The same company has the Alhambra and has placed a fine marquee over the main entrance directly under which is an alphabet sign with two rows of letters for names of the picture and star playing at the house. Between the third and fourth stories and fourth and fifth stories of the theater building are two other rows of frames with letters illuminated with electric lights. This is a fine place, as hundreds of people who

wait for street cars at what is called the Busy Corner, can see the signs on the front of the building better than they can see the one under the marquee.

A striking elaborate sign is the Avon's. It is immense and extends out into the air from the front of the building near the roof. It was made by the Geneva Fine Ad Company and has four rows for letters. The letters are about two feet in height and, when lighted, can be seen at quite a distance. There is also a sign with the name of the theater.

The Orpheum has a plain letter sign placed so that it can be seen from four different directions. The Majestic also has two of the Norden alphabet signs at either end of the marquee.

Possibly the most elaborate sign of any seen in this part of the state was the one the Park theater had erected when that unfortunate house opened last October. Just the four letters—Park—were on the sign and each one of the letters were four feet in height. Along the side of the sign was a cannon which at intervals shot a bullet into the air, along a string of varicolored lights, finally exploding into the word "Park," first in white, then green, then red, and finally into a delightful combination. The sign was almost the height of the theater, which was four stories, high ones too, and extended a considerable distance over the top of the roof. At the edge of the roof was the words—"Park Theater"—set in a flaming Egyptian smoke pot. There were also two of the Norden alphabet signs above the marquee.

As a whole, the exhibitors of Utica are progressing as rapidly as those of any other cities, and there seems to be no doubt that the patrons notice and appreciate them.

Nashville Trade Notes

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Comedy Pictures at Orpheum.

NASHVILLE, Tenn.—Since opening the Orpheum in Nashville for musical comedy sketches during the summer months, moving pictures have been playing a strong part in the program. At first two shows were shown each night, with a short reel of pictures between, but this policy was soon discontinued and one show presented each night.

Open Nashville Suburban Houses.

With the coming of extremely warm weather a number of the suburban houses in Nashville have been opened. Owing to hard times and cold weather a number of these outlying houses were closed during the winter, but are now doing business on a substantial basis.

MORE MINNEAPOLIS NOTES.

A Daughter at Benjamin Blotcky's.

Benjamin Blotcky, of the Minneapolis Goldwyn exchange force, became the proud papa to a bouncing baby daughter one rainy day last week. Ben didn't stop for the door to open at the Goldwyn exchange the morning the baby arrived. He didn't see it.

Westcott Buys American Maid Films.

Manager J. Earle Kemp, of the Westcott Film Corp., has announced the purchase of films previously distributed throughout this territory by the American Maid Film Co., namely "Glory." "The Deemster," "I Believe" and "The Woman and the Beast." Mr. Wilson, former manager of the American Maid, it is expected will become an exhibitor in the Twin Cities.

Ruben & Finkelstein Make Denial.

Answering reports that have been circulated about to the effect that Ruben & Finkelstein, realizing that they had practically a monopoly on the local film presentation, had demanded from two months to six months' protection on all features presented by them, I. H. Ruben has denied the truth in such a statement.

Good Showmanship Made the Anchor Hold

Small Pittsburgh Theater in Out-of-the-Way Location Has Prospered and Now Changes Hands at a Good Figure.

By E. J. McCurty, 455 Union Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—A deal was closed Saturday, June 9, in Pittsburgh, for the sale of the Anchor theater on Diamond street, downtown, which revives interest in a theater unique as a moving picture proposition. The Anchor, though a small house, and in a comparatively out-of-the-way location on a side street, has for a number of years prospered greatly under the management of Professor Gerechter.

The "Professor," as he is familiarly known among film folk, has peculiar ideas about drawing patronage, which have proven tremendously successful. He has used an electric sign over the theater which would have sufficed for a much larger house and has placed a banner-wagon on the downtown streets almost daily for some time, advertising his productions. He has played the popular stars continually, and although but a square away from the Fifth avenue theaters, he has drawn exceptionally fine business on every picture.

He has endeavored to give an appearance of life and activity in front of his place, and in this he has been very successful. All of his means of advertising have brought him results, and it is because of his live-wire work and enthusiasm that he has a theater which is said to have brought an exceptionally high figure in the transfer.

The house has been taken over by Mr. Soltz, of the Majestic theater on upper Fifth avenue, in conjunction with two or three other film men. It is understood that the same policy will be pursued, and there is no reason to believe that the theater will not remain a very profitable investment, as Mr. Soltz and his associates are experienced successful exhibitors of a number of years standing in Pittsburgh.

It is said that a small theater on Fifth avenue which has been closed for a number of years, but which is in a fair downtown location, will be reopened by the same group of exhibitors. This theater was formerly known as the Quality. In so far as I can learn no deal has been closed for this proposition as yet.

Yeggs Break Another Theater.

The Rex theater in Wheeling, W. Va., owned by the Rex Amusement Company, of which George Zeppides is the president, was robbed recently. Yeggmen have been operating in the vicity for some time, and this is one of the many jobs which have been pulled off within the past few weeks. The safe of the theater was cracked early in the morning and about $500 in cash secured. The Rex is one of the finest theaters in the "Stogie City," and has enjoyed splendid patronage for the past three years.

Theaters Left Without Juice.

On Monday, June 11, considerable difficulty was experienced by a few of the downtown exhibitors who have no lighting plant of their own for regular or emergency use. The Duquesne Light Company, which supplies the current for Pittsburgh, had a gigantic breakdown in their power house, and the lights throughout the city were off for the entire day until about six-thirty P. M. Several of the theaters managed to connect up an emergency light for their machines and lobbies, with nearby stores, etc., but the Wonderland and several others were without light until well on in the afternoon. The downtown theaters commence operation at about nine-thirty A. M., and this unquestionably meant a loss to them.

Joseph Wagman Buys Plant.

A deal was closed last week, which effects the consolidation of the two largest program printers catering to the film trade in Pittsburgh. Joseph Wagman, of Wagman & Light, has purchased the plant and good will of the Exhibitors' Publishing Company at 938 Penn avenue, formerly controlled by Mr. Callahan of the Exhibitors' Service Company. Both concerns have had a good business, and as Mr. Wagman has been concentrating his entire effort on the program field, it is natural that he should avail himself of the opportunity to get a splendid plant and equipment. With this consolidation, the business of Mr. Wagman should be exceptionally good, and as he is one of the most energetic men in the field, there is no question that he will merit the patronage of exhibitors.

Buffalo Trade Brevities

A Billy West Rules a Regent.

BUFFALO, N. Y.—Billy West, showman, but no relative of the film comedian of the same name, is now managing the Regent moving picture theater at Main and Utica streets, Buffalo. Mr. West's successful policy is to have an entire change of pictures seven times a week. He is one of the few exhibitors following this plan in Buffalo.

Interesting Theater Items.

Jules Michael, manager of the Academy theater, Buffalo, is having a vacation. In order to forget business cares entirely for a few days Mr. Michael wisely withheld from local exchange managers the name of the place where he has been seeking rest and recreation. He will be on the job again in a few days. He is playing stock and pictures for the summer.

A successful benefit for Uncle Sam's soldiers and sailors was held at the Victoria moving picture theater, Buffalo, Saturday night, June 8. The event was in charge of Harry Greenman, manager of the house. Eight hundred young men in uniform were present. The benefit began after the last show at 11 P. M. and continued up to 2.30 A. M. Besides the pictures there was music and other entertainment, as well as refreshments. The pictures included a Kinemacolor educational film; George Walsh, in "The Yankee Way," a Fox production, and Charlie Chaplin in "A Dog's Life."

All Buffalo Theaters Comply.

Councilman Malone has filed with the city clerk a complete record of inspection of all moving picture and other theaters in Buffalo. The report sets forth that every one of these houses complies with the ordinances which existed at the time the theaters were constructed. Aisles, exits, and operating booths are constructed according to ordinance, Mr. Malone reported.

C. I. Sanford Sells One, Buys Two.

C. I. Sanford, of Newark, N. J., has purchased the Princess theater, Rochester. He also conducts the Opera House, Newark, and the Crescent theater, of that place. Mr. Sanford has sold the Wayne theater, Towanda, Pa., to Mr. Woodin, who also runs the Keystone theater there.

A Good Time to Get Busy Is Now.

The advent of warm weather has various effects on exhibitors in this territory. When the temperature rises some of the film men sink into a state of coma, so far as stirring up active business is concerned. Others bring every ounce of their energy and resourcefulness into play when the lure of the outside world draws many film fans away from the theaters in the hot weather. These wise ones have the foresight to realize that the going after business is easier now than it may be in face of "heatless Mondays" and other wartime handicaps next winter.

Many Cleveland Theaters Change Owners

Fairyland Goes to Dave Adler, the Homestead to Paul Gustanovic, the Moonlight to the Bell Film—Other Changes.

By M. A. Malaney, 607 Belmont Building, Cleveland, O.

CLEVELAND, OHIO.—The week ending June 8 saw a number of changes in the ownership of Cleveland photoplay houses.

The big Fairyland theater on West 25th street, a house that runs from 10 A. M. till 11 P. M., was bought from W. C. Kaspar by Dave Adler. Mr. Adler owns the Strand theater, located in the downtown section.

The Homestead theater in Lakewood, a suburb, seating nearly 1,000, was bought by Paul Gusdanovic, who, with James Surrell, operates the Orpheum, a downtown house.

The Moonlight, on Broadway, was sold by J. Leavey to the owners of the Bell Film Service. The Bell people announce that they will buy more houses in Cleveland. They own four in Pittsburgh.

The Alvin theater, one of the smaller downtown shows, which has a reputation as a consistent moneymaker, was sold by L. Zoffer to a saloon keeper, whose name Mr. Zoffer would not give out until the deal is absolutely complete.

The Strand theater, at East 89th street and Superior avenue, was bought by Weisonofsky and Co., who also operate the Grand theater, on Broadway.

For nearly two years the exhibitors of Cleveland have been buying up other theaters. Nearly every exhibitor in town has the fever to own one or two or more theaters in addition to the one that each usually operates. They figure they can operate two or three more economically and that they have enough of their own time to do so.

W. L. Sherry Opens Cleveland Office.

The William L. Sherry Service Co. has opened a Cleveland exchange at 410 Sloan building, to operate in Northern Ohio. The exchange is in charge of B. F. Lyon, a former Pittsburgh exchange man. Mr. Lyon states it is his company's plan to also have an exchange in Cincinnati for southern Ohio and Kentucky.

The William L. Sherry Service Co. will handle state rights pictures and do a general exchange business. The first releases will be the Catherine Calvert features.

The Sunbeam Loses Property.

Someone made a good haul in the booth of the Sunbeam theater, Cleveland, last week, and Manager Scovill is going around in disguise in an effort to locate the thief. The lens and condensers were stolen, and if the machines weren't so heavy, Scovill thinks the thief might have taken them, too.

"I am going to put a heavy lock on the booth door now," said Scovill as he purchased new lenses in the U. T. E. office.

The Windameer Changes Hands.

The Windameer theater, in East Cleveland, was sold to George Siebanoller, of Newark, Ohio, last week. This deal had been hanging fire for several weeks, Arnold Goodman, the manager and part owner, having announced it May 15.

Mr. Siebanoller is a well known Ohio exhibitor, having been in the film business for a long time. He operates the Alhambra theater in Newark.

"Unbeliever" at Mall and Alhambra.

One of the surprises in Cleveland film circles was the announcement by the Mall and Alhambra theaters, two first-run houses, that they would break their policy to run second on "The Unbeliever." The picture opened its engagement in the Priscilla, playing the week of June 2.

Manager Norwood, of the Kleine Service, put over this deal by sheer boldness and nerve. He showed the management of these theaters that they could make money with the picture, regardless of whether it was first or second run, and they certainly did.

"The Unbeliever" went over great and will no doubt prove a worthy success all over the city.

Tom North Visits Cleveland.

Tom North, Pathe home office official, was in Cleveland last week, in conference with Manager Holah. Several new ideas were incorporated into the exchange.

Cleveland Business Brevities.

"My Four Years in Germany" is setting a record in Cleveland, as it is in its third week at the Opera House, and business is keeping up.

M. E. Smith, general manager for Kleine System, was in Cleveland last week in conference with Manager Norwood of the local office.

L. D. Netter returned to Cleveland the week of June 4, after a flying trip to Chicago and Cincinnati in the interest of the Masterpiece Film Attractions, his company.

Dayton Trade Brevities

By P. J. G., Dayton Theater Building, Dayton, Ohio.

Business Good at Dayton Theaters.

ALTHOUGH some of the local picture houses are retrenching, most of them are enjoying a good business at the present time. Warm weather often brings poor business, but the exact opposite holds at present for most theaters hereabouts. The last three Sundays downtown houses played to a large attendance. The Dayton opened with "Ruggles of Red Gap" to big business. "The Son of Democracy," featuring Benjamin Chapin, was also on the program. The Strand opened Sunday with Pauline Frederick in "Resurrection." Mr. and Mrs. Sidney Drew in a comedy and the Pathe weekly filled out the program.

The Columbia had Lina Cavalieri in "Love's Conquest," spoken of roughly by the several critics, and a Lonesome Luke comedy, as well as the Screen Telegram.

The Apollo theater, now under the management of Theodore Lindsey, owing to the absence of Teddy Chifos (Teddy is now in the army), played William Farnum, a local favorite, in "True Blue," and much that is good can be said of the Fox Film mentioned. The other houses, most of whom are second-run theaters, played to good business for the week.

Picked Up Dayton Brevities.

George Jacobs, manager of the Masterpiece Film exchange, Cincinnati; Felix Mendelsohn, manager of the Word Exchange, Cincinnati, and several others were visitors in Dayton last week.

E. R. Custer, manager of the Metro exchange at Cincinnati, visited in Dayton last week in order to get acquainted with local exhibitors. Mr. Custer seems a young man for the position he holds and is a jolly fellow. Mr. Custer included the "World" correspondent in his list of callers. The Ideal theater, this city, now plays the Metro program first run.

Leo Edry, salesman working from the Metro office, Cincinnati, was slightly injured when the automobile overturned in which he and his wife were riding. Mr. Udry is once more able to be out.

Mark Gates, managing director of the Dayton theater, spent a day in Cincinnati last week booking pictures. Mr. Gates signed up for several features and reviewed many more.

John Seifert, at the Ideal, announces that the month of May was one of the most prosperous that he has had for some time. Considering the warm weather that Dayton is now enjoying, John should be proud of his work.

Martin G. Chandler, of Chillicothe, Ohio, was planning to visit Dayton this week. Mr. Chandler reports that all's well in Chillicothe.

A representative half of the Meyers Bros., Inc., who operate the Royal and Majestic at Chillicothe, O., visited Dayton last week in company with none other than Elmer Rauh, who motored through from Chillicothe, O., where he is stationed with the U. S. Army at Camp Sherman. While in Dayton Mr. Rauh and Mr. Meyers talked with the World representative. Mr. Meyers also brings in the news that the Majestic, a legitimate theater which he and his brother own in Chillicothe, will be remodeled so that it will seat about 1,500 when opened. The Majestic formerly played pictures, but is now booking vaudeville.

Allens Have Two More Canadian Theaters

Are Building New House to Seat 1,600 at Edmonton, Alberta—At Lachine, Quebec, They Take Over the Royal Alexandria Theater.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

TORONTO, Ontario.—The Temple Theater Corporation, consisting of Jule and J. J. Allen, with Ben. Allen, of Toronto, has decided to erect a theater in Edmonton, Alberta, to cost $150,000. A long term lease has been secured on a large site on Jasper avenue, Edmonton, and it is proposed to open the theater in September. The capacity of the new house is 1,600 seats aand the plans follow the style of Roman amphitheater. In other words, the theater will have no balcony. An order has been placed for an organ for the new house to cost $15,000.

H. L. Gage, construction engineer of the Allen interests, has arrived in Edmonton to supervise the work. The general details will follow closely the structural arrangement of the new Allen Theater at Toronto.

This will make the second theater in Edmonton for the Allens as they already own the Monarch Theater, which is managed by H. M. Allen. The Allens built their first theater in the Canadian West at Calgary about eight years ago. They now own or control upwards of twenty theaters from Calgary to Montreal, Quebec. They are building a fine suburban theater in Toronto which will seat about 1,000 people.

The Allens have also invaded moving picture theater circles of the Province of Quebec. R. S. Slesinger, part owner of the Royal Alexander Theater at Lachine, Quebec, has just announced that the Allens have purchased this theater and that the house will be reopened shortly under the new ownership. This theater was partially destroyed by fire some weeks ago and the builder of the theater also died while it was being rebuilt. The house is now nearing completion, however, and will be in operation shortly. Mr. Slesinger is now engaged in the publication business. A brother is general manager of the Inter-Ocean Film Corporation of New York City while another brother is associated with William Fox in New York also.

It is also announced that the Allens have acquired the new Majestic theater in Westmount, which is a suburb of Montreal.

Allens Get Canadian Select Pictures.

J. J. Allen, executive of the Famous Players Film Service, Limited, Toronto, Montreal and other cities, has announced that the Canadian franchise of the Select Pictures Corporation of New York has been regained by his company. Phil Kauffman, who became Canadian

general manager for the Select a few weeks ago, will still handle Select features in the Dominion and Select exchange offices will be continued in Montreal and Toronto, it is announced. The Select business in Canada will be under the final control of the Famous Players' Film Service, however.

Mr. Kauffman recently appointed his brother, Ben Kauffman, manager of the Select branch in Montreal. He will continue to have charge of that office.

The Famous Players, constituting Jules and J. J. Allen, control Paramount, Artcraft and Select releases, and other pictures, throughout the Dominion.

Canadian Brevities of Interest.

The Manitoba Board of Censors has condemned in its entirety "Old Wives for New", one of the latest Paramount releases directed by Cecil B. DeMille. It is also reported that the Manitoba Censors made big cuts in the Fox special, "When a Man Sees Red." For this and other work there has been considerable comment in local newspapers and in Winnipeg moving picture circles.

Manager Roland Roberts of the Regent theater, Toronto, announces that 5.95 people paid admission at the theater on Monday, June 3, to see "Tarzan of the Apes." This means that this downtown house was filled more than three times during the day. The theater played to big business all week.

The Holman theater, Montreal, which is controlled by the Canadian Universal Film Company, Limited, obtained first Canadian run of "Boy Scouts to the Rescue" which is being handled in the Dominion under the personal direction of Clair Hague, president of the Canadian Universal. The first chapter of the Boy Scout pictures was presented at the Holman during the week of June 3.

The Wonderland theater, a prominent moving picture theater of Winnipeg, Manitoba, has been reopened under the management of Frank Hyde, who is also proprietor of the Crescent theater. The theater was closed for a month, during which time new seats, new screen, new decorations and new projection machines were installed. The theater, which is located at Sargent and Sherbrook streets, was reopened on June 3. The policy of the theater will be to present Goldwyn, Fox, Paralta and Chaplin pictures.

The St. Denis theater, Montreal, reputed to be the largest exclusive moving picture theater in Canada, closed for the season on Sunday, June 2, with the presentation of Goldwyn's "All Woman." The big house has had varied fortunes during the past ten months, owing chiefly to its size and location. It is proposed to reopen the theater in September. Roland Roberts, manager of the St. Denis during the past winter, has become manager of the Regent theater, Toronto, which is controlled by the same interests.

IN DETROIT.

Globe Theater Is Leased.

It is now definitely settled that Herman Warren and Ben Cohen get the Globe theater, Detroit. The stockholders at a meeting held last Friday ratified the recommendation of the board of directors. The lease is effective to Messrs. Cohen and Warren starting June 10, and is for a period of seven years.

Admit Soldiers and Sailors Free.

Frank Mellon, manager of the Norwood and Fine Arts theaters, Detroit, has posted signs in front of these houses that any soldier or sailor in uniform will be admitted to the theaters free at any time.

Boyne City Houses Merge.

The Opera House and the Princess theaters in Boyne City have merged. This means that C. I. Bellamy and Tom Tyrell are now co-partners. The Opera House will run pictures seven days, while the Princess will only show them on Saturdays and Sundays.

Detroit Exchanges Join Board of Commerce

Managers of the Local Distributing Companies Will Have Organization and Will Affiliate with the City Board of Trade.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

DETROIT, MICH.—It is now definitely decided that the Detroit film exchange managers will affiliate with the Board of Commerce and they will have their own organization. A meeting took place Tuesday, June 11, to perfect the organization and elect temporary officers.

Getting improved express shipments will be the first thing attempted by the film men in co-operation with the Board of Commerce.

Sidney Golden Producing in Detroit.

Sidney M. Golden, backed by local capital, is producing a six-reel feature in Detroit, having already started on the first scenes. Mr. Golden has been in the producing field for the past twelve years, coming here direct from New York studios. Among his stars are Walter Miller, who appeared in "The Slacker" and "Draft 258"; Jack Hopkins, who has played heavy parts with many famous stars; Corlis Beck, who played the boy in "The Lone Wolf," and Edna Mason, who has done some big work in pictures. The story involves society and underworld life and is said to be unusually interesting. He expects to complete his first Detroit feature by July 1.

Howard Pierce With Vitagraph.

Howard O. Pierce, for the past six months manager of the Butterfield theater interests in Flint, and previously with the State Film Co. and the Kunsky Enterprises, has joined the sales organization of Vitagraph out of Detroit, and, in addition, will look after publicity. Howard was for several years the editor of the Weekly Film News, the official organ of the Kunsky Enterprises.

C. C. Pippin With Madison Film.

C. C. Pippin, formerly salesman for Pathe, Kleine and Vitagraph, is now city salesman in Detroit for the Madison Film exchange.

Handling City Sales for U.

J. P. Souders, former booker for the Universal, is now handling city sales for the Universal in addition to a part of the state.

Bert Deiner in Charge of Bookings.

Bert Deiner, who came to Detroit recently from Cleveland, is again in charge of bookings at the Universal, succeeding J. P. Souders, who is in the sales department.

Many "Unbeliever" Contracts.

W. A. Kent, salesman for the George Kleine System, has been spending the past three weeks getting business on "The Unbeliever." He signed up this big feature in nineteen different towns. "Do you know that exhibitors are waiting for the salesman to book 'The Unbeliever'," said Bill. "Their mind is all made up to book it and it is simply a question of being able to agree on the price."

"The Kaiser" Still Breaking Records.

Remarkable how "The Kaiser, the Beast of Berlin," still holds up. Wherever shown it is doing capacity business, and Manager Ward reports rebookings nearly everywhere it has played.

M. S. Bailey Makes Fine Record.

M. S. Bailey, manager of the General Film Co., Detroit, has positively increased the business 100 per cent. since taking hold five weeks ago. Bill not only has surprised the New York office, but has exceeded his own expectations.

C. W. Perry With United Theaters.

Do you remember C. W. Perry, former Detroit manager for Pathe who later went to Boston—well, he is now traveling representative for the United Picture Theaters, Inc., and is temporarily in charge of the Cincinnati office.

Secures "Carmen of the Klondike."

Arthur S. Hyman, general manager of the Dawn Masterplay Company, has secured "Carmen of the Klondike," a story of the great Northwest featuring Clara Williams. The Dawn Masterplay Company is not yet ready to make bookings as they are giving all their attention to bookings on "The Hearts of the World." This live-wire concern surely means business. They have leased two more rooms on the seventh floor and are planning their own projection room, so that we wouldn't be a bit surprised to see them occupy the entire floor.

Book "Hearts of the World."

It is announced that "Hearts of the World" has been booked for an indefinite run to John H. Kunsky, of Detroit, for his Washington theater. It will open there on Sunday, June 23, and the policy will be one show in the afternoon and one at night, with prices from 25 cents to $1.50 top. Manager Will M. Elliott, of the Washington, has conceived a number of unique ideas in connection with the showing.

Col. W. S. Butterfield has booked "Hearts of the World" over his entire circuit of Michigan theaters on a percentage arrangement. The contract calls for a showing of the production an entire week in each town, which includes Kalamazoo, Battle Creek, Jackson, Lansing, Saginaw, Bay City, Flint and Ann Arbor. The starting date will be some time the last part of June.

A third print is to be devoted exclusively to engagements in the upper peninsular. Manager Arthur S. Hyman, of the Dawn Masterplay Co., will leave for that section immediately after the Detroit opening at the Washington.

Operated on for Appendicitis.

A. J. Gilligham, of the Empire theater, Detroit, was operated on for appendicitis ten days ago, but we are glad to report that he is out of all danger and is on the road to recovery. He will be back at his office before this is read in Detroit.

Regent Will Remain Open.

The Regent theater, Detroit, will not close, as we announced last week. According to C. H. Miles, the lessee, it will remain open the entire summer and there will be no change in policy. Vaudeville and pictures will continue, playing split week with the Orpheum downtown.

New Front for Virginia Park.

Manager Wadlow, of the Virginia Park, Detroit, has had the entire front painted and improved. He is also planning some extensive interior improvements and changes. Had it not been for the war, he planned to enlarge the house. Mr. Wadlow was formerly located in New York City, but came to Detroit to take the place of his brother, Floyd, who is now in the aviation department in France, and who originally operated the Virginia Park.

Will Be Called the Blackstone.

The new theater at 30 Michigan avenue, which A. D. Walstrom will open sometime in June, will be called The Blackstone.

W. S. McLaren in the East.

W. S. McLaren, of the Majestic-Colonial theaters, Jackson, will leave June 21 for Providence, R. I. and New York City, as well as other eastern cities. "Mac" has been elected a delegate from Jackson to the Kiwanis annual convention. After he gets through at Providence he will spend about a week in New York calling on the different producers and visiting some of the studios.

Many Texas Village Shows Wait on Harvest

Texas Wheat Fields Invite All Inhabitants Including the Theater Men—Farmers Are Aided and Harvest Goes Northward.

By Douglas Hawley, The Times Herald, Dallas, Tex.

DALLAS, Tex.—Texas moving pictures—at least those located in the towns in the grain growing district—sort of ran themselves during the first two weeks in June. The butcher, the baker, the candlestick maker and his wife and mother-in-law, got out into the fields and helped the farmers gather in the sheaves. And there were a lot of picture show fellows in among 'em, according to reports. The thing by this time, has gone on up into Oklahoma and Kansas, with the progress of the harvest. The result in Texas, it is declared will be a full harvest of the wheat crop, which means many dollars this year. Everything's looking good, according to well known exhibitors who have come to town during the last week.

Charley Kimball, manager American theater, McKinney, says Collin county people helped the farmers right along. The only trouble he reported was that when the army aviators from Dallas and Fort Worth flying fields, put on shows above the wheat fields, it causes a slacking up in the work. "Honest," he said, "some of the farmers, they say, wrote letters to the commanding officers, asking 'em to keep the students out over the bald prairie somewhere—the hands just couldn't "rubber" and work at the same time."

H. C. Johnson of the Crystal theater, Stamford, says everybody in his district, is quitting the town at 6 o'clock each morning, and going out to help the farmers. Mr. Johnson's town is where the folks celebrated so some three months ago, when the drouth was broken. The rains that have come since, he says, have made the crop outlook a splendid one.

Pan Handle Gets Rain.

"Bill" Rowley of Robb and Rowley, who conduct theaters at Abilene, San Angelo and two or three other points in the Southwestern and Pan Handle sections, is feeling better. Rain has come. It meant for any number of towns, that a number of shows will not be closed. Out in the Pan Handle country, it was mighty dry at Clarendon and Amarillo; Vernon, Childress and Quanah. This district now is feeling a whole lot better, the manager said.

Fire at Caldwell's Isis Theater.

The Isis Theater, Caldwell, Tex., operated by W. W. Wright, burned during the second week in June, with a loss of some $2,000. No insurance was carried and no films were destroyed. It is not known, as yet, whether Mr. Wright will continue in the business.

"Spider" Kelly With General.

James B. "Spider" Kelly has been named as Dallas branch manager for the General Film Company. John McIlhern presented his resignation early in June, and the check over to Mr. Kelly was completed by Division Manager T. F. McTier. "Jimmy" Kelly is one of the best known film men in the southwest. They say he knows every pig track in the eleven southern states. He was formerly here with Universal. In addition to the General's regular business, Mr. Kelly will have charge of the Hodkinson releases, particularly the Paralta output. W. H. Hodkinson paid a recent visit to the Dallas branch and was high in praise of conditions as he found them in Texas.

F. E. Morrow New Mutual Manager.

F. E. Morrow has been appointed Dallas branch manager for the Mutual, succeeding Cliff Reid, resigned. Mr. Morrow is a brother of H. G. Morrow, formerly local F. N. E. A. manager and now with the United Theaters.

Hal Norfleet Back in Dallas.

Hal Norfleet is back in Dallas as manager for Hulsey's Old Mill theater, Mr. Norfleet was here in that capacity some months ago, but was transferred to a Hulsey assignment at San Antonio, temporarily.

Laurence Stuart, formerly Old Mill manager, it is believed, is on his way "over there" if he isn't already over. Laurence's command has left Camp Travis, San Antonio, and his friends are eagerly waiting some word.

T. P. Finnegan Seen Again.

T. P. Finnegan, formerly manager Hippodrome theater, but recently operating up in Oklahoma and Kansas, is in Dallas, but is reticent as to plans or intentions.

New Theater at Tulsa Opens.

The new Majestic theater, Tulsa, Okla., opened June 20, with the Goldwyn "Venus Model" and Mabel Normand. The new theater is one of the handsomest south.

Notes About Interesting Persons.

John Saig of Ennis, paid a visit to exchangemen recently, and declared he was going to keep on coming. "You see I ride the interurban," said Jonathan, "and interurban fares are about the only thing I've discovered, recently, that haven't been advanced."

C. W. Batsel of Sherman, was a caller on branch managers, recently, reporting business good and the outlook equally so.

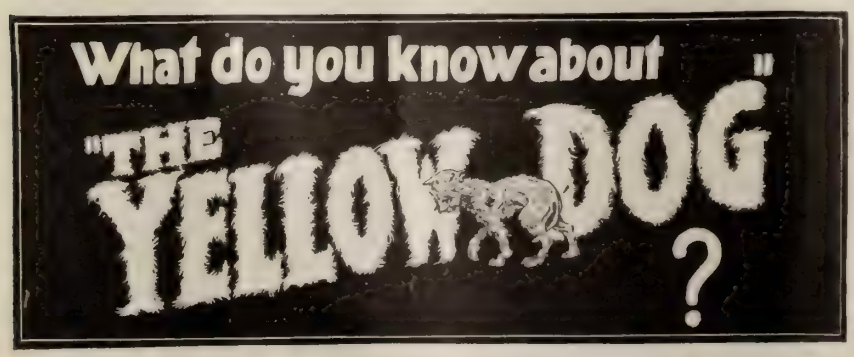
H. H. Starcke of the Palace theater, Seguin, Tex., booked some new Goldwyn releases recently, and reported conditions in his section of the southwest improved as a result of rains.

Joe C. Clemmons of the Tivoli and John Pittman of the Crystal, Beaumont, were in Dallas recently buying seats and other equipment for their new $50,000 Beaumont house which is to be opened by the middle of July. The new place will seat 1200.

J. A. Holton of the Port Arthur Amusement Company, Port Arthur, Tex., has returned from a California trip, and is superintending the work on his new Pierce theater, to open at Port Arthur about August 1.

Theodore Polmanakos of Houston, seen here not long ago, hinted at the possibility of opening a new theater at Tyler.

Texas film men have extended their sympathies to P. G. Cameron of the Crystal, Dallas, on the recent death of his father, a pioneer settler in the state.



Louisville Trade Brevities

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Several Things Help Theaters.

LOUISVILLE, KY.—Now that the spring races are over in Louisville it is expected that business will show some improvement. During the thirty days of racing thousands of people were at the track until nearly 7 o'clock in the evening and returned to their homes so late that the theaters were forgotten. Considering the hot weather experienced, business has been remarkably active during the past week. The fact that some of the parks have about been put out of business through being forced to go dry, being inside of the five-mile zone of Camp Taylor, has resulted in some parks losing a great deal of business this year, thereby improving things for the theaters.

"Cleopatra" Breaks Another Record.

The management of the Mary Anderson theater, Louisville, which is running pictures during the summer months, reported that on Monday, June 10, all attendance records of the house were broken. The event was the showing of Theda Bara in "Cleopatra," one of the most sumptuous and magnificent film spectacles shown for some time. The film was booked for a week's run.

Older Men Are Filling Booths.

The possibility of women entering the moving picture operator's booth in Louisville has been looming strong during the last few days, since talk arose concerning picture machine operators being classed as non-productive labor, which, if within the draft age, would have to enter the army or productive lines. However, there are quite a number of old men operating machines in Louisville, and it will possibly be some time before feminine operators take much of a hand. In many of the country towns women operators have been doing good work since the younger men were cleaned out by the draft.

Princes Theater Consumed.

Hopkinsville, Ky.—The Princess theater, of this city, one of the finest moving picture houses in southwestern Kentucky, was totally destroyed by fire on Monday evening, June 10, the blaze starting shortly before 5 o'clock, when a reel of film ignited while on a machine. Morton Reese, operator of the machine, stayed on the job until his clothing took fire, but escaped uninjured, while the crowd in the house left without anyone being hurt.

Due to the alarm being turned in late the fire department reached the scene late, the entire house being in flames, and resulting in the plant being entirely gutted and adjoining buildings damaged. This house, which was owned by L. H. Davis, of Hopkinsville, was valued at $10,000 and had $8,000 in insurance. The building was under lease to the Crescent Amusement Co., of Nashville, Tenn., which operates other theaters in Bowling Green, Ky., and other points in western Kentucky. This concern had about $7,000 worth of equipment in the building, which, it is said, was fully insured. From present indications it will be necessary to build from the foundations up, and it is doubtful whether the house will be rebuilt at this time.

The Ben Ali Has Been Cleaned.

Lexington, Ky.—The management of the Ben Ali theater has completely renovated and cleaned the theater. The floor has been recarpeted, the walls and ceilings redecorated and the seats repaired and placed in first-class shape. The company

has secured white canvass covers which will be used on all of the seats during the summer months, and the house is now ready to open again with high-grade pictures.

Twin Cities Trade Letter

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

Hippodrome to Show "Unbeliever."

ST. PAUL, MINN.—Ruben & Finkelstein have leased the Hippodrome theater on Wabash street near Ninth, to the George Kleine exchange for a week's showing of the big Edison feature, "The Unbeliever." It played a seven-day engagement at the Minneapolis Strand to capacity, played a return engagement of three days to big crowds and has enjoyed big success in Duluth, Willmar and other first and second-class cities of the Northwest. It is expected that it will do a good business in St. Paul.

Boy Comes to Billy Mick's House.

Billy B. Mick, manager of the New Palace theater, St. Paul, is wearing a broader smile these days. Yep. 'Twas a boy. Eight-pounder. Doing nicely, thanks.

T. B. McCormick Will Manage Theater.

T. B. McCormick, who has traveled with a "Birth of a Nation" show for 27 months without a single "open" day, has been appointed manager of the Hippodrome theater, St. Paul, which recently was purchased by Ruben & Finkelstein. Mr. McCormick was assistant manager of the Grand, St. Paul, several years ago, working under Theodore L. Hays, now manager of the New Garrick.

Theater Puts Up a Good Front. Opens Soon

Kansas City's New Liberty Has a Splendid Sign Where Thousands Must See It—Exterior Also Attracts—Almost Ready.

Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Heralding the opening of the new theater at Petticoat lane and Main street during the last week in June is a striking electric sign which flashes "Liberty" across the sky, fifty-five feet in the air above the new structure. On a broad shield is the name, Liberty, in thirty-inch letters with a flaming torch on each side. This is surmounted by an unfurled American flag, nine by twelve feet in length. During the day the artistic front draws the attention of passersby and suggests that if the interior fulfils the promise of the entrance June 25 will witness the opening of Kansas City's "theater beautiful."

The exterior, which is of cast iron, is in polychrome terra cotta along the lines of the Italian Renaissance. On either side of the great arched doorway are mountings carrying the figure of Pan blowing his pipes. Over the entrance is a wide copper canopy illuminated with about one hundred and twenty-five lights.

The Liberty will open with "The Unbeliever," a Kleine-Edison production, under the direction of the Marine Corps. The theater will be managed by the Harding Bros., Dave H. and Samuel Harding, formerly of Omaha, Neb., and owners of the Princess theater there. D. H. Harding, secretary and treasurer of the company, came to Kansas City about two years ago and realized the field for first-class photoplay houses which it offered. When the opportunity came to secure this ideal location in the heart of the shopping district, Mr. Harding commenced plans for the present structure. S. Harding will move here from Omaha in time for the opening.

F. L. Newman Will Build Theater.

Moving picture houses are threatening to take possession of the shopping district in Kansas City. Another theater is to be erected by Frank L. Newman, owner of the Royal and the Regent, at 1114-1118 Main street. This house, which is to be the largest in the downtown district, and the most costly theater of any sort to be erected here, will be the third high-class house within a stretch of a bare block and a half. The Newman theater, as the new structure will be called, will have a seating capacity of a little more than two thousand, a stage which may be converted into use for vaudeville or other dramatic productions, and an orchestra pit that will accommodate a symphony orchestra. The cost is estimated at from $350,000 to $400,000. The exterior will be of terra cotta with a colonnade treatment across the entire front, along the lines of the Italian Renaissance. Mr. Newman plans to complete the theater for a Christmas week opening.

Adfilm Offices Moved.

The Adfilm Co.has moved its offices from 918 Oak .street to the 5th floor of the Hayes building, 920-922 Grand ave. By the change in location the company will have more than three times as much floor space as before and will be equipped to do any sort of indoor production work along commercial lines.

O. A. Bandy Will Manage New Theater.

The Isis theater will open the latter part of June at Thirty-first and Troost avenue. It is in new building erected by J. W. Wirthman, a druggist of this city. O. A. Bandy, formerly connected with the Fox Film, will be the manager of the Isis.

Inspection Charge Ordinance Passes.

The ordinance providing for a fifty-cent charge per reel for inspection was passed by the city council June 10. Payment will be made by coupon from coupon books purchased at the comptroller's office. The coupon books issued will range in price from fifty cents to $25.

Changes at the Pathe Exchange.

J. E. Story, manager of the Pathe exchange in Kansas City, states that business, instead of slowing down, is coming in in fine shape. One or two changes have taken placed in the personnel of the Pathe exchange. F. B. Pickerel, formerly salesman in the southern Kansas territory, has been appointed branch manager of the Oklahoma City office. F. H. Cassil, who has been with the Fox Film as salesman, has been added to handle the southern Kansas territory made vacant by Mr. Pickerel's promotion. George Jenkins, formerly with Vitagraph and Select, is now acting as shipping clerk for Pathe.

Theater Notes.

Duncan, Okla.—Burns & McDaniels have announced that the Bungalow theater in this city will be dismantled and the entire fixtures and furniture moved to Comanche, Okla., where it will be reopened as soon as possible under the same name.

Beaumont, Tex.—The contract for the new Liberty theater has been let. A charter for a $75,000 stock company has been applied for. The theater will have a seating capacity of 900. It will probably be ready to open by October 1. James I. Pittman is president and general manager of the stock company.

Indianapolis Mutual Compelled to Vacate

Fire Prevention Bureau Forces Exchange to Leave Office Over Theater—Code Being Enforced by Deputy Inspectors.

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

INDIANAPOLIS, IND.—Jacob H. Hilkene, recently chosen director of the fire prevention bureau of Indianapolis, created in a new city ordinance passed a few weeks ago, has refused the Mutual Film Corporation a permit to operate its film exchange above the Keystone theater in North Illinois street.

Mr. Hilkene said he sent word to the company that under the provision of the ordinance creating the bureau, a motion picture film exchange can not be operated in the same building where there is a public assembly hall. He said he would give the film company thirty days in which to find a suitable location.

Edward G. Sourbier, county treasurer and owner of the Palms, Bijou and Keystone theaters, leases the rooms above the latter to the Mutual company. He took an active part in opposing the ordinance when it was considered by the council and asked to have the measure made retroactive, pointing out that the film exchange quarters could be made entirely safe. It is rumored that he is now contemplating bringing suit to attack that part of the ordinance.

Deputy fire inspectors, who were appointed with Mr. Hilkene, have been instructed to make a tour of the various motion picture film exchanges and theaters in the city and see that the regulations pertaining to such places are complied with.

Had Blue Devils as Guests.

S. Barrett McCormick, manager of the Circle theater, Indianapolis, was host to about fifty of the "Blue Devils" or Alpine Chasseurs of the French army who were quartered at Fort Benjamin Harrison for several days the first of the week. Monday night at the 9:30 o'clock performance at the picture playhouse. A number of special song features were given for them and at the conclusion of the extra entertainment the visiting soldiers were introduced from the stage by Col. Russell B. Harrison, secretary of the Marion county council of defense. In return for the applause the Chasseurs sang several battle songs and "The Marseillaise."

Theater to Make a Picture.

An opportunity is to be presented soon for some of the young women of Bartholomew county, Ind., to break into motion pictures. J. E. Rogers, manager of Crumps theater in Columbus, Ind., has contracted with a film firm of Indianapolis to produce about the latter part of the summer a film entitled "On the Banks of the Wabash." All of the scenes are to be laid in Indiana and a large part of them will be in Bartholomew county.

Indiana Trade Notes.

Evansville, Ind.—"The Unbeliever," the United States Marine Corps' film production which has broken attendance records at theaters all over the country, kept up its record breaking ability when shown at the Strand theater for the last five days of the week. During the showing of the picture, Sergeant W. G. Ellwanger, of the local Marine Corps recruiting office, established a recruiting office in the lobby, and succeeded in getting a large number of enlistments. A patriotic prelude was staged at the beginning of the exhibition of the picture in which a large chorus under the direction of Miss Ada Bicking, with Eugene Stinson as soloist, appeared.

Marion, Ind.—C. L. Branigan, owner of the Marion theater, last week purchased the Luna Lite theater, and has begun plans for remodeling and redecorating the place throughout. It will be one of the prettiest little theaters in the city.

Stephen C. Hurley is going to Woodstock to look after Mr. Spencer's theater at that place, and all his friends will wish him every success.

"A Dog's Life" made a decided hit at the Imperial theater, St. John, recently.

Joe Lieberman, the popular manager of the Fox local office, left Saturday, June 1, to attend the annual Fox convention in New York.

Trade News Letter From the Pacific Coast

The Hamblen, a New Theater at Alameda, Taken Over by Lurie and Sheehan—Sol Lesser Gets Big State Rights.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Louis R. Lurie and Howard J. Sheehan, who conduct the Rialto theater in San Francisco, have purchased and taken over the Hamblen theater in the suburban city of Alameda. This theater was opened on April 15 by James Hamblen, and represents an investment of about $100,000. It is in the heart of the business section of Alameda and is the largest theater there, having a seating capacity of 1,500. The new owners plan to conduct it along the lines that have brought them success at the Rialto theater and have selected Bert Donnellen as house manager. This is the second in the chain of theaters planned by them, and a third will be in operation within less than a month, a fine house at Eureka, Cal., now being given the finishing touches.

Sol L. Lesser Brings Back Big Rights.

Sol L. Lesser has returned from New York, where he consummated some of the greatest deals in his business career, and is now planning for the booking of the great features secured by him, including "Hearts of the World." He has purchased the rights for the eleven Western states for this production and also brought back with him "The Still Alarm," "Nine-Tenths of the Law," "Grain of Dust," "The Struggle Everlasting" and "Pershing's Crusaders."

The Alcazar theater has been enaged for a run on "Hearts of the World," and this production will be featured there commencing June 24. Mike Rosenberg, who always shares in Mr. Lesser's big purchases, came down from Seattle upon the return of the latter and made arrangements for handling the big feature in Oregon and Washington, leaving for the Northwest with a print in his possession. Irving Lesser, manager of the Los Angeles branch of the All Star Features Distributors, Inc., came up from the southern city to confer with his brother and left after a stay of a few days.

Patriotic Films Still Going Big.

Wonderful success is being met with in booking meritorious productions of a patriotic nature and receipts from these are in the nature of record-breakers, in spite of the fact that the amusement business as a whole is off.

"The Unbeliever" continues to attract wide attention and is regarded here as being the greatest recruiting agent of the United States Marine Corps. Manager M. J. Cohen, of the George Kleine System, is spending much of his time supervising the starting of engagements at various theaters, planning to be on hand at all houses where the Marine Corps band is used.

Five prints of "My Four Years in Germany" are working in the local territory and bookings have been made in almost every community that boasts a moving picture machine. A. M. Bowles recently returned from a trip through the interior in the interests of the Turner & Dahnken exchange, and J. L. Warner, who has been here for several weeks as special representative of Warner Bros., has returned to New York, well satisfied with the manner in which this production has been placed.

Wonderful success is still being met with in booking "The Kaiser, the Beast of Berlin," and five prints of this are being used in the San Francisco field. Bookings have been made at such small places as Covelo, which has a population of but 350, the Owl theater there having booked it at the largest price it ever paid for a moving picture.

Start Red Cross Auxiliary.

Twenty-five women connected with local film exchanges, met a few days ago and organized a branch of the Stage Women's War Relief. Regular meetings will be held in the future, when sewing work will be taken up under the guidance of Red Cross instructors. The women also plan to tender dances and entertainments to soldiers and sailors and to otherwise take an active part in war work. Many who could not be present at the initial meeting are expected to join the organization.

Famous Players Managers Meet.

A convention of managers of the Pacific Coast branches of the Famous Players-Lasky Co., was held this week at the division headquarters in San Francisco, the gathering being presided over by Herman Wobber, who recently returned from a general conference in New York. Those who attended the gathering, in addition to district manager, were M. H. Lewis, manager of the San Francisco branch; J. J. Halsted, of the Los Angeles office, and his assistant, O. V. Traggardh; C. M. Hill, manager of the Portland branch, and his assistant, Harry Hunter, and H. G. Rosebaum, manager of the Seattle branch.

Army and Navy Notes.

Larry Selenger, long with the California Film exchange, is now in training at American Lake, and before his departure was tendered a party by his associates in the business. The girls in the office presented him with a handsome silver cigarette case, while a silver pocket knife was the gift of Morris L. Markowitz.

Ralph Smith, popular booker with the local Triangle exchange, has enlisted in the radio division of the navy.

Word has been received at the Triangle office of the safe arrival in France of M. F. Lowery, formerly salesman here.

New Oakland Theater Opens.

The new Oakland theater, which was been remodeled by George Pyros, has been formally opened to good business. Mr. Pyros has been very successful in the restaurant business, and has built up a splendid patronage, and if he is half so successful in his new venture he will have a splendid proposition.

San Francisco Newslets.

Frank L. Hudson, who opened the local Pathe branch several years ago, arrived in San Francisco recently. At present he is not actively engaged in the film business, but finds it hard to keep away from Film Row.

Recent visitors have included C. H. Douglass, of the Elite theater, Merced.

Frank Atkins, Marysville.

Nick Turner, of the Strand theater, Grass Valley.

N. L. Watton, Stockton and Sacramento.

L. C. Burga, of the Westwood opera house, Westwood.

H. E. Lotz, division manager for Triangle, has returned from a trip to New York.

Nye F. Dobbs, Mutual auditor, is paying the local branch a visit, having come here by way of the Northwest.

George Seach, booker for the Mutual exchange, has enlisted in the army of married men, the event being an affair of early June.

E. Barnett, assistant comptroller of the Famous Players-Lasky Co., is paying the West Coast branches a visit.

Northern California News.

Burlingame, Cal.—George Roy is planning to remodel and enlarge the Burlingame photoplay theater and will install a new heating and ventilating system, put in new chairs and thoroughly modernize this popular playhouse, making it one of the finest houses on the San Francisco peninsula. When the work is done the theater will have a seating capacity of 1,400.

Stockton, Cal.—E. V. Clover, for many years with the Turner & Dahnken circuit, but for a time manager of the new Hamblen theater at Alameda, is back with the old concern again and has been made manager of the local house.

Los Gatos, Cal.—L. H. Killingsworth, formerly of the Lincoln theater, San Francisco, has taken over the Strand theater of this place.

Marysville, Cal.—I. D. Stanford, formerly of Chico, has purchased the Liberty theater and has closed it for extensive alterations.

Chico, Cal.—J. J. Daly is preparing to open an airdome.

Taft, Cal.—F. W. Livingston has become interested with C. L. Langley in the Hippodrome theater.

Eureka, Cal.—The Rialto theater of Eureka has been granted a permit to issue stock to Roy Carruthers and Louis R. Lurie, who are transferring a lease to the corporation and financing a theater business.

Iowa Trade Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Floods in Iowa Cause Delays.

DES MOINES, IOWA.—Local film exchanges, and Omaha and Chicago exchanges as well, supplying service in Iowa, have experienced the utmost difficulty in making shipments during the past week, on account of transportation being at a standstill, owing to high water. The main trunk lines east and west, as well as the lines north and south, have been able to run through only a few miles at a stretch. Tracks have been washed out by the floods, and in several cases bridges have also gone out.

A good many dark houses have resulted from the railroad tie-up, but exhibitors have remained good natured in the face of a difficulty which they knew could not be helped and have made the best of a bad deal. Probably there have been fewer houses open during the last week than in any period of Iowa history since the motion pictures became a popular institution.

Ridick and Bennett Buy Theater.

Messrs. West and Jericho have disposed of the Orpheum theater in Fairfield, Iowa, to Ridick and Bennett. The latter firm now controls both theaters in the town, having the Fairfield as well. Mr. Bennett announces that the Orpheum will continue to show the highest grade of state rights features and is making several changes in the physical appearance of the theater.

Mt. Pleasant House Changes Hands.

E. H. Helmts has sold the Auditorium theater at Mt. Pleasant to Miss Pauline Beckwith, manager of the Pastime theater of that city, so that now Miss Beckwith controls both theaters in that city. Mr. Helmts is planning a long vacation and is going to motor to the Coast, where he will spend several months before returning to the theatrical business.

H. H. Kellogg Takes Ft. Dodge House.

H. H. Kellogg, one of the former owners of the Lyric theater at Fort Dodge, has purchased the Orpheum at Centerville from Ritter & Lane. Mr. Lane has been drafted, and Mr. Ritter has retired from theatricals.

Exhibitor Makes Good Councilman.

C. G. Behrens, manager of the Family theater in Davenport, who was recently elected councilman in that city, is combining both activities. Mr. Behrens is without question the most popular councilman in Davenport, and already is being touted as a candidate for mayor when the next election rolls around.

Big Des Moines Theater Sold.

The Palace theater of Des Moines has been sold by J. Miloslowsky to a number of local capitalists. It is one of the larg-

est theaters in the city, with a seating capacity of 900. It is located in the heart of the theatrical district. Harry Watts, formerly picture editor of the Omaha Bee, and recently associated with H. M. Thomas in the management of the Strand and Rialto theaters in that city, has been appointed resident manager of the Palace. Mr. Watts has already made a number of changes in the appearance of the theater and its staff, and is lining up an attractive program of high-class features. With his former newspaper experience and his success along managerial lines, he is expected to do big things for the Palace.

Iowa Business Jottings.

Harry Wolfberg, well known in the east and south as an independent state rights exchange man, spent a day in Des Moines recently with A. H. Blank en route to New York. Mr. Wolfberg has disposed of his interests in Pittsburg, Kan., and announces that in the very near future he will open up an independent exchange in Kansas City.

Dan C. Burgum, resident manager of the Garden theater, Des Moines, is spending his two weeks' vacation in Pittsburgh, his former home, and J. C. Collins, who has been acting as road man for the Blank Enterprises, is looking after the theater during Mr. Burgum's absence.

Dora C. Middlesworth, cashier and office manager of the Garden theater, has returned from her two weeks' vacation in Chicago and other Illinois points.

Exhibitors Visiting Des Moines.

Visitors in Des Moines exchanges during the past week included:

S. E. Greenebaum, of the Garden, Davenport.

Pete Lemen, of the Rialto, Newton.

George Benteicher, of the Royal, Carroll.

Ed Awe, of the Strand, Fort Dodge.

O. H. Tuel, of Stuart, Iowa.

Spokane News Brevities

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

Notes From Local Theaters.

SPOKANE, Wash.—Charles Packeritz, manager of the Empress theater reports that "The Kaiser, The Beast Of Berlin," which he run for three days charging an admission price of 10 cents as compared to his regular admission price of five cents was the best picture, from a box office standpoint also in numbers in attendance, that he has run for months. He also showed "Mother O'Mine," at 10 cents admission to large audiences of a three-day run.

Mr. Packeritz is having good success with serials and is just running the last parts of "The Mystery Ship," which he runs on Sundays and Mondays. He will start "The Bull's Eye" June 13 running it three days a week until all the pictures have been shown.

Spokane Trade Jottings.

Spokane, Wash.—"My Four Years in Germany," from the book of Ambassador Gerard drew capacity audiences to the Clemmer theater where it run for four days. Edith Storey also drew capacity audiences to the Casino in "The Legion of Death."

The Liberty theater will begin the substitution of girl ushers for the 17 boy ushers on Sunday, June 9. Two girls will be put in the service now, and the other 15 will be put on as they are chosen and the costumes are finished.

C. H. Code, salesman for Goldwyn, arrived home a few days ago, after a 90 days' trip through the territory.

C. H. Feldman, salesman out of the Exhibitors' Film exchange, returned from a short trip through western Washington and Oregon. Mr. Feldman is concentrating his efforts on "My Four Years in Germany" and "Tarzan." The last Chaplin comedy, "A Dog's Life," is also giving the Exhibitors' exchange salesman cause for great satisfaction.

The Week's Filmdom Doings in Seattle

Theaters Doing a Patriotic Work—Interesting Changes Among Distributors and Exhibitors—Business Brevities and Personal Notes.

By S. J. Anderson, East Seattle, Wash.

Big Red Cross Benefit a Success.

SEATTLE, WASH.—The shows arranged for children by J. A. Koerpel, Seattle World manager, on Saturday, May 25, netted a big sum for the Red Cross War Fund, there being a total of over 15,000 children who attended the five theaters where the shows were held. As announced in last week's World no admission charge was made, but the members of the audience were asked for a silver donation to the Red Cross as they left the house.

Orpheum Makes Good With Films.

After two weeks of motion pictures the business of the Orpheum theater is proving the wisdom of Manager Levy's change from vaudeville to the screen drama. It is also proving the mistake of some prophesiers that there were enough motion picture theaters in Seattle, and that any new one entering the field would be one too many. Others said that with the general gravitation northward of the retail center the Orpheum was too far downtown. All these prophets of Seattle's amusement world are now finding out their mistake, however, for the Orpheum is becoming more and more popular with each performance. On the other hand, it can not be denied that Manager Levy selected the psychological moment to enter the motion picture field, for the business is better now in Seattle and other coast towns that it has ever been in the history of the industry.

F. C. Quimby Greeted in Seattle.

F. C. Quimby, business manager of Pathe Exchange, Inc., arrived in Seattle on June 4. This was quite an event in motion picture circles of this vicinity, as it is the first time Mr. Quimby has visited the city where he is perhaps better known than in any other locality since he left here to take his important post at New York headquarters last autumn. He is so busy greeting those who come to see him that we are afraid he will have a hard time getting any business done while he is here. He will remain several weeks before proceeding on his tour of Pathe offices. He reports conditions all over the country as excellent, so far as Pathe is concerned, and, as usual, is most enthusiastic.

L. J. Schlaifer Joins Marines.

L. J. Schlaifer, manager of the L. J. Schlaifer Attractions, has joined the U. S. Maines and left this week for a training camp. During his absence, Melvin G. Winstock, his partner, will have entire charge of the business. The company has recently added to its list of features the Rex Beach Travelogue, featuring Rex Beach, Mary Roberts Rinehart and Edward Salisbury.

F. R. Durand Leaves Seattle.

F. R. Durand, for the last few months manager of the Greater Features Company, left this week to take charge of the San Francisco General exchange.

W. H. Rankin With Greater Features.

W. H. Rankin, for two years salesman out of the Seattle Pathe office, has severed his connection with that organization and is now covering the Northwest territory for the Greater Features Company and W. S. Brewster's Attractions. The Greater Features Company is remodeling the interior of its offices and is enlarging its office force to take care of increased business.

Scates Opens Theater at Okanogan.

C. P. Scates opened the Paramount theater, at Okanogan, Washington, recently. There was quite a lot of delay and extra expense in building the house, owing to labor shortage and difficulty in getting material, but Mr. Scates says he is going to make up for lost time. He came down to Seattle and finished a line-up of bookings that will bring the people to his house whether they want to come or not. Among these were several Paramount and Artcraft series, some of Goldwyn's best, and the state rights features, "Ramona" and "The Birth of a Nation."

Buys Interest in Yesler Theater.

Mike Rosenberg, manager of the De Luxe Feature Film Company, has bought out Mr. Huhn's interest in the Yesler theater. M. L. Brown, who was the latter's partner, will keep his interest in the house and will remain as manager.

H. H. Hurn Now in Charge.

W. F. Seymour, who came out from New York as a special representative for Triangle to straighten out the affairs of the Seattle office, left this week to take over the management of the Minneapolis office. During his sojourn of several months in this city Mr. Seymour made friends of all the exhibitors that he met, and both they and the exchange men of the Northwest were beginning to wish that he might be stationed here permanently. He left H. H. Hurn in charge of this office. Mr. Hurn is well known and liked through his previous experience as manager of the Triangle office and as Mr. Seymour's right-hand man for the past few months.

Business Brevities From Seattle.

A. L. Alylan, manager of the Seattle General office, announces that the first two of the Interstate features, "The Last Raid of Zeppelin L 21" and "The Mother and the Law," have arrived at the Seattle office and are ready for distribution.

Eugene Levy, manager of the Orpheum theater, has signed for Billy West comedies and World comedies.

W. A. Mead, who has charge of the Seattle Fox office during the absence of A. W. Eden at a conference in New York, announces that the "The Big Six" reissues are open for booking.

Critical Reviews and Comments

Upon Current Productions

"THE SOAP GIRL."

Gladys Leslie Romps Prettily Through a Light Love Story.

Reviewed by Hanford C. Judson.

THE Vitagraph Blue Ribbon feature "The Soap Girl" is chiefly for patrons still in their teens and early twenties, and such will probably take pleasure in it. In the first place, it has Gladys Leslie, who is good to look at and makes a pleasing heroine for a love story; at least she provides a convincing possibility. Art cannot be conceded to her; but she is frisky and light hearted. Her special stunt is ducking kisses.

In the second place, the story starts off with a good idea and since the average youthful patron of pictures is imaginative, more imaginative sometimes than the author and director, he or she will be glad to supply deficiency and get more enjoyment than the art, in this case, of Director Martin Justice or Author L. A. Browns really warrants.

The heroine's daddy is a successful manufacturer of soap and the girl is in love with a nephew of a society woman whose ancestors had made a fortune selling rum to the Indians. This has now been forgotten and the fashionable woman's pride makes her look down on the daughter of the soap man. Daddy is told of the situation and rightly conjectures that the thing the girl needs is publicity, so he gives orders to his advertising man to get her picture before the public. Just here the author and director are confronted with a dilemma. They are going to put her picture in all the magazines and, of course, it is going to be a soap advertisement. If they make it poetic—it is bound to be pretty—they lose a chance, dear to the hearts of some directors, of getting something either sensational or near sensational, as in this case, where they fall for it and make her head and shoulders appear over the rim of a bathtub. That gained the touch they wanted and made Daddy and his advertising man fat wits—fat wits do not make successes in manufacturing these days. It also takes from Daddy a chance to show a human heart. It also spoils the plot by giving the society woman a real reason for her distaste at having the girl in any way connected with her. And what was gained was only a near-sensation after all.

The role of the society woman is taken by Julia Swayne Gordon, an able and accomplished actress; but she exemplifies at her director's will several of the false notes found in all but the better pictures. She tries to substitute facial expression for real action in places where the business has nothing interesting or dramatic to offer. In this case, she puts Media and Hecuba into a little parlor scrap with her nephew, and when her pride is pricked she dramatically rests her forehead on the marble balustrade, her black dress contrasting with its white, in a picture of dejection worthy of some grief-burdened Laodemia. Another thing she exemplifies and this is too common in pictures. When a leading character wants to call a servant he or she takes a step backward, looks to right or left, tilts the nose once or twice upward to an angle of about forty-five degrees and steps grandly back to position. This has grown ridiculous.

IN THIS ISSUE.

The Soap Girl (Vitagraph).
How Could You, Jean? (Artcraft).
We Should Worry (Fox).
Patriotism (Paralta Plays).
His Enemy the Law (Triangle).
Station Content (Triangle).
Tonsorial Artists (Fox).
Hospital Orderlies (Fox).
The Voice of Destiny (Pathe).
Midnight Madness (Bluebird).
Which Woman? (Bluebird).
A Desert Wooing (Paramount).
A Woman of Redemption (World).
Her Screen Idol (Paramount).
Up Romance Road (Mutual).
Good Night, Paul (Select).
The Unchastened Woman (Rialto-De Luxe).
The Heart of a Girl (World).
A Little Sister of Everybody (Pathe).

"HOW COULD YOU, JEAN?"

Mary Pickford Does Broad Comedy Stunts in Artcraft Picture.

Reviewed by Edward Weitzel.

ELEANOR HOYT BRAINARD wrote the story of "How Could You, Jean?" and Frances Marion made the scenario from it for Mary Pickford's Artcraft screen production, directed by William D. Taylor. Charles Rosher was the cameraman. The result is a disjointed but for the most part highly amusing screen story, with the star doing bits of broad comedy at unexpected moments. One of the most unexpected of these moments is when a wicked he-goat advances rapidly from the south while Mary is gazing north and charges her so viciously that she does a complete summersault before losing her momentum.

Miss Pickford has other funny bits of a less strenuous sort and a brief touch of pathos when she puts on the old-fashioned clothes that were worn in the long ago by her employer's daughter and soothes the last moments of the dying man. There is also a slight sprinkling of melodrama as Mary dashes into a burning barn and drags out the family cow, stern first.

"How Could You, Jean?" has an original heroine. Born and reared to great wealth, when her income stops and she is forced to earn her own living she takes stock of herself and discovers that the only thing she knows anything about is cooking; so she goes to an employment office and gets a job as cook. Not at the first attempt, however. It is only after she has dressed herself to correspond with the other cook-ladies and claimed to come from Sweden that she succeeds in getting herself hired out.

The Bonners, a scientifically inclined old couple too busy with bugs and beetles to attend to their farm, engage Jean to get their meals and do other odd chores about the place. The job would have frightened off any other poverty-stricken heiress, but Jean is one of those fortunate mortals who can get fun out of anything or anybody, and two lovers, five small children, a dog, the cow and the all-too-familiar goat furnish her with plenty of amusing material. One of her admirers is the Swede hired man and the other is young Ted Burton, the son of a millionaire. Ted is so much in love with Jean that he bribes the Swede to let him take his place on the farm. Such devotion is entitled to its reward. He is shown embracing Jean as the picture ends.

The construction of the story could be vastly improved, but its spirit is good clean fun and the production reveals country scenes of quiet beauty that are refreshing to the soul. Mary Pickford's arch wink, radiant smile and deft comic methods are given full play in the character of Jean. Casson Ferguson, Herbert Standing, Spottiswoode Aitken, Fanny Midgley, Larry Peyton and Zazu Pitts are the leading members of the admirable support.

"WE SHOULD WORRY."

Those Fox Company Lees—Katherine is a Left Bower and the Other Is Some Jane.

Reviewed by Hanford C. Judson.

THERE will be no worry for the exhibitor in the recent Fox picture with the Lee kids, "We Should Worry"—it is effective as a worry-killer both for theater management and theater audience. The story was plainly written for the Lee children and has not only novelty but is more human and understandable by the heart than most stories dealing with pranks of kids more full of pep than of desire to make grown-ups around them comfortable. It runs along the general line of former Lee pictures with not so good a melodrama hitched up to it as had "American Buds," but it more than makes up for this by the dandy part it gives to Jane. Katherine is a delightful little player, but Jane has exceptional facial expression as well as liveliness, and both have personality that carries along the spectator a willing captive.

The big thing in this picture is the longing of the two kids to be kidnapped, and their progress through the slum part of the city with this object in view yet with keen dramatic sense of all the requirements of the situation is a joy. Nothing was to be lost, not even their fright at being captured, and with Jane to arrange things the thugs were not to have an easy time in making the haul.

Well, there are a couple of real bad men who are willing to pull off a little job while resting before cracking the bank's crib. They get a handful when they bag the kids and take them to the dark, black cellar where one poor kidnapper is left to watch while his pal goes to collect the swag from the wealthy aunt. Jane is not satisfied to have things go smoothly and starts something that neither the watcher nor his partner when he returns want to finish. Not all of it gets over, but most of it does, and as a whole it is a mighty good laugh maker. It will be a fortunate exhibitor who shows it.

"PATRIOTISM."

Bessie Barriscale Star of Timely Paralta Picture Directed by Raymond B. West.

Reviewed by Edward Weitzel.

AS the title indicates, "Patriotism" belongs to the class of photoplays that have been written to aid in creating the love of freedom and justice which is the foundation of the Allies cause. The authors of this six-part Paralta picture are R. B. Kidd and Jane Holly, the scenario being the work of Julian Louis Lamothe. The story serves its purpose excellently and Bessie Barriscale acts a patriotic Scotch lassie with her accustomed depth of feeling and artistic skill. Raymond B. West has directed the picture effectively and Cameraman Clyde De Vinna has taken advantage of a number of picturesque locations along the seashore.

The story is out of the usual channel. The scenes take place in Scotland. Robin Cameron, the heroine, has given her home on the Scottish seacoast as a hospital for convalescent soldiers. Doctor Hyde, of the hospital staff, is in love with Robin, and Sidney Carson, who owns the next estate, is also another of her suitors. An American is added to the number when a submarine sinks a ship near the Cameron coast line and John Hamilton is washed ashore and cared for by Robin.

Sir Angus Cameron, an army officer, is sent to learn if there is a German submarine base near his home. His life is attempted in a German air raid, and Sir Angus is confident that there is a spy in the neighborhood. Hamilton finds out that Carson is the man, but Carson accuses him of being in league with the enemy, and Doctor Hyde, from motives of jealousy, backs up Carson. A little Belgian girl, who has been adopted by Robin, is the means of finding out that Carson is the real spy and has an underground chamber in which supplies for the submarine are stored.

Robin's younger brother has just been killed in battle when Hamilton tells her that he is going to the front. The girl shrinks from giving him up at first, but ends by putting her duty before her love and bidding him a brave fairwell.

Charles Gunn is manly and capable as John Hamilton. Herschal Mayall, Arthur Allardt, Joseph J. Dowling, Clifford Alexander, Ida Lewis and Mary Jane Irving complete a well rounded cast.

"HIS ENEMY THE LAW."

Five-Part Triangle Picture Featuring Jack Richardson in Well Acted Dual Role.

Reviewed by Edward Weitzel.

JACK RICHARDSON is called upon to act two parts in "His Enemy, the Law," a Triangle photoplay written by Lillian Ducey, scenario by George E. Jenks. The dual role consists of father and son, and the story is filled with incident. Starting in the days before the Civil War the many connecting links in the lives of Captain Jack and "Red," his son, constitute a theme that is always interesting, even when the spectator is not in sympathy with the conduct of either of the characters. Raymond Wells, who directed the production, has given it the benefit of skilled treatment, and G. C. Peterson's photographic work is also of the right grade.

A bitter disappointment in an affair of the heart turns Captain Jack Rogers, a young Confederate army officer, into a reckless man who finally becomes an outlaw. Learning that the woman he loves has married another Rogers offers himself to a widow living near his cabin in Texas and the couple start a union that ends in unhappiness and a separation. A son, called "Red," is the one thing Rogers loves and he takes the boy with him. Losing everything at the gambling table, he turns bandit and is shot and killed by the sheriff. The boy is adopted by the officer. Neglected and abused he grows up to hate the law and becomes a famous lawyer whose skill is continually aiding some criminal to escape his just punishment.

The daughter of his father's old sweetheart comes into his life when her lover is accused of murder, and young Rogers secures an acquittal. The man was guilty and is himself slain shortly after the trial. Rogers and the girl learn of the romance in the lives of their parents and fall in love with each other. The lawyer also undergoes a change of heart toward society.

Jack Richardson is ably cast as father and son, and is well supported by Irene Hunt, Jack Livingston, Graham Pette, Dorothy Hagar, Walt Whitman and May Giraci.

"STATION CONTENT."

Gloria Swanson Has Congenial Role in Pleasing Triangle Photoplay of Railroad Life.

Reviewed by Edward Weitzel.

VERY real and convincing is the story of "Station Content," a five-part Triangle picture starring Gloria Swanson. Catherine Carr is credited with its authorship and Charles J. Wilson supplied the scenario. The production was directed by Arthur Hoyt and photographed by Elgin Leslie. Most of the scenes take place on or near a railroad and great care has been used in having the details correct. A reproduction of a burning trestle is the only effect that is not wholly successful. A furious rain and wind storm, during which the heroine fights her way along the track and stops the train that is speeding toward destruction, is remarkably impressive.

"Station Content" tells of two people whose happiness is almost wrecked because loneliness and fancied neglect causes the wife of a station agent to leave him after the death of her baby and join a comic opera company. The president of the road her husband works for is attracted by the young woman and tries to purchase her companionship with money and jewels. She is just about to yield when an accident to her train forces her to stay over night at a lonely station just like the one she deserted. The wife of the agent shows the runaway wife her duty and when the repentant woman stops the train, at the risk of her own life, she discovers that it is a special belonging to the president of the road and that her husband, who has been made a division superintendent, is also on board. The couple are reunited.

Gloria Swanson fits the character of Kitty Manning perfectly and acts with genuine appeal. Nothing is overdone or slighted. She makes the woman live on the screen. Lee Hill as Jim Manning, Arthur Millett as Stephen Morton, Nellie Allen as Mrs. Morton and Ward Caufield as a theatrical manager are the leading members of a capable supporting company.

TWO GOOD MUTT AND JEFFS.

Among the New Fox Releases are "Tonsorial Artists" and "Hospital Orderlies."

Reviewed by Hanford C. Judson.

IN "The Tonsorial Artists" Jeff buys a barber shop in a place far off from everything except an old sailors' home and Mutt tells him he is a fool. They decide to get a pretty manicure artist, and then the old boys come in a long line; but they do not want to get shaved. Mutt sends out for some itch powder and has the artist apply a little to the beard of each of her customers. Soon they want to get shaved. There is so much business that Jeff rigs up a lawnmower to run along the edge of a table and clips off the hirsute growth, first on one side of the row of faces and then on the other.

"Hospital Orderlies."

Mutt and Jeff are left in charge of the ward by the doctor who is called away. There is a colored gentleman who is violent now and then and they are to give him an injection whenever he gets wild. He gets wild; they comply and he gets wilder till he eats the balls off the brass bedsteads thinking they are pills. There is a mule in the cartoon with something of a kick and by mistake he gets one of the injections. This gives quite a boost to Mutt and Jeff. Another hit in the picture is a big bed full of squalling babies whom Mutt directs Jeff to soothe.

"THE VOICE OF DESTINY."

Diando-Pathe Subject Features Baby Marie in Simple, Pleasing Tale.

Reviewed by Robert C. McElravy.

THAT it is possible for a mystery story to have a quite obvious and simple plot and at the same time be very effective as entertainment is proved by this five-reel subject. The production, by Diando Film Corporation, was adapted to the screen by Clara S. Beranger and directed by William Bertram. It makes its chief appeal through the naturalness of its home settings and the fine atmosphere of home life. Baby Marie Osborne, always a favorite with family audiences, is cast in the role of Marie Lind, and her little colored playmate, Sambo, also appears in several scenes.

Marie has a very interesting uncle, named Charles, who has been stricken blind while still quite young. Charles Lind has considerable money and also possesses some valuable jewels, which he keeps in the box under his dictaphone. It is his custom to dictate letters into the dictaphone, which plays an important part in the story.

Marie's father is an honest, but visionary man. He loses part of her uncle's money and is later suspected of murdering Charles. The circumstances of the murder are so free from complications that guilt falls upon the butler almost by necessity, since it is unthinkable that the father would commit the crime. But the unraveling of the mystery brings out some dramatic moments and proves very interesting. The part played by the dictaphone is well-devised.

Jack Connolly, Morris Foster, Howard Crampton and Ellen Cossity also appear.

"MIDNIGHT MADNESS."

Five-Reel Bluebird Offering Presents Marie in Simple, Pleasing Tale.

Reviewed by Robert C. McElravy.

THIS surprising mystery yarn, written by Elliott J. Clawson and directed by Rupert Julian, is one of great technical excellence. It easily marks another milestone, and a much needed one, in the progress of this type of fiction on the screen, inasmuch as it gets clear away from obvious situations and keeps the observer alert with interest.

Ruth Clifford appears as the girl heroine, Gertrude Temple, a part which she fills very creditably. The bulk of the work falls upon the hero, Kenneth Harlan, who appears as Prentice Tiller, and his performance is one of gratifying skill. Much of the success of this swiftly-moving number is due to the careful avoidance of extraneous situations and the smooth direction of those necessary to the tale.

The first scenes launch the observer into a jewel theft in an art museum, following which a shot is fired which strikes a man in the left hand. Two men appear in the story shortly afterward, each wounded in the hand. One of them is the hero, Prentice Tiller, and the other a strange individual named Molitor. Both call at the hotel apartment of the heroine. No time is spent in outlining characters, for the rapid action of the piece will not permit of this. All the observer knows or cares about is that the girl has become interested in Prentice Tiller. She leads him quite unwittingly into peril in

an old church building, and then helps him get out of it. The scenes at the masquerade ball are excellently staged.

Others in the cast are Harry Von Meter, Harry H. Holden, Louis Willoughby and Claire Du Brey.

"WHICH WOMAN?"

Bluebird Presents Ella Hall and Priscilla Dean in an Entertaining Subject.

Reviewed by Robert C. McElravy.

AN interrupted wedding has been made the leading feature of numerous stories, and the one here pictured loses nothing by the repetition. In fact a consistent and logical crook story has been built up around the wedding feature, and taken as a whole the offering presents first class entertainment.

Ella Hall appears as Doris Standish, a young girl about to be sacrificed on the altar of social pride to an old lover. Priscilla Dean plays the role of Mary Butler, the pretty member of a band of crooks, who have selected the scene of the forthcoming marriage as a base for operations.

Mary Butler, employed as maid, finds the doleful bride-elect and learns of her opposition to the match. She advises the girl to run away, and Doris, already attired in her wedding gown, suddenly decides to do so. She makes a dash for an automobile outside and is mistaken by the chauffeur, Jimmy Nevin, as Mary in the excitement of the moment. Jimmy is a new and quite green member of the crooks' organization, and has only agreed to go on the job in order to get revenge on the man Doris was to marry. In the end he gets a better revenge than he had anticipated by winning Doris himself.

The scenes at the crooks' headquarters are a good feature of this number, quite equal to those at the country house itself. Some pains have been taken to bring out the characteristics of individual members and considerable humor results from this.

The action is good and the number on the whole very successful.

"A DESERT WOOING."

Enid Bennett in Familiar but Finely Produced Paramount.

Reviewed by Edward Weitzel.

NEW YORK social life and Western civilization are again contrasted in "A Desert Wooing," a five-part Paramount picture written by J. G. Hawks and directed by Jerome Storm. Enid Bennett, the little Australian actress who was married recently to Fred Niblo, is the star. Most of the material is familiar, but the love story is interesting, and scenically the production has many moments of beauty. Edwin Willat was the cameraman.

Avice Bereton, the character played by Enid Bennett, is a young society girl whose mother and brother have about run through all the family possessions when Barton Masters, a western millionaire, arrives in New York and is introduced to the Beretons. Masters is smitten with Avice and marries her after a short courtship. The girl accepts the westerner solely on account of his wealth. Doctor Van Fleet, a man of good social position, little money and less morals, is in love with Avice and determines not to give her up even after she is another man's wife. The newly made wife has always been attracted by the doctor and is relieved when she learns that he and her mother and a party of friends are to accompany the wedding party to the Masters' ranch.

The young westerner is a strong, dominant character, and soon wins the respect of his wife. This feeling is rapidly developing into something deeper when Van Fleet takes advantages of Masters supposed absence to force his attentions on Avice. Masters enters the room and gives the doctor a severe thrashing. He then drives him from the house. Thinking his wife is partly to blame, Masters sends all his guests away and makes her do the housework herself. The couple are fully reconciled after Van Fleet shoots Masters and Avice shows her devotion to her husband by stealing the doctor's revolver and compelling him to use his professional skill to save Masters' life.

Enid Bennett's part is much stronger than any she has yet played. Her youth and beauty are quite as valuable as ever and she is very much in earnest in everything she does. Her expression of emotion is limited at present, but the charm of her personality goes a long way toward making up for the defect. Jack Holt rides and acts Masters with dash and spirit. Donald Macdonald as Doctor Van Fleet, John P. Lockney as "Keno" Clark, Charles Spere as Billy Bereton and Elinor Hancock as Mrs. Bereton are all excellent.

"A WOMAN OF REDEMPTION."

World Picture Release Features June Elvidge in Mountain Story.

Reviewed by Robert C. McElravy.

IN this five-reel number June Elvidge appears as Gene Romaine, daughter of the fire warden of a great lumber company. The girl is sought in marriage by McDaniels, the camp "boss," who is a squaw man and whose Indian wife is intensely jealous of the white girl. Gene does not love McDaniels, but he has a business hold upon her father and sets about to force a marriage upon the girl.

It will be seen that the opening situations are of a familiar type. The chief novelty of the story comes later, when the president of the lumber company brings his son, Timothy, West in order to reform him. The youth immediately renews his fast life in the Western dance halls and the father takes him out into the great woods and abandons him to his fate. Tim will either come back a man, or not at all.

Gene Romaine, in the meantime, has left her father's cabin and taken to the wilds, in order to escape McDaniels. She finds Tim, suffering from a sprained ankle and takes him back to the cabin with her. They discover that McDaniels has just buried her father, whom he says died of heart disease. Suspicion is thrown upon Tim later for the sudden death of McDaniel, but it develops that the squaw wife committed the crime.

This number contains no great originality of plot, but is quite dramatic at times, in a conventional sort of way. The big woods settings are attractive.

The cast also includes John Bowers, Alec Shannon and Marie Pagano.

"HER SCREEN IDOL."

Paramount Releases a Sennett Farce of Original and Amusing Character.

Reviewed by Louis Reeves Harrison.

FORD STERLING will hardly be recognized as "Handsome Jack Darling" in a caricature of the screen idol who rides his horse through windows and up to the bar, the two-gun man of western melodrama, for the faces he makes are not those of the Ford Sterling we have been accustomed to see. Jack Darling goes to a show where he is to appear "in person" during an exhibition of a screen story written by Jack Darling, directed and supervised by Jack Darling, his name displayed in the introductory announcements almost as often as that of a prominent producer who neglects no such opportunity for screen publicity. The burlesque is shown on the screen while Jack, in person, sits in the audience and leads applause, but his popularity stirs the bile of more than one envious spectator, and his real bravery is put to the test after the show.

All this is done with a great deal of skill and some incidents well out of the ordinary, such as the puppy-mobile chase, in which a baby drives too little pups in an actual chase after a frightened cat. The subsequent exhibition of courage, the rescue of a man who has fallen from a high building and caught on a flag line stretched high above the street is ingenious enough, but it is carried to the verge of absurdity. The entire release has merit in getting away from the commonplace, in ridiculing it, and in affording that variety so essential to a screen program.

"UP ROMANCE ROAD."

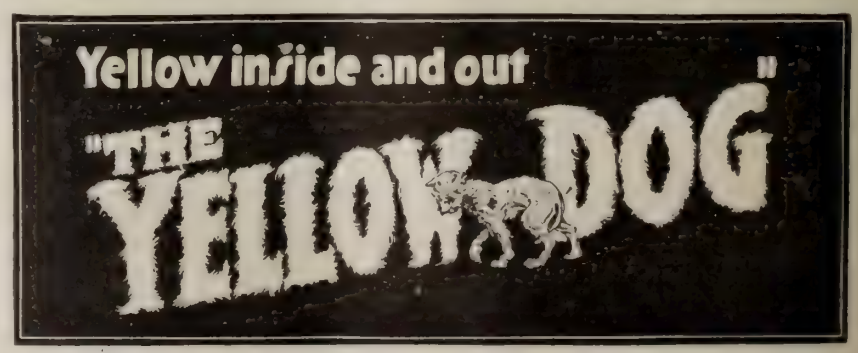
Second Russell Production for Mutual Program Comedy-Romance of Pleasing Character.

Reviewed by Margaret I. MacDonald.

THE second of the William Russell Productions for the Mutual program, June 24, is a comedy-romance of moderate merit. Its comedy moments do not always reach the top notch, nor is the story of the picture strongly entertaining. William Russell does good work with the opportunities afforded him, and Charlotte Burton, playing opposite him, brings considerable charm to the feminine element of an affianced pair. The supporting cast includes the names of John Burton, Carl Stockdale, Joseph Belmont, Emma Kluge and Claire Du Brey.

As the story runs the son of one shipowner and daughter of another becomes engaged, but owing to the fact that too much luxury provides few thrills and much monotony they seek some method of bringing to their period of courtship a few thrilling episodes. The first attempt being merely the driving over a flower bed in the grounds of the young woman's father's home in hopes of exciting his anger fails to produce the desired order for dismissal of his daughter's fiance.

Parallel with a scheme to kidnap her runs a conspiracy by some German sympathizers to blow up some explosives in the shipowner's storehouses in punishment of a refusal to obey a warning to stop shipment to the Allies. An exciting situation arises here when the girl is kidnapped by the wrong party along with her lover, both being held as hostages. Through the young man the plot is uncovered and the bomb located. The occurrence cures the pair of their wild ideas and the wedding proceeds with haste. The production was well directed by Henry King.



"GOOD NIGHT, PAUL."

Constance Talmadge as Sparkling as Ever in Select Version of Stage Farce.

Reviewed by Edward Weitzel.

WHEN Roland Oliver and Charles Dickson wrote the stage farce "Good Night, Paul," they took care to use plenty of well tried material. Turned into a screen attraction by Julia Crawford Ivers, the story still betrays its close relationship to the style of carpenter made but often amusing French farces that are always deprived of their broadest situations before being thought proper for American audiences. In its present shape "Good Night, Paul" is quite harmless and without moral shock.

Expert playing on the part of Constance Talmadge and her support are of great assistance to this Select picture, and the familiar complications take on a guise of newness under the clever direction of Walter Edwards. The play lacks the charm of many of the Constance Talmadge releases, but is full of laughs and has sufficient speed to prevent too close study of its component parts.

The plot is another angle of the "Lend Me Your Wife" motive. Paul Boudeaux and Richard Landers are partners and the firm is in need of fifty thousand dollars. Richard has a wife and Paul hasn't, although his uncle, who is a bachelor, is wealthy and anxious to have the family name perpetuated. The uncle arrives on a visit and, by sudden inspiration, Richard's wife claims that Paul is her husband, the partners occupying the same apartment.

Uncle is delighted and announces his determination to give Paul all the money he cares to ask for and to remain with them for a month. A nurse, with whom Paul is in love, and a French modiste add to the perplexities of the partners, but the quick wits of Mrs. Richard prevents discovery until matters are righted and uncle signs a check for the fifty thousand. The title comes from the situation when uncle finds out that his nephew has spent the night on a couch in the living room instead of sharing his supposed wife's apartment. This incident is handled without the slightest offense.

Constance Talmadge is as sparkling as ever and Norman Kerry, Harrison Ford, John Steppling, Beatrice Van and Rosita Marstini as the husband, the partner, the uncle, the nurse and the modiste respectively follow the star's lead faithfully. James C. Van Trees is a skilled knight of the camera.

"THE UNCHASTENED WOMAN."

Anspacher's Stage Success Given Elaborate Production by Rialto De Luxe.

Reviewed by Margaret I. MacDonald.

THE picture play fan has learned to choose the splendid hero of the drama or the double-dyed villain of the melodrama in preference to the unwholesome domestic type of either man or woman presented as the featured character of the cast. Therefore, it is hard to enthuse largely on the charms of the screen version of the Oliver Morosco stage success, "The Unchastened Woman," by Louis K. Anspacher.

The picture, which was made by Rialto De Luxe and appears on the Kleine program, features Grace Valentine in as clever an interpretation of that selfish type of society woman whose character seems to boast not one redeeming feature as could be desired. A splendid supporting cast includes Frank Mills, who plays a clever opposite to the star; Mildred Manning, Catherine Tower, Edna Hunter, Adelaide Barker, Mildred Rankin, Victor Sutherland, Paul Panzer, Mike Donlin and John Hopkins. The picture was skillfully directed by William Humphrey.

The story of the play, which is well and elaborately presented, concerns a group of characters which are no doubt perfectly human, and which, with the exception of one or two which belong to the more serious and conscientious walks of life, appear with frequency among the idle rich. The chief character is a wealthy woman whose joy in life depends on the number of flirtations which enter her life.

A complex situation arises when the woman, whose husband has grown weary under the yoke of his wife's selfishness, discovers by means of a detective that he is on intimate terms with another woman. There also enters the story of a woman of stable character whose fad is the encouragement of the building of model tenements. This woman, by means of her writings, supports her husband while he completes a course in art in Italy. The "unchastened" woman on a trip to Italy meets and flirts with this woman's husband, and finally, when all hands have again centered in New York City some time later, after a series of insults and rebukes mingled with regrets, a happy culmination of affairs ensues, in which husbands, wives and sweethearts at last come to a satisfactory understanding.

"THE HEART OF A GIRL."

Five-Reel World-Picture Presents Barbara Castleton and Irving Cummings in Leads.

Reviewed by Robert C. McElravy.

THIS five-reel World Pictures subject adapted by George D. Proctor from a story by Maravene Thompson, deals with society life in Washington in the opening reels, and later dips into a state political campaign in an interesting manner. Barbara Castleton is quite charming in the role of the society girl, Betty Lansing, and receives good support from Irving Cummings as the hero, Brandon Kent.

The story is not particularly notable for dramatic strength, though some of the scenes at the state convention are exciting and enacted with a fair degree of suspense. The chief strength of the production is found in its smooth development and entertaining qualities, and the freedom from jarring notes of any sort.

Betty Lansing is a sweet girl with a charitable heart. She visits the poor of Washington on missions of mercy, and, while on one of these trips, renews her acquaintance with Congressman Kent, whom she had formerly met in an automobile clash. The Congressman becomes interested in her. He is being urged to run for governor of his native state, and the subsequent workings of the plot show how a card scandal at Betty's home almost upsets his political future. His enemies attack his character owing to this incident, which he will not explain because of the girl and her mother. But Betty, herself, rushes to the convention and clears Kent's name in a way that wins him the nomination by acclamation.

"A LITTLE SISTER OF EVERYBODY."

Pathe Play Features Bessie Love in Story of Love and Labor Troubles.

Reviewed by Robert C. McElravy.

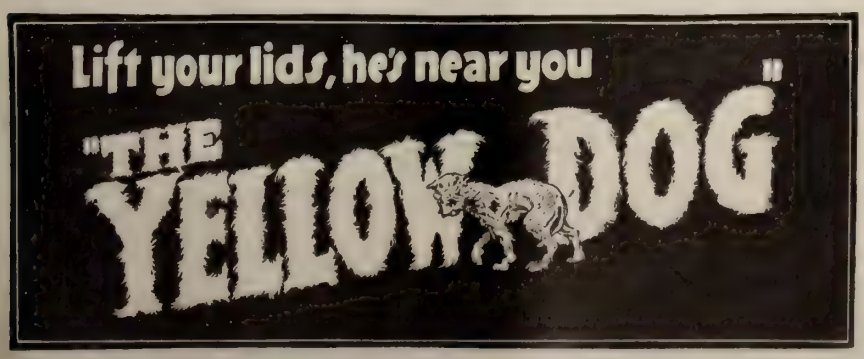
THIS five-reel Pathe offering adapted by Charles Sarver from a story by William Addison Lathrop and directed by Robert T. Thornby is not unlike previous numbers dealing with perplexed labor problems. For this reason the subject possesses no distinct novelty. It is, at the same time, an entertaining offering, and furnishes Bessie Love with a vehicle which is well-suited to her talents.

Miss Love plays the role of a young girl of the east side reared in the atmosphere of poverty and socialism. George Fisher plays the part of Hugh Travers, a young man whose wealthy father dies suddenly leaving upon his shoulders the burden of running a great factory.

The part of the girl heroine is well drawn, but the hero would have been more convincing if a few additional scenes from his early life had been shown. His sudden reform from the "butterfly" mode of existence is a little too much taken for granted as it stands. However, he gains favor in the later scenes, when he dons working clothes and enters his own factory under an assumed name.

The dramatic end of the story concerns the manner in which the girl saves the hero from being shot by a socialist who had been discharged. The offering, as a whole, is one of moderate strength.

The settings, both as regards the east side scenes and in the home of Hugh Travers and his mother, are quite effective. Hector Sarno appears to advantage in the role of Ivan, the socialist.



Comments

Bluebird Photoplays, Inc.

WHICH WOMAN? (Bluebird).—A five-reel number adapted and produced by Todd Browning, with Ella Hall and Priscilla Dean in the cast. An interrupted wedding in which the unwilling bride flees and afterward becomes entangled with a band of crooks are the chief features. The story is a good one, and contains both thrills and humor.

MIDNIGHT MADNESS (Bluebird).—An excellent five-reel mystery story written by Elliott J. Clawson and produced by Rupert Julian. Ruth Clifford and Kenneth Harlan play the leading roles. The story is one of swift action, and has a well-contrived plot. It makes a desirable offering of the type.

Famous Players-Lasky.

HOW COULD YOU, JEAN? (Artcraft), June 23.—Mary Pickford's latest picture is taken from a story by Eleanor Hoyt Bainard, and was directed by William D. Taylor. It is strong on comedy, and is full of beautiful country scenes.

A DESERT WOOING (Thomas H. Ince), June 23.—J. G. Hawks is the author of this five-part photoplay starring Enid Bennett. It is a story of an Eastern society girl and a Western millionaire, and the little Australian actress makes a charming heroine. A longer review is printed on another page of this issue.

Fox Film Corporation.

WE SHOULD WORRY (Fox), June 16.—A five-reel picture with the Lee children that seems sure to make a hit with all kinds of audiences, and can well be shown anywhere. For a longer notice see another page of this issue.

THE TONSORIAL ARTISTS (Mutt and Jeff Cartoon), May 26.—The adventures of the two pen made picture comedians in making a barbership near nothing but an old sailors' home have some very laughable situations. It is noticed more at length on another page of this issue.

HOSPITAL ORDERLIES (Mutt and Jeff Cartoon), June 9.—Mutt and Jeff are left in charge of a ward by the doctor, and their troubles begin. It has much good comic matter, and will make laughter. For longer notice see another page of this issue.

Greater Vitagraph, Inc.

THE SOAP GIRL (Blue Ribbon Vitagraph), June 17.—A five-reel picture with Gladys Leslie. It is a comedy love story that may be quite pleasing to the younger people of any average audience. It lacks substance in plot and direction, but has some pretty scenes. For a longer notice see another page of this issue.

W. W. Hodkinson Corporation.

PATRIOTISM (Paralta), June 10.—This picture treats of the war from a new angle, and is good propaganda. Bessie Barriscale is an earnest and capable heroine. Raymond B. West directed the performance. It is reviewed at length on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 30 (Mutual).—This issue pictures a number of interesting events, among them the surviving crews of vessels recently sunk by U-boats, preparing sugar cane land at Masita, La.; athletes in competition at Washington, D. C.; U. S. troops on the hike near Los Angeles, Cal.; a tractor proving its fitness, and interesting scenes with Detroit's Boy Scouts.

SCREEN TELEGRAM NO. 31 (Mutual).—Among the first scenes in this number are the midshipmen at Annapolis receiving naval honors. Other scenes of interest include women in England aiding in the "back to the farm" movement, an unsinkable lifeboat, scenes with the soldiers in Italy, and teaching the U. S. Indians all about trench warfare.

BEWARE OF BLONDS (Strand), June 18.—A Billie Rhodes comedy in which a fortune teller warns a couple of sweethearts of the interference of a blond lady in their love serenity. Some scenes at a bathing resort bring on a deluge of blonds. The feminine member of the affianced pair puts on a blond wig, and causes the young man to fall in love with her in disguise before she doffs her blond wig revealing her real identity.

UP ROMANCE ROAD (Russell), June 24.—The second of the William Russell productions proves to be a comedy-romance of fairly entertaining quality. The story concerns the search for something of the unusual to break the monotony in the lives of a couple of wealthy sweethearts. A full review will be found elsewhere.

Pathe Exchange, Inc.

THE VOICE OF DESTINY (Pathe-Diando), June 23.—A pleasing five-reel subject featuring Baby Marie Osborne and a good supporting cast. The story concerns the murder of a blind man, the girl's uncle, and the subsequent rounding up of the murderer. The plot is simple, but effectively worked out. This has a good juvenile interest, and will please the average audience. Reviewed at length elsewhere.

BRITAIN'S BULWARKS NO. 7 (Pathe), June 23.—A good instalment, giving a further insight into the conditions about St. Quentin after the German retreat. British cavalry is seen advancing through flooded areas, and the ruins of many towns and villages are shown. This gives a clear idea of the districts in France over which great armies are fighting.

THE FURNITURE MOVERS (Rolin-Pathe), June 30.—A one-reel Toto comedy, with some good knockabout stunts in it. Toto appears as a furniture mover, and helps move away goods from the wrong room. The slapstick incidents are quite laughable.

Select Pictures Corporation.

GOOD NIGHT, PAUL (Select).—A screen version of a stage farce, this five-part picture is cleverly played by Constance Talmadge and her company. It was directed by Walter Edwards, and is full of laughs. A longer review is printed on another page of this issue.

Triangle Film Corporation.

STATION CONTENT, June 16.—Gloria Swanson does a fine piece of acting in this five-part photoplay, which has a real heart story and contains a fine storm effect. It deals with railroad life. A longer review is printed on another page of this issue.

HIS ENEMY THE LAW, June 16.—Jack Richardson plays a dual role in this five-part melodrama from a story by Lillian Ducey. There is plenty of interest all through, and Raymond Wells has directed the picture skillfully. It is reviewed at length on another page of this issue.

Universal Film Company.

CURRENT EVENTS NO. 57 (Universal), June 7.—Draft registration of young men of 21 years, enrolling additional Red Cross nurses, Anzac troops en route to France, athletic meets in American army camps, spy activities in Los Angeles, and numerous other topics of interest are pictured in this number.

ANIMATED WEEKLY NO. 28 (Universal), June 12.—This contains many subjects of current interest, including the graduation of "Middies" for fighting submarines, a naval athletic meet at Pelham Bay, hospital preparations in London, an outing for New York orphans, a California polo match, and various other features.

ROMANCE AND DYNAMITE (L-Ko), June 12.—A two-reel comic, which features Eddie Barry, Rube Miller, Eva Novak, and others. The small Chinaman and young alligator contribute a few laughs in the first reel, and there are some funny mechanical effects in the second. The number, on the whole, strikes a good average for this type of film, though there is little if any plot.

IN DUTCH (Century), June 26.—A two-reel comic, which features Alice Howell as a girl immigrant. She first appears on a boat coming from Holland, and afterward dances in wooden shoes in a cabaret. The scenes are of a knockabout type, and contain a moderate amount of amusement. The subject is not very strong.

MUM'S THE WORD (Nestor).—An entertaining little farce comedy picturing the troubles of two quarreling couples, the Blacks and Whites. They get divorces, and Mr. Black weds Mrs. White, and vice versa. Eddie Lyons, Lee Moran, Gertrude Astor, and Edith Roberts extract quite a lot of amusement out of this plot.

PASSING THE BOMB (Nestor).—A burlesque comedy by Tom Gibson featuring Ralph McComas, Eileen Sedgwick, and Milton Sims. The railroad president's daughter loves a young engineer, and despite her father's objections determines to wed him. They plan an elopement, and become mixed up with three desperate hobos. The action runs along quite entertainingly, and there is considerable quiet amusement in the offering.

WHO'S YOUR WIFE? (Nestor).—A comedy by Tom Gibson featuring Gale Henry as principal of a girls' school. She becomes enamoured of a young man who calls sub rosa on one of the students, and forces him to marry her. Not very new in plot, but quite entertaining.

THE GUILTY EGG (Star Comedy).—Eddie Lyons, Lee Moran, and Gladys Tennyson appear in this amusing domestic comedy. The newlyweds buy a rooster and expect it to lay eggs. Food conservation also comes in for some quiet, humorous effects. The number is pleasing.

STEPPING SOME (Lyons & Moran Special).—A laughable comedy subject in which Eddie plays the young married man and Lee a country youth in the city, where he comes to buy millinery. The cabaret doings are put on in good style, and will get a number of laughs. A live number.

A RIPPING TIME (Lyons & Moran).—Lee Moran plays the part of a tailor's apprentice who follows his customer, Eddie, to a social affair. Lee measures up the guests for new clothes. Both he and Eddie lose their trousers and do some tall dodging about among the guests as a result. The knockabout situations are rather broad, but will bring laughter.

BATH HOUSE SCANDAL (Nestor).—A comedy number by Harry Wulze, which features Carter De Haven, Mina Cunard, Margaret Whistler, and Dan Daly. Two couples en route to Catalina Island on a steamer became entagled. The young man, engaged to an old maid, gets into a flirtation with a young girl. The father objects. He tries to have the girl kidnapped, but the old maid is carried off instead. This has a slight but amusing plot, and is attractive in a scenic way.

PLAY STRAIGHT OR FIGHT (Western).—A two-reel Western number by Leon De Mothe featuring Helen Gibson, G. Raymond Nye, Hoot Gibson, Millard K. Wilson, and Noble Johnson. The villain of the story frames up a stage coach robbery on the girl's brother, but the girl gets advance knowledge of the crime, and prevents same. This is conventional in plot, but is made exciting and generally successful by the graphic nature of the attempted holdup. Fast horseback riding and picturesque scenes are features of the production.

THE STOLEN KEYHOLE (Nestor).—A comedy number by Arthur F. Statler featuring Harry Mann as an intoxicated gentleman. The "jag" scenes are original and really laughable, something often attempted with far less success. The knight cannot get home, so he sleeps in a tree; later he falls into the lake, and finally winds up in a padded cell. This is handled without offense.

BUTTER AGAIN (Nestor).—A comedy number by Tom Gibson featuring Gale Henry, Wm. Franey, and others on a farm. Gale is a city girl with a passion for animal pets, so she goes to the farm. Here she meets with various experiences that make her decide to return. Among other things she is chased by a ram and thrown into a well. Typical and amusing.

HOME JAMES (Nestor).—A comedy number by Al Santell featuring Harry Mann, Kathleen O'Connor, and Mark Fenton. A young wife appeals to an astrologer to cure her husband of drink. The latter gives the husband a good scare. Trick photography is employed in this number to good effect. It contains a fair amount of amusement.

THERE GOES THE BRIDE (Star Comedy).—A comedy subject by King Vidor featuring Eddie Lyons, Lee Moran, and Beatrice Van. The young men live in a boarding house, and are rivals for the affections of the same girl. They agree that the one who loses the girl shall have complete ownership of their phonograph. Eddie gets the girl, and Lee gets the phonograph. Slight in theme, but good in characterizations and presentation.

World Pictures Corporation.

A WOMAN OF REDEMPTION (World Pictures), June 24.—A five-reel subject featuring Juné Elvidge and John Bowers. This is a mountain romance of a rather conventional type. It shows how a mountain girl and the wild son of an Eastern lumber king find happiness together. The story, while not very new in plot, has some quite dramatic moments.

Simplex

Here's a Recipe for Pictures

as Steady as if they were *Painted on the Screen*

"LET THE Simplex TWINS DO YOUR WORK"

We need not say much more. The kind of men who are using this recipe, their success as Exhibitors, and the class of men who sell and recommend it—all these things speak very convincingly to *you*.

A recipe that's been tried and found true is bound to be good also for you

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Advertising Aids for Busy Managers

"THE SHOOTING OF DAN McGREW"

Metro Presents a Revival of the Production Based Upon Robert W. Service's Most Famous Poem With Edmund Breese.

Cast.

Jim Maxwell.....Edmund Breese
Lou, his wife.....Katheryn Adams
Nell, their daughter.....Audrine Stark
Nell, grown up.....Evelyn Brent
Jack, Nell's husband.....Wallace Stopp
Dan McGrew.....William A. Morse

Directed by Herbert Blache.

The Story: After accepting the hospitality of Jim Maxwell and his wife, Lou, Dan McGrew proceeds to wreck their home by telling Lou that her husband is unfaithful and in inducing her to elope with him to the Yukon. McGrew reluctantly takes her child, Nell, along but makes no effort to save her when she falls off the horse. Lou discovers the despicable character of McGrew and, embittered, becomes a woman of the dance halls. Meanwhile Jim Maxwell, who has become a wanderer, arrives in the Yukon and is rescued from an avalanche by his daughter, Nell, who had been picked up by some kindly people when she fell from the horse years ago and who is now the wife of Jack, a sturdy young man. McGrew kills Sam Ward, a miner, and manages to fasten the crime on Jack, who is placed under arrest. In the saloon Maxwell and McGrew at last come face to face. There is a terrific fight in which Maxwell kills the man who ruined his home. Maxwell and Lou are reunited by Nell and Jack, who has been released from jail, and they start life anew.

Feature Edmund Breese as Jim Maxwell and Katheryn Adams as Lou, his wife.

Program and Advertising Phrases: Screen Realization of Robert W. Service's Greatest Poem.
"Kipling of the Yukon" Furnished Great Poem As Basis of Great Photoplay.
The Code of the Klondyke Reaps Vengeance in Full Atonement.
Great Tragedy of the Land of the Golden Romance and Adventure.
Avenging Hand Reaps Toll of Retribution in Far-Off Alaska.
Strong Hearts and Steadfast Love Find Happiness "Farthest North."

Stunt Suggestions: The bookseller can hook up his window display with your stills, getting up a run on Service's poems. If you can, borrow a few of the books and place them in other windows open at this poem with a card "You've read it, now SEE it at (house and date)." In the newspaper work dwell on the fact that this subject has been reissued in response to an insistent demand and that the leading role is played by one of the most virile actors on the American stage.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

IN THIS ISSUE

Closin' In (Triangle).
A Desert Wooing (Paramount).
Destiny (Metro).
The Eagle (Bluebird).
The Firefly of France (Paramount).
The Girl In His House (Vitagraph).
How Could You, Jean? (Arteraft).
A Man's World (Metro).
The Million Dollar Mystery (Arrow)
The Shooting of Dan McGrew (Metro)
Up Romance Road (Mutual).
The Voice of Destiny (Pathe).
A Woman of Redemption (World).
When Men Betray (Graphic).
You Can't Believe Everything (Triangle).

"THE VOICE OF DESTINY"

Pathe Presents Baby Marie Osborne in an Unusual Play With Strong Emotional Appeal.

Cast.

Little Marie Lind.....Baby Marie Osborne
Charles Lind.....Jack Connolly
John Lind.....Morris Foster
Eleanor Lee.....Ellen Cossiety
Briggs, the Butler.....Howard Crompton

Directed by William Bertram.

The Story: When Little Marie Lind's uncle is stricken blind her father assumes control of the latter's business. Marie opens and reads the mail to her uncle so that he can dictate his replies on the dictaphone. Marie's father loses a lot of money in stock gambling and confesses to the uncle. A fight follows, and a little later Marie's uncle is shot as he is sitting by the dictaphone. The father is seen crouching near the prostrate body. The police arrive, but he escapes. The evidence points to his guilt, and he is later apprehended. The detectives guarding Marie's home recognize in Griggs, the butler, an old-time crook, and in trying to escape the vigilance of the officers he is shot. Meanwhile Marie, toying with the dictaphone, turns on the record into which her uncle had been dictating when he was shot. The record contains the last words of the uncle, and Marie's mother has the machine taken to Griggs, who is in the hospital. The record is put on—and the murder mystery is solved in a most dramatic climax.

Feature Baby Marie Osborne as Little Marie Lind.

Program and Advertising Phrases: Clever Child Heroine of Thrilling Story of Crime Frustrated and Guilt Punished.
Talented Child of the Screen in Skillful Play of Emotions.
Baby Marie Osborne Displays Remarkable Talents in Sensational Melodrama.
Murder Will Out—If There Is a Dictaphone Handy.
Cleverly Contrived Photoplot Sustains Interest to the Finish.
Detective Drama of Rare Interest Gives Child Star Ideal Role.

Stunt Suggestions: Borrow some dictaphones from the local agency, if there is one, and use them for window displays with a card: "The voice in the wax was 'The Voice of Destiny' in the Pathe production with Baby Marie Osborne. See how the dictaphone saved her father's life." You may be able to get the agency to take a joint advertisement with you on this film getting larger display for your house. Use a machine in the lobby for display and credit the agency with the loan. If there is no agency in town you may be able to borrow a machine from some lawyer or merchant with the same credit given.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released June 23.

"THE FIREFLY OF FRANCE."

Jesse L. Lasky Presents Wallace Reid in Marion Polk Angelloti's Latest Novel of "Over There."

Cast.

Devereux Bayne.....Wallace Reid
Esme Falconer.....Ann Little
Von Blenheim (alias Jenkins).....Charles Ogle
The Firefly.....Raymond Hatton
Dunham.....Winter Hall
Von Blenheim's Aides.....Ernest Joy, Clarence Geldert, William Elder
Georges.....Henry Woodward
Marie-Jeanne.....Jane Wolff

Directed by Donald Crisp.

The Story: Devereux Bayne, a wealthy young American, joins the American Ambulance Corps in France. He becomes entangled with a German spy and a young girl, the latter going from New York to France in search of certain papers hidden by the "Firefly," an aviator who has disappeared under suspicious circumstances and who is her relative. With the aid of Bayne these papers are found in a chateau near the firing line, but they are not obtained without serious difficulties in which Bayne and Esme Falconer, the young woman, become involved. Bayne foists upon a number of German spies seeking the papers a faked set of documents, but he, himself, is made prisoner and is about to be taken into the German lines when a shell providentially ends the adventure, killing the spies and wounding Bayne. When

Bayne regains consciousness he finds himself in a hospital with Esme nursing him. Bayne not only wins a cross of war but also the love of Esme.

Feature Wallace Reid as Devereux Bayne and Ann Little as Esme Falconer.

Program and Advertising Phrases: Saturday Evening Post Serial Brought to the Screen In Latest Paramount Production.

Daring American Wins Cross of War and Crown of Love Through Noble Deeds of Valor.

Gripping Story of Hun Intrigue and Treachery Turned to Fitting Retribution.

American Pluck Wins Thrilling Decision When Matched Against Hun Intrigue.

Inspiring Story Strengthens Faith in American Valor on Firing Line.

Unusual Photoplay Assures Thrilling Entertainment.

Stunt Suggestions: Use the aviation pictures to be found in all the magazines as decorations for window and lobby work with "The star of them all is The Firefly of France." See his exploits at the (house and date). You might be able to arrange a toy aeroplane race in front of your house. If you do, work in with the stores selling these toys to advertise your play and the race. Borrow a few planes and stage a flight in the lobby, using a concealed fan to give life to the little machines.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 23.

"A DESERT WOOING."

Thomas H. Ince Presents Enid Bennett in J. G. Hawkes' Story of a Girl Who Found Real Life and Real Love on the Western Plains.

Cast

Avice Bereton.....Enid Bennett
Barton Masters.....Jack Holt
Dr. Fortescue Van Fleet.....
Donald Macdonald
"Keno" Clark.....John P. Lockney
Billy Bereton.....Charles Spere
Mrs. Bereton.....Elinor Hancock

Directed by Jerome Storm.

The Story: Mrs. Bereton, who is in sore financial straits, plans to marry her daughter, Avice, to some wealthy man in order to rehabilitate her fortunes. Barton Masters, a millionaire copper man and rancher, arrives from the West. He meets Avice and they are mutually attracted to each other. Their love develops and they marry, and Avice tells Dr. Fortescue Van Fleet, a social parasite who admires her greatly, that her marriage to Masters will mean nothing in their possible relations as marriage is only a convention in their set. The young couple leave for the Western ranch, and Masters brings along the doctor and Mrs. Bereton. Billy, the brother of Avice, who was somewhat of a waster in the East, has gone on ahead and is rapidly improving in the clean life in the open lands. The doctor tries to compel Avice to make good her assurance, but is caught by Masters, thrashed and thrown out to make his way home on the desert as best he can. Masters then sends his relative back to New York. Avice is rebellious, a slave to her husband's will, but she worships him secretly, nevertheless. The doctor returns and shoots Masters, but Avice, at the point of a revolver, forces him to give the necessary surgical attention to save her husband's life. Then the doctor is banished and a complete understanding between husband and wife is finally established.

Feature Enid Bennett as Avice Bereton and Jack Holt as Barton Masters.

Program and Advertising Phrases: With Her Own Consent Girl of Aristocratic Breeding is Placed on the Marriage Market, for Sale to the Highest Bidder.

Married for Money Bride Finds Ideal in the Husband Who Bought Her in the Open Market of Avarice.

Prim and Proper East Mixes With Big and Burly West in Marriage Mart.

Girl Who Married for Wealth and Ease is Agreeably Disappointed.

Dan Cupid Tricks Languid Society Belle Into Marriage With Man Who Made a Woman of Her.

Money is not the Main Thing When True Love Finally Awakes.

Stunt Suggestions: It is rather late to work on the wife-for-sale idea, but you can make some advertising capital out of the fact that the hero had the nerve to throw his mother-in-law and his troubles out of the house at the same time. A throwaway might be used starting off "Do you want your wife to love you?" and explaining the way will be shown in this feature. Use Miss Bennett's pictures freely for window work. Put a sand box in the lobby with a sign inviting the patron to cross the desert to a desert wooing.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three colums on star and production. Advertising layout mats. Slides. Press book.

Released June 23.

"THE MILLION DOLLAR MYSTERY."

The Randolph Film Corp. Presents a New Version of This Famous Serial Story Condensed Into Six Acts of Vivid Action, the Very Essence of the Longer Story.

Cast

Hargreave .....Sidney Bracey
Countess Olga.....Marguerite Snow
Florence.....Florence La Badie
Jim Norton.....James Cruze
Gang Leader.....Mitchell Lewis

The Story: When Hargreave severs his connection with a Russian secret organization with which he became associated in his youth the members plan to wreck vengeance upon him. The fact that he was drawn a million dollars from a number of banks comes to the attention of the crooks, and they contrive to secure the money. Through her acquaintance with Florence, the daughter of Hargreave, Countess Olga, in league with the crooks, is enabled to give them invaluable aid, and they eventually gain entrance to the Hargreave house. A search for the money begins, but Hargreaves outwits them and escapes in a balloon. The gangsters, unable to locate the money, try to get Florence in their power, intending to force her to reveal the hiding place. Again they are frustrated, but still persist in their determination to come into possession of the million. A rapid succession of thrilling and most exciting events follow, with the perplexing problem cleared up in the climax.

Feature Sidney Bracey as Hargreave and Florence La Badie as Florence.

July 20th

will be the date of The Eighth Annual Convention Number

JUST THREE WEEKS AWAY

Reserve Your Space NOW

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

THE M·P HARVEY EXPOSURE METER

M·P METER $25.00 — NO 2 METER $12.50

A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The No 2 Harvey Exposure Meter is for other cameras.

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Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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We lead; let those that can, follow.
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The Leading British Trade Journal with an International Circulation
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MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Program and Advertising Phrases: Big Thrills, Tense Dramatic Situations and Gripping Episodes Provide Sensations in Exciting Feature.

Romance and Adventure Combine in Sensational Photoplay to Furnish Exciting Entertainment.

Mystery of a Phantom Million Solved in Sensational Photoplay.

Good Old Fashioned Melodrama Provides Thrills for Sensational Lovers.

Excellent Cast of Screen Celebrities Join in Gripping Entertainment.

Stunt Suggestions: Most of your patrons will probably recall this very successful Thanhouser serial. Lay emphasis upon the fact that the entire action has been condensed into six reels and call attention to the cast of favorites. For two of three days before other advertising send a man out late at night to chalk $1,000,000 on sidewalks and fences or use as teaser snipes. The chalk work will be best if you can fix it with the police. Get out a throwaway with "If you had a million dollars" in large type following with "would it bother you as much as it did Hargreave in 'The Million Dollar Mystery?'"

Advertising Aids: Two one sheets. Two three-sheets. One six-sheet. One twenty-four-sheet cuts. Twelve-page circular magazine. Lobby displays.

"UP ROMANCE ROAD"

William Russell Presents Himself in a Five-Part Feature in Which a Prosaic Young Man Who Longed for Romance Found More Than He Bargained For.

Cast.

Gregory Thorne .....William Russell
Marta Milbanke.....Charlotte Burton
Samuel Thorne.....John Burton
Thomas Milbanke .....Joseph Belmont
Mrs. Milbanke.....Emma Kluge
Count Hilgar Eckstrom....Carl Stockdale
Hilda.....Claire Du Brey

Directed by Henry King.

The Story: Gregory Thorne and Marta Milbanke are engaged. Their fathers are millionaire ship owners. Gregory's efforts to inject a little excitement into their engagement life are fruitless, but when Mr. Milbanke receives an anonymous letter which threatens disaster to his home and fortune if he permits a ship load of supplies for the Allies to leave the docks the young man sees an opportunity for creating what he longs for and tells Mr. Milbanke that he knows who has written the letter but that he will not divulge the man's identity. Gregory, who suspects Count Hilgar Eckstrom, is told that he must terminate his engagement with Marta. But this is what Gregory wants, so he plans to abduct his sweetheart. Gregory's men clash with Eckstrom's gang, who has also come to kidnap Marta, and the disturbance results in the arrival of the police. Marta, by mistake, allows herself to be carried off by Eckstrom's men and is taken a prisoner. Gregory, following, is also made a captive, and the young people are held as hostages. How Gregory outwits Eckstrom and places him and his gang in the hands of the law brings about a startling climax.

Feature William Russell as Gregory Thorne and Charlotte Burton as Marta Milbanke.

Program and Advertising Phrases: The Monotony of Love Turned Into the Excitement of Romantic Adventure.

Conspiracy and Intrigue Nearly Frustrates Clever Dan Cupid.

Fight for Love Switches Speedily to Fight for Life.

Thrilling Adventure Follows A Successful Attempt to Invent Excitement.

Not Satisfied With True Love Foolish Youth Wooed Thrills—and Nearly Perished.

When a Girl Loves—She Loves. That Should Be Sufficient.

Stunt Suggestions: For window work use prints of country roads with the invitation to "Go 'Up Romance Road' with William Russell at (house and date). You'll have a lively time." Lay down a dirt "road" in your lobby with an invitation similarly worded. The track should lead from the sidewalk to the box office and to the lobby. In the newspaper work repeat the phrase and play up the man who wanted a romantic courtship—and got it.

Advertising Aids: One each one, three and six-sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

Released June 24.

"DESTINY"

Metro Presents in a Smart Revival the Highly Successful Photodrama With Emily Stevens and a Truly Notable Cast.

Cast.

Mary Gadman.....Emily Stevens
The Boy.....George Le Guere
Standish, the husband..Theodore Babcock
Connoisseur.....Walter Hitchcock
Parishioner.....Fred Stone
Father Anthony.....Howard Truesdell
Beauty.....Vivian Oakland

Directed by Edwin Carewe.

The Story: Standish, an artist, finishes a painting of the Madonna. His wife, Mary, acted as model, and when the Connoisseur and the Parishioner inspect the picture, the former tells Standish that he recognizes in the model a one-time paramour of his. The Connoisseur and the Parishioner buy the painting and after their departure Standish upbraids his wife, who tells him that she believed herself legally married to the Connoisseur. Stand-

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

ish refuses to accept her explanation and ejects her and their baby son. Mary leaves her boy on the steps of a monastery, and seventeen years later, just before becoming a monk, he receives permission to see the world. He wanders into a gay cafe and succumbs to the charms of Beauty. The other inmates of the place, Lust, Rum, Avarice and Passion are dancing around him when the proprietor enters. It is Mary, his mother. She recognizes him from the crucifix which he wears and which she left with him when he was a baby. Without revealing her indentity she persuades him to go back and later when he has become a priest, a bedraggled old woman (his mother) enters his church. She recognizes him and just before she dies her son gives her absolution.

Feature Emily Stevens as Mary Gadman and George Le Guere as her son.

Program and Advertising Phrases: The Toll of Sin Collected by Suffering Victim of Gross Betrayal.
Gripping Drama of Love Betrayed and Villainy Punished.
Frail Woman Masters the Strength of Her Evil Genius.
Appealing Drama of Life in the Parisian Latin Quarter.
The Strength of the Weak Revealed in Deep Atonement.
Long Arm of Coincidence Reaches Out to Apprehend Plotters.

Stunt Suggestions: Make it clear to your patrons that this is a reissued story. If you used it before mention the fact. If it is new to your people dwell upon the success the play achieved at its first showing as "The Soul of a Woman." If you can get a really good oil painting of the Madonna use for lobby display with "Back of this picture lay the soul of a woman. See the wonderful story in Destiny (Date). With Emily Stevens." In newspaper work explain that reissued stories are the cream of past productions when offered as reissues and not under misleading titles and ask how often they have seen East Lynne or some similar play.

Advertising Aids: Two each, one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"A WOMAN OF REDEMPTION."

World-Pictures Presents June Elvidge in a Different Sort of Story of the Great Woods.

Cast.

Gene Romaine.....June Elvidge
Jacques Romaine.....Charles H. Martin
Tim Stanton.....John Bowers
Timothy Stanton, Sr.....Alec Shannon
Boss McDaniels.....Albert Hart
Squaw.....Marie Pagano

Directed by Travers Vale.

The Story: Gene Romaine lives in the solitude of Tall Pine Mountain with her father, fire warden for the Stanton Lumber Company. They live alone, but her mother's grave is in the little clearing and the father has promised never to leave it. To them comes McDaniels, the logging boss, who is attracted by Jean and offers her father to discard his Indian wife for the young girl. Romaine indignantly refuses and is threatened with dismissal. Gene, knowing he cannot bear to leave his wife's grave, assents to the marriage in spite of her father's protests. Stanton, chief owner of the lumber company, maroons his worthless son in the woods, in the hope of reforming him. Gene takes care of him when he sprains his ankle, and he protects her from McDaniels and is blamed for the murder of the boss when his vengeful Indian wife stabs him in the back. Gene saves him from a mob of lynchers and the confession of the squaw paves the way to their happiness.

Feature June Elvidge as Gene Romaine, and Charles H. Martin as Jacques Romaine.

Program and Advertising Phrases: Intensely Dramatic Story of a Man's Redemption Through Woman's Love.
How a Mountain Maid Wrought the Redemption of the Man She Loved.
Swift-moving Story Proceeds Through Gripping Episodes to Stirring Climax.
Mountain Scenes of Rare Beauty Frame Intensely Dramatic Episodes.
Forced Marriage of Mountain Girl With Boss of Lumber Camp Frustrated by Strange Turn of Fortune's Wheel.
Love Finds Its Way to Mountain Fastness When Woman's Love Redeems Wealthy Profligate.

Stunt Suggestions: Play up the fact that here is a woods story with a different atmosphere from the usual lumber camp tale. Speak of Bat Cave, the locality in which the picture was made and dwell on the scenic background. Use the paper for street and window work and play up the star.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released June 24.

"THE GIRL IN HIS HOUSE"

Vitagraph Presents Earle Williams and Grace Darmond in a Five-Part Blue Ribbon Feature of Strange Situations and Unusual Complications.

Cast.

James Armitage.....Earle Williams
Doris Athelstone.....Grace Darmond
Samuel Bordman.....James Abrahams
Betty Burlingham.....Irene Rich
Clare Wendell.....Margaret Allen

Directed by Tom Mills.

The Story: When James Armitage, a wealthy young man, is jilted by Clare Wendell, he leaves for Burma after committing the care of his estate to his lawyer. Years later he is informed that Clare is a widow. His old love for her flames anew and he returns to find that the lawyer has absconded with half of his fortune and that his mansion has been sold to the father of Doris Athelstone. Armitage's love for Clare dies, and an investigation reveals to him that the lawyer is in reality the thief and the father of Doris, and that the young girl, who has not seen her father since she was a baby, is under the impression that he is an explorer. In his love for Doris, who is the sole occupant of his mansion, he keeps this a secret, but is impelled to disclose the facts to her when, entering his house for some papers, he is shot by Doris. He starts out to unravel the mystery and isolates the father dying in Yucatan. The old man tells Armitage that he stole to keep his daughter from want, and forgiven, he dies happy. Armitage, returning, marries Doris, but keeps secret that her father was a thief.

Feature Earle Williams as James Armitage and Grace Darmond as Doris Athelstone.

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We Manufacture
Complete EXIT Signs
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A Few Camera Bargains

Prices Smashed, in Conformity with Bass Policy to sell at low prices—
MOVE GOODS QUICK.
GENUINE PRESTWICH M. P., London, made complete, with Tessar F:3.5 lens. Only.....$220
PATHE Outside Magazine Studio Model—late type. Perfect, with lens, case and four magazines. Only.....$350
UNIVERSAL—late model, with lens. Only.....$195
PITTMAN PROFESSIONAL—complete with F:3.5 lens. Only... $85
Tripods, Northern Lights, etc., at special prices.
All goods guaranteed.
Other Special Reductions in used and new Moving Picture Cameras offered in BASS MONTHLY BARGAIN BULLETIN, mailed FREE. Write for it TODAY.
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111 N. Dearborn St., Dept. 7, Chicago

When writing to advertisers kindly mention The Moving Picture World.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
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126 West 46th St., New York City

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SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.
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Real Photographs
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Every player in the films. Size of picture, 2¾ inches long, 1¾ inches wide. You can print your next week's programme on the other side.
Send for samples and new catalogue.
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12th Floor, Candler Building

Program and Advertising Phrases: Fascinating Mystery and Romance Combined in Appealing Love Story.
Disappointed in First Love, Greater Happiness Comes Through Heroic Sacrifice.
Odd Caprice of Fortune's Wheel Turns Sorrow Into Happiness.
An Unusual Plot Carried Forward Through Gripping Suspense.
Blue Ribbon Feature That Runs True to Its Designation.
Avarice and Intrigue Falls Before Love and Constancy.

Stunt Suggestions: Offer a free admission to anyone who has loved and lost that he may take heart from and profit by the lesson of this story. If any joker takes you up, put him through the door, but later introduce him to the audience as a heart-broken seeker for sympathy. For the lobby paint or cut out a huge heart with a crack through it and advertise "Broken hearts mended here. If yours is broken see The Girl in His House (date). See it anyway." Use "If your heart is broken" as the catchline for a throwaway or card if you use such material.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released June 24.

"CLOSIN' IN"

Triangle Presents William Desmond in the Story of a Man Who Ran Away in Order to Shoulder the Burden of Another's Crime.

Cast.

Jack Brandon.....William Desmond
Barbara Carlton .....Maud Wayne
Mr. Carlton.....George Pearce
Burt Carlton.....Darrell Foss
Mrs. Carlton.....Alberta Lee
Jules La Roche.....Louis Durham
Sergeant Barry.....Bob Thompson
"Sour Dough" Green.....Graham Pette

Directed by J. W. McLaughlin.

The Story: Jack Brandon, in love with Barbara Carlton, assumes the responsibility for the defalcations of Barbara's father, who is president of the bank in which Jack is employed. Branded as a thief, Jack flees and joins the Mounted Northwest Police. Chance brings Barbara across Jack's pathway, but she declines to recognize him. Later he saves her from a bigamous marriage into which she has been lured. Word is then received of her father's deathbed confession exonerating Jack, so all ends happily.

Feature William Desmond as Jack Brandon and Maud Wayne as Barbara Carlton.

Program and Advertising Phrases: Misguided Sacrifice for Girl He Loves Nearly Ends Disastrously for Reckless Hero.
Innocent Man Branded a Crook by His Own Foolish Confession.
Self-Accused Bank Robber Caught in Web of False Suspicion.
Deathbed Confession of Guilt Places Crime on Unsuspected Coward.
Odd Outcome of an Innocent Man's Self-Sacrifice.
Romance and Adventure Lead Through Adversity to Happy Ending.

Stunt Suggestions: Send a man on the street with a sign on his chest bearing the single word "Thief" and on his back a card reading: "Jack Brandon bore the burden of another's crime to shield the girl he loved. See the interesting complications that followed in 'Closin' In' at (house and date)." Use much the same idea for newspaper work and throwaways. Also tell that this is a story of the Canadian Northwest Police unless you have had too many such stories lately.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released June 23.

"A MAN'S WORLD"

Metro Presents Emily Stevens in an Adaptation of Rachel Crothers' Highly Successful Play of the Same Title.

Cast.

Frankie Ware .....Emily Stevens
David Powell.....John Merkyl
Malcolm Gaskell, the publisher
Frederick Truesdell
Lione Brune .....Florence Short
Kiddie .....Baby Ivy Ward
Larry Hanlon.....Walter Hiers
Emile Grimeaux.....Sidney Bracy
Clara Oakes, artist.....Vera Royer
Alice Ellery.....Lucile Dorrington

Directed by Herbert Blache.

The Story: Frankie Ware, a novelist in Paris in search of atmosphere for her novel, soothes the last moments of Alice Ellery by promising to care for the latter's child, born out of wedlock. Alice refuses to name the father. Frankie returns to America and writes a book protesting against the man-made social laws that seem to rule the world. She gives no explanation of the child and gradually a rival builds up the suggestion that the book is her own defense for the presence of the child. Gaskell, her publisher, who is madly in love with her, demands to know the history of the child, and Frankie, in an inspiration, asks if he knew Alice Ellery in Paris. His confusion betrays him and she retorts "You wouldn't marry me if Kiddie were my child. I shall not marry you because he is yours." Gaskell seeks to force marriage, but is defeated and happiness comes to Frankie from another source.

Feature Emily Stevens as Frankie Ware and John Merkyl as David Powell.

Program and Advertising Phrases: Surprising Outcome of Sociological Promlem Photoplay Brings Thrilling Climax.
Moot Question Skillfully Answered in Gripping Screen Drama.
Exploding the Fallacy That This Is a Man's World.
Exposing the Inner Workings of New York's Artist Colony.
Famous Washington Square Society Revealed in Its True Light.
Sociological Drama of Gripping Appeal Acted by Star Cast of Photoplayers.

Stunt Suggestions: Make capital of the success of this play and dwell upon the question of morals this interesting story raises. If you can work it with the editor, precipitate a newspaper discussion. Once get it started and it will run itself. Start at least two weeks in advance of the play. Do not try street stunts and use paper for window displays.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.
Released June 24.

Hartley Withers, the editor of the Economist, of London, says: "Money spent in war time on things not needed is money given to the enemy."

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

"WHEN MEN BETRAY."

Graphic Film Corp. Presents Ivan Abramson's Realistic Drama of Human Frailties With Gail Kane and An All-Star Cast.

Cast.

Raymond Edwardes.....Robert Elliott
Marion Edwardes.....Gail Kane
Vivian Edwardes.....Juliet Moore
Lucille Stanton.....Sally Crute
Florence. .....Gertrude Braum
Alice. .....Tallulah Bankhead
Bob Gardner.....Jack McLean
Mrs. Gardner.....Dora Mills Adams
Dick. .....Reed Hamilton
Frederick Barton. .....Stuart Holmes

Directed by Ivan Abramson.

The Story: The charms and beauty of Lucille Stanton prove irresistible to Raymond Edwardes and he breaks his marriage vows. His ears are deaf to the pleadings of his wife, Marion, and their five-year-old daughter, Vivian. On the evening that Frederick Barton, a friend of Edwardes, takes Marion to a reception, Alice, the younger sister of Edwardes, is betrayed by Bob Gardner, the fiance of Florence, and elder sister of Edwardes. But Edwardes realizes the folly of his action when he sees Barton in Lucille's room, and pleads with his wife to be forgiven. Bob is killed in a fight with Barton. Dick Gardner, to atone for his transgression, marries Alice, and the end of the drama shows a happy reunion of the household.

Feature Robert Elliott as Raymond Edwardes and Gail Kane as Marion, his wife.

Program and Advertising Phrases: Stirring Drama of Human Frailties Tinged With Gripping Sensations.
Sensational Domestic Drama Gives Fair Warning to Faithless Husbands.
Carnivals of Worldly Pleasures Substituted for Marital Felicity.
Great Domestic Problem Solved in Sensational Photodrama.
Husband and Wife Chose the Way of the World and Find Happiness.
Solving the Problem of Life in Sensational Melodrama.

Stunt Suggestions: This picture should not be stunted. Use straight advertising and emphasize the problem of whether two wrongs make a right.

Advertising Aids: Two styles of one sheet. Two styles of three sheets, one six-sheet, one 24-sheet. Lobby displays, 8x10, 11x14, 22x28. Press book. Double and single-column cuts. Slides. Heralds.

"HOW COULD YOU, JEAN?"

Artcraft Presents Mary Pickford, "the Star Perpetual," in an Absorbing Adaptation from Eleanor Hoyt Brainerd's Well Known Novel of That Title.

Cast.

Jean Mackaye.....Mary Pickford
Ted Burton, Jr.....Casson Ferguson
Burton, Sr.....Herbert Standing
Rufus Bonner.....Spottiswoode Aitken
Mrs. Bonner.....Fanny Midgley
Oscar, the Bonners' hired man, Larry Peyton
His Sweetheart.....Zazu Pitts
Susan Trent.....Mabelle Harvey
Mrs. Kate Morley.....Lucille Ward

Directed by William D. Taylor.

The Story: Left penniless through the wreckage of her fortune, Jean Mackaye decides that since she must earn her own living she will be a cook. But she is too pretty to get a job, so she procures an outfit from the Salvation Army and learns a Swedish dialect. Thus fortified, she obtains a position with the Bonners, an elderly couple living in the country, and her only trial is that their hired man insists upon falling in love with her. But Oscar is bribed by Ted Burton to resign, for Ted has seen the attractive little cook and wants the job himself, even if his father is so rich that to work would be foolish. He wins Jean's love and all comes well in the end, though not until many stirring incidents happen that go to make a story of absorbing interest.

Feature Mary Pickford as Jean Mackaye and Casson Ferguson as Ted Burton, Jr.

Program and Advertising Phrases: Misfortune Sends Pretty Aristocrat Into the Kitchen Where Too Much Beauty Spoils the Cooking.
Mary Pickford's Latest Screen success Shows Her in Role of Cook Who Finds Beauty and Kitchen Work Won't Mix.
How One Little Cook Spoiled Dan Cupid's Broth.
"America's Sweetheart" Comes to the Screen in Guise of Kitchen Maid.
Eleanor Hoyt Brainerd's Popular Novel Forms Clever Screen Entertainment.
Honest Toil as Servant Girl Wins Husband and Happiness for Aristocratic Victim of Misfortune.

Stunt Suggestions: In most localities it will be sufficient to play up the announcement of the star. If you can get a cow send it through the streets with a banner announcing that this is the cow of which Mary Pickford made a confidante in "How Could You, Jean?" or use toy cows for window work, with pictures of the star. Use a picture display, with a banner for the lobby.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released June 23.

"YOU CAN'T BELIEVE EVERYTHING"

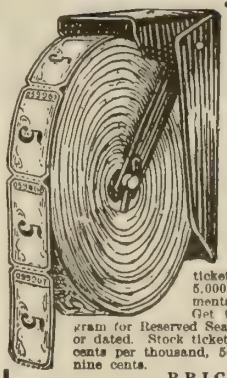
Triangle Presents Gloria Swanson and a Host of Favorites in the Story of a Girl That Even Women Liked.

Cast.

Patria Reynolds.....Gloria Swanson
Arthur Kirby.....Darrell Foss
Hastings Carson.....Jack Richardson
Jim Wheeler.....Edward Piel
Chuck Danforth.....James Cope
Ferdinand Thatcher.....Grover Franke
Henry Pettit.....George Hernandez
Mrs. Powellson.....Kitty Brandbury
Mrs. Morton Danforth.....Bliss Chevalier
Amy Powellson.....Iris Ashton
Grace Darling.....Claire McDowell

Directed by Jack Conway.

The Story: Pat Reynolds was the sort of a girl that even the other women liked—to say nothing of all the single men. She was the queen of the summer colony. Gradually her suitors dropped off, discouraged, until but two remained—Kirby and Carson. Kirby took her motoring and when she refused to marry him he lost his head and tried to kiss her. Frightened at the outburst she jumped from the car and Kirby took another girl—wrapped in the cloak Pat had left in the car. Meanwhile Jim Wheeler, given up by his physicians, had determined to end it all. Pat dragged him from the water and made him promise to see the leading specialist, promising in turn never to reveal his attempted suicide. This sealed her lips when the gossips told that she had gone to a road house with Kirby, being recognized by the missing cloak. She passed a very unhappy summer, but Jim came back—cured—and all ended as well planned stories should.



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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings. 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00

National Ticket Co., Shamokin, Pa.

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BALL BEARING STANDARD SINGLE-SHIFT

6 in One

The Leading Features of the Leading Machines all harmoniously combined in one handsome New Trouble-Free Writing Machine of the First Quality—In which you will find your own favorite feature of your own favorite typewriter, and the others besides.

Improved—Simplified—Modernized

Simple—Artistic—Durable—Efficient—Standard—42 Key—Single Shift—Ball Bearing—Quiet—Visible—Soft Touch—Light Action.

In the Woodstock You Will Find

Every time-tested worth-while feature which you like in the machine you are used to, and you will also find the favorite features of the other standard makes which you wish your machine had. Yet in the **Woodstock** you will find this aggregation of high point features much **improved and simplified**, to fit the touch, the person, the mood, in a way that no other typewriter does—(The best operators say this).

Only a close-up view, an actual touch and trial of this excellent typewriter can convince.

Investigate by all means—We are at your service. Let us show you how easy it is to try one; to own one. Phone Central 5563; call up—call in—or write—

Woodstock Typewriter Company, 23 W. Washington St., Chicago

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

Feature Gloria Swanson as Patria Reynolds and Edward Piel as Jim Wheeler.

Program and Advertising Phrases: It's Easy to Suspect and Hard to Defend the Purpose of Innocent Actions.
The Finger of Scorn Is Too Often Carelessly Pointed.
An Ideal Romance Brought to Happy Ending Under Unusual Circumstances.
Trifling With Good Reputations Frustrates the Joy of Wagging Tongues.
See This Clever Play and Have Done With Dangerous Gossip.
Cleverest of Photoplays Carries Delight to "Surprise Ending."

Stunt Suggestions: In your press work dwell on the beauty of the swimming scenes and the exciting episode of the rescue. Make good use of the catchline value of the title, as "You can't believe everything, but take it from us that You Can't Believe Everything is a story you can't afford to miss. It's a wonder." Some of the stills should make good lobby display. Have your frame-maker cut mats to give the pictures greater prominence. Play up the local favorites in the unusually good cast.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released June 23.

"THE EAGLE"

Bluebird Presents Monroe Salisbury and Edna Earle in a Story of Unofficial Justice That Very Nearly Resulted in the Death of an Innocent Man.

Cast.

John Gregory.....Monroe Salisbury
Lucy.....Edna Earle
Bob.....Ward Wing

Directed by Elmer Clifton.

The Story: The mother of John Gregory is swindled of a large sum of money by a mining company. It causes her death and John, vowing to get back the money by stealing it, assumes the disguise of an Indian and becomes known as "The Eagle." Going to the office to take a shipment of money he finds Bob, the brother of Lucy, his sweetheart, attacking the guard. Bob is wounded, but Gregory helps him to escape. He is later captured, however, and is accused of not only killing the guard, but also of committing the robberies perpetrated by Gregory. Things are looking pretty black for Bob at the trial when Gregory and Lucy come in, she having discovered that Gregory committed the thefts and having forced him to court. He tells his story, and the mining company, realizing that it never could convict Gregory, withdraws its case against Bob. With their troubles ended, Gregory and Lucy are married.

Feature Monroe Salisbury as John Gregory and Edna Earle as Lucy.

Program and Advertising Phrasis: Thrilling Melodrama of Western Wilds With Gripping Love Plot to Excite Heart-Interest.
Carrying a Vengeful Vow to the Limit of Human Sacrifice.
Wild Riding and Straight Shooting Give Thrills to Melodrama.
Eloquent Thief Wins His Own Case Before Judge Lynch.
Sturdy Justice of the "Woolly West" Settles Claim of Vengeance.
Thrills and Surprises Sustain Interest in Gripping Photoplot.

Stunt Suggestions: If you can work it, a good stunt would be to have a man in Indian dress driven through the streets by a girl in western costume who holds a revolver on him. On her back place a sign "If you want to see why I am driving my sweetheart to jail, see 'The Eagle' at (house and date)." For a dodger use "Have you been robbed? If you have do not follow the course of John Gregory in 'The Eagle' and try to execute justice yourself. See the play at (house and date) and be warned.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released June 22.

PICTURE THEATERS PROJECTED.

(*Continued from page* 1877.)

SALT LAKE CITY, UTAH.—Plans are under way to erect theater on campus University of Utah for "Girls of the Order of the Gleam."

NEWPORT NEWS, VA.—War Camp Community Service has let contract to erect Liberty theater at Camp Stuart, with seating capacity for 3,000.

NORFOLK, VA.—Jake Wells is having plans prepared by E. S. Howell, Richmond, for alterations to interior of Academy.

NORTON, VA.—Queen is name of moving picture house opened here by Dunn and Fuller, with seating capacity for 350.

CENTRALIA, WASH.—Joe Lucas has purchased Central theater and leased the new Liberty.

COLFAX, WASH.—Management Rose theater has been taken over by C. E. Stillwell, of Spokane.

SEATTLE, WASH.—Orpheum theater will discontinue vaudeville and use pictures exclusively.

SPOKANE, WASH. — Ackerman and Harris, of Hippodrome circuit, have plans by Francis P. Rooney for $165,000 theater to be erected at Lincoln and Sprague streets.

TACOMA, WASH.—Orpheus theater at Green Park will be opened by E. J. Donnellan.

SEATTLE, WASH.—Flag theater, at 1413 First avenue, has opened under management of J. A. Reed.

SEATTLE, WASH. — Ackerman and Harris, owners of Hippodrome theater circuit, will remodel Palace theater here.

WASHOUGAL, WASH.—One-story moving picture theater, 30 by 80 feet, is being erected for Lewis Starr on 2d street.

BEAVER DAM, WIS.—Davison theater has been leased by Charles Staehle.

BLACK CREEK, WIS.—E. N. Blick is arranging to show moving pictures in Auditorium.

HURLEY, WIS.—M. E. Keegan, of Maple Lake, Minn., has purchased Garrick theater from Carl Becker.

IRON RIVER, WIS.—Farmers' Co-operative Store building is being converted into moving picture theater for E. Daniels.

KAUKAUNA, WIS. — Conkey - Cleland Bijou theater, formerly Nugent Brothers' moving picture house, has opened.

LA CROSSE, WIS.—Rex theater, formerly the Star, has reopened under management of Mr. and Mrs. Henry Liesenfield.

MARINETTE, WIS. — Coffey Brothers have purchased building in which their Cozy theater is located. Plan to rebuild theater.

MENOMINEE, WIS.—W. R. Vincent has purchased A. T. Campbell's interest in Grand theater.

MILWAUKEE, WIS. — J. Miller, 539 Fourth street, has plans by Leiser & Holst, Germania building, for remodeling theater, to cost $25,000.

MILWAUKEE, WIS. — Globe Theater Company, 24th and Walnut streets, has plans by John Menge, Jr., 185 Wright street, to remodel theater front, to cost $3,500.

RACINE, WIS. — Rialto Amusement Company incorporated with $100,000 capital has leased theater being erected in rear Baker block.

ROTHSCHILD, WIS.—Village has plans by Swarthout & Speer, Spencer building, Wausau, Wis., for two-story hall, 90 by 100 feet, containing theater, to cost $35,000.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

Get In Touch With the
MORTIMER FILM LIFE SAVING STATION Freeport, Maine.
If you want to prolong the life of your films. They make 30-day stuff look like first release. Ask the wise one who knows all about the
MORTIMER FILM CLEANER

LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716
203 to 211 West 146th St., New York City

CLASSIFIED ADVERTISEMENTS

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted, including names and addresses.

NOTICE TO ADVERTISERS: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

BOB BROTHERTON, 15 years laboratory work—Selig, American, Balboa, wants job. 1252 E. 3d St., Long Beach, Cal.

YOUNG man desires a position as an assistant cameraman. Has experience in film cutting. Address S. W., care M. P. World, New York City.

FILM man, sales manager, branch manager, exploited and sold big and small productions. Just finishing one year trip through the entire South. Open for position June 20th. Write Experience, M. P. World, New York City.

MANAGER at liberty after June 20th, eleven years detailed experience, has managed and owned high class picture theaters. Only a theater that needs detailed experience and where efforts and accomplishments will be appreciated considered. Write, Presentation, care M. P. World, New York City.

EXPERT operator wants out of town position where good service is appreciated. Address Operator, 509 West 124th Street, New York City.

HELP WANTED.

WANTED high class laboratory assistant. Man capable of taking general charge. Write stating experience and salary expected to U. P. F. Co., care M. P. World, New York City.

WANTED—Moving picture operator, experienced, Power's 6-A motor-driven machines, direct current Hallberg motor generator; must be strictly sober and understand the business thoroughly; two hours in the afternoon and three hours at night; no Sunday work. Steady work the year round; salary $25.00 a week. Address J. J. Ryan, Opera House, Susquehanna, Susquehanna Co., Pa.

BUSINESS OPPORTUNITIES.

CAMERAMAN in western Canada wants to represent company or buyer of scenic or current events. Y. Arsin, 616 Avenue Block, Winnipeg, Canada.

FILMS FOR SALE OR RENT.

WILL sell twenty reels weekly, including features and singles, also advertising, one hundred dollars, remit twenty-five dollars, balance C. O. D. United Film Service, 3628 Olive St., St. Louis, Mo.

FIVE hundred reels—1, 2, 3, 4 and 5-reelers, featuring Clara K. Young, the Drews, Norma Talmadge, Edith Storey, Ruth Roland, Anita Stewart, Ham and Bud, Alice Joyce, Earl Williams, Hughie Mack, Helen Holmes, Western, slap-stick comedies, dramas, etc. Finest lot of film on market. Suitable for first-class theaters. Popular Film Exchange, 1331 Vine Street, Philadelphia, Pa.

MISCELLANEOUS.

EXPERIENCED writer for the film seeks market for dramatic scenarios. Address L. Tempest, 6 Harron Rd., Southsea, Hampshire, England.

EQUIPMENT FOR SALE.

FOR SALE—200-300 theater seats. Herman Ellis, Perth Amboy, N. J.

ALL MAKES OF USED MACHINES—Power, Simplex, Edison, Motiograph; also Film Calcium Lights and everything for the movie; write for our prices before placing your order. MOVING PICTURE SALES CO., 540 Plymouth Place, Chicago, Ill.

POWERS No. 5 Motion Picture Machine complete with lenses, magazines, stand and No. 6 lamp all in good running order. No reasonable offer refused. L. Du Jardin, 10 Brown Place, Maspeth, L. I., N. Y

CAMERAS, ETC., FOR SALE.

HERE'S the biggest snap of the season———$300.00 Universal M. P. Camera, tested and guaranteed, in perfect condition———our price for quick sale $167.50———Have you a copy of our slightly used Motion Picture Cameras? Yours for the asking. Get in touch with us today. Telegraphic orders shipped same day they are received. Wire Deposit. DAVID STERN COMPANY, "Motion Picture Camera Headquarters," 1027R Madison St., Chicago, Ill.

GOOD NEWS FOR ALL INTERESTED IN MOTION PICTURE CAMERAS! We purchased from the Camel Film Company of Chicago 6 Extremely Good Cameras, which we are able to sell at record breaking low prices for quick acceptance. Here they are: 1st: 400 ft. Pittman Professional, Regular and Trick Crank, outside focusing. Ernon F:3.5 lens. A $200.00 value at $85.00. 2d: 400 ft. London Prestwich, latest model, all adjustments. Aluminum doors, Tessar F:3.5 lens. A $275.00 value at $135.00. 3d: 400 ft. capacity Pathe Cinematograph. Inside magazine. A straight working camera of beautiful mechanism. Complete with Heliar F:4.5 lens, $135.00. 4th: 200 ft. Universal, slightly used but perfect. Fitted with F:3.5 lens, 3 extra magazines and a Universal panoram and tilting top tripod. A $430.00 outfit complete at $215.00. 5th: 200 ft. capacity Special Prestwich Model, regular and trick crank. Direct gear take up, reverse and forward. Outside focus. Hand dissolve. A wonderfully built camera. Cost $325.00. Ideal for cartoons and all around work. Complete with panoram and tilting top tripod, $155.00. 6th: 200 ft. capacity U. S. DeLuxe, specially built camera. 6 lenses, including Telephoto Still Camera attachment, Automatic dissolve, Panoram and Tilting Top Tripod and Carrying Case. A $1,000.00 outfit at $525.00. Never before have such bargains been offered. Every one guaranteed. Write at once to the Home of Motion Picture Cameras. BASS CAMERA COMPANY, 109 N. Dearborn St., Chicago, Ill.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—Bell & Howell Camera and tripod, like new, costs $1,600.00, 2 extra magazines, 3 lenses, Goertz Vigneting Device, extra masks, spools, carrying cases—$1,050.00. Urban Camera, 400 ft. capacity, extra magazine, Carl Zeiss F:3.5 lens 7.5 cm., tripod, tilt and panorama—$150.00. M. Gordon, 1620 Mallers Building, Chicago, Ill.

DICKS DAVID DEVELOPER

lasts longer than any other medium now used and gives a perfectly clean bath.

Now in use by leading film laboratories, with uniformly satisfactory results.

DICKS DAVID CO., Inc. 299 Broadway New York, N. Y.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Enchanted Profile (One of the O. Henry Stories—Two Parts—Drama).
The Girl and the Graft (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tales—Two Parts—Drama).
Faro Nell, Lookout (Wolfville Tale—Two Parts—Drama).
Sisters of the Golden Circle (One of O. Henry Stories—Two Parts—Drama).
Dismissal of Silver Phil (Wolfville Tale—Two Parts—Drama).
The Brief Debut of Tildy (One of the O. Henry Stories—Two Parts—Drama).
The Coming of Faro Nell (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.

(Ned Finley)

The Return of O'Garry (Two Parts—Drama).
Mountain Law (Two Parts—Drama).
The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).
Oh! the Women (One Part).

CRYSTAL FILM COMPANY.

Romeo and Juliet (Two Parts—Comedy).
What She Did to Her Husband and Almost Lucky (Split Reel—Comedy).
What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DIAMOND COMEDIES.

Way Up in Society (One Part).
His Fatal Fate (One Part).
Her Ambitious Ambition (One Part).
His Matrimonial Moans (One Part).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

The Bully (One Part).
The Janitor (One Part).
Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).

ESSANAY COMEDIES.

Slippery Slim, Diplomat (One Part).
Slippery Slim and the Claim Agent (One Part).
Slippery Slim's Stratagem (One Part).
A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Dog vs. Dog.
The Three Fives.
Kid Politics.
A Boy Built City.
The Case of Bennie.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 9.

For Sale (Five Parts—Drama—Astra).
The House of Hate (Episode No. 14—"Under-World Allies"—Two Parts—Drama—Astra).
Sic 'em Towser (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 5—"With the Drifters and Mine Sweepers in the Danger Zone" (One Reel—Official Government Pictures).
Yosemite in Winter (One Reel—Scenic—Ralph Earle).
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.

RELEASED FOR WEEK OF JUNE 16.

Kidder & Ko (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 15—"The False Signal"—Two Parts—Drama—Astra).
Somewhere in Turkey (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 6—"Destroyers' Raid on Zeebrugge"—(One Reel—Government Official War Pictures).
St. Thomas (One Reel—Educational—Post Film Company).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 23.

The Voice of Destiny (Five Parts—Drama—Diando).
The House of Hate (Episode No. 16, "The Vial of Death"—Two Parts—Drama—Astra).
Cleopatsy (Two Parts—Comedy—Rolin).
Are Crooks Dishonest (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 7, "Fighting the Hun at St. Quentin" (One Reel—Government Official Pictures).
St. Croix (One Part—Educational—Post Film Company).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 30.

A Little Sister of Everybody (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 17, "The Death Switch"—Two Parts—Drama—Astra).
The Furniture Movers (One Reel—Comedy—Rolin).
Britain's Bulwarks No. 8 ("Destruction Wrought by the Hun at St. Quentin"—One Part—Government Official Pictures).
Guadeloupe (One Reel—Educational—Post Film Co.)
Hearst-Pathe News No. 54 (Topical).
Hearst-Pathe News No. 55 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

May 6—His Smothered Love.
May 20—Battle Royal.
June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.

PARAMOUNT ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 13—Mile-a-Minute Kendall (Five Parts—Drama).
May 20—The Mating of Marcella (Five Parts—Drama).
May 27—Prunella (Five Parts—Drama).
May 27—His Own Home Town (Five Parts—Drama).
May 27—Believe Me, Xantippe (Five Parts—Drama).
June 2—Missing (Five Parts—Drama).
June 2—Love's Conquest (Five Parts—Drama).
June 9—Viviette (Five Parts—Drama).
June 9—Her Final Reckoning (Five Parts—Drama).
June 16—The Bravest Way (Five Parts—Dr.).
June 23—The Firefly of France (Five Parts—Drama.
June 23—A Desert Wooing (Five Parts—Dr.).

Artcraft Pictures.

Apr. 1—The Tiger Man (Five Parts—Drama).
Apr. 8—The Lie (Five Parts—Drama).
Apr. 15—Mr. Fix-It (Five Parts—Comedy-
May 13—M'Liss (Five Parts—Drama).
May 20—Old Wives for New (Five Parts—Dr.).
May 20—Selfish Yates (Five Parts—Drama).
June 2—A Doll's House (Five Parts—Drama).
June 16—Say! Young Fellow (Five Parts—Drama).
June 16—Hit the Trail Holliday (Five Parts—Drama).
June 23—How Could You, Jean? (Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

May 27—Subjects on Reel: Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.
June 3—Subjects on Reel—War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10—Subjects on Reel—Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17—Subjects on Reel: Women in the World of Work; Scenic Gems of America; Beauty to Order, Cartoon by Wallace Carlson.
June 24—Subjects on Reel: Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention, War Garden Hints No. 2, Animated Technical Cartoon by Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Apr. 29—Our Filipino Fighting Force.
May 6—The Filipino National Guard.
May 13—The Klondike To-Day (Scenic).
May 20—Oblin: the Switzerland of British Columbia (Scenic).
May 27—On the Beach at Waikiki (Scenic).
June 3—The Melting Pot of the Pacific.
June 10—Today in Samoa (Scenic).
June 17—Yesterdays in Samoa (Scenic).
June 24—The Tonga Isles (Scenic).

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 1—Down the River (Eighth Release—Two Parts).
Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

NATIONAL WAR SAVINGS DAY JUNE 28th

That's the day we sign up.

That's the day we tell Uncle Sam just how hard we want to win this war. That's the day our government has officially set for us to purchase War Savings Stamps.

On June 28th every man, woman and child in the United States will be called upon to pledge his or her full quota of War Savings Stamp purchases for 1918.

You will be expected to pledge the **full** amount that you can afford —no more—but by the same token, no less.

In every state, county, city, town and village the War Savings Committees are preparing for this big patriotic rally of June 28th. Unless you have already bought War Savings Stamps to the $1,000 limit, get busy with paper and pencil and figure out the **utmost** you can do.

Remember this. You take no chances when you go the limit on War Savings Stamps. They are the best and safest investment in the world.

They pay you 4% interest compounded quarterly. They **can't** go below par. You can get back every dollar you put into War Savings Stamps **any time you need it.** You can turn them in at the Post Office **any time** for their full value plus interest.

Uncle Sam is asking hundreds of thousands of men to **give** their lives to their country. He is asking you only to **lend** your money.

What are you lending?

NATIONAL WAR SAVINGS COMMITTEE

Pioneer Division

51 CHAMBERS STREET

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

June 5—Issue No. 27 (Topical)—03042.
June 12—No. 28 (Topical)—03052.
June 19—No. 29 (Topical)—03061.
June 26—Issue No. 30 (Topical)—03071.

CENTURY COMEDY.

May 29—Her Unmarried Life (Two Parts)—03032.
June 26—In Dutch (Two Parts)—03070.

L-KO.

May 22—Who's Zoo (Two Parts—Comedy)—03022.
June 5—Merry Mermaids (Two Parts—Comedy)—03041.
June 12—A Blind Pig (Two Parts—Comedy)—03051.
June 19—Romance and Dynamite (Two Parts—Comedy)—03060.

NESTOR.

May 20—The Bath House Scandal (Comedy)—03021.
May 27—Who's Your Wife? (Comedy)—03031.
June 3—"Home, James" (Comedy)—03040.
June 10—Butter Again (Comedy)—03050.
June 17—Passing the Bomb (Comedy)—03059.
June 24—The Borrowed Baby (Comedy)—03069.

UNIVERSAL SPECIAL PRODUCTION.

June 1—No release this week.
June 8—The Model's Confession (Six Parts—Drama)—03048.
June 15—No Release This Week.
June 22—Smashing Through (Five Parts—Drama)—03067.
June 29—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

June 1—Issue No. 73 (Educational)—03034.
June 8—Issue No. 74 (Educational)—03043.
June 15—Issue No. 75 (Educational)—03053.
June 22—Issue No. 76 (Educational)—03062.
June 29—Issue No. 77 (Educational)—03072.

UNIVERSAL SPECIAL FEATURE.

June 1—The Lion's Claws (Episode No. 9, "The Human Pendulum"—Two Parts—Drama)—03037.
June 8—The Bull's Eye (Episode No. 18—"The Runaway"—Two Parts—Drama)—03045.
June 8—The Lion's Claws (Episode No. 10—"The Escape Through the Flames"—Two Parts—Drama)—03046.
June 15—The Lion's Claws (Episode No. 11—"Caught in the Toils"—Two Parts—Drama)—03055.
June 22—The Lion's Claws (Episode No. 12, "The Spies Cave"—Two Parts—Drama)—03065.
June 29—The Lion's Claws (Episode No. 13, "In Disguise"—Two Parts—Drama)—03075.

UNIVERSAL CURRENT EVENTS.

June 1—Issue No. 55 (Topical)03035.
June 8—Issue No. 56 (Topical)—03044.
June 15—Issue No. 57 (Topical)—03054.
June 22—Issue No. 58 (Topical)—03063.
June 29—Issue No. 59 (Topical)—03073.

STAR COMEDIES.

Lyons-Moran Pictures.

June 1—A Ripping Time—03039.
June 8—There Goes the Bride—03049.
June 15—Stepping Some—03057.
June 22—The Knockout—03068.
June 29—Berth Control—03077.

WESTERN AND RAILROAD DRAMAS.

June 15—Play Straight or Fight (Two Parts)—03058.
June 22—Quick Triggers (Two Parts)—03064.
June 29—The Midnight Flyer (Two Parts)—03074.

Mutual Film Corp.

STRAND.

Apr. 2—She Couldn't Grow Up (Comedy)—14C-ST-1.
Apr. 9—For Art's Sake (Comedy)—15CST-1.
Apr. 16—Her Helping Hand (Comedy)—16-CST-1.
Apr. 23—Mary's Frame-Up (Comedy)—17-CST-1.
Apr. 30—Spotted (Comedy)—18-CST-1.
May 7—Over the Garden Wall (Comedy)—19-C-ST-1.
May 14—Her Terrible Time (Comedy)—20cST-1.
May 21—My Lady Nicotine (Comedy)—21-CST-1.
May 28—Her Rustic Romeo—22-CST-1.
June 4—What the Wind Did—23-CST-1.
June 11—By Fowl Means—24-CST-1.
June 18—Beware of Blonds—25-SST-1.
June 25—Her Spooney Affair—26-CST-1.

MUTUAL STAR PRODUCTION.

Apr. 15—The Primitive Woman (American—Five Parts—Drama)—16-F-F-5.
Apr. 22—(Title Not Reported).
Apr. 29—Hearts or Diamonds (Five Parts—Drama)—18-F-R-5.
May 20—No release this date.
May 27—Social Briars (American—Five Parts—Drama)—19-FM-5.
June 3—No Release This Date.
June 10—A Square Deal (Five Parts)—Drama)—21-FF-5.
June 15—No Release This Week.
June 24—Up Romance Road (Five Parts—Dr.)—22-FR-5.

MUTUAL.

May 5—Screen Telegram (Topical)—19-T-1.
May 8—Screen Telegram (Topical)—20-T-1.
May 12—Screen Telegram (Topical)—21-T-1.
May 15—Screen Telegram (Topical)—22-T-1.
May 19—Screen Telegram (Topical)—23-T-1.
May 22—Screen Telegram (Topical)—24-T-1.
May 26—Screen Telegram (Topical)—25-T-1.
May 29—Screen Telegram (Topical)—26-T-1.
June 2—Screen Telegram (Topical)—27-T-1.
June 5—Screen Telegram (Topical)—28-T-1.
June 9—Screen Telegram (Topical)—29-T-1.
June 12—Screen Telegram (Topical)—30-T-1.
June 16—Screen Telegram (Topical)—31-T-1.
June 19—Screen Telegram (Topical)—32-T-1.
June 23—Screen Telegram (Topical)—33-T-1.
June 26—Screen Telegram (Topical)—34-T-1.
June 30—Screen Telegram (Topical)—35-T-1.

OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Mar. 24—The Splendid Sinner (Six Parts—Drama).
Apr. 7—The Danger Game (Six Parts—Drama).
Apr. 21—The Face in the Dark (Six Parts—Drama).
May 5—Joan of Plattsburgh (Six Parts—Comedy—Drama).
May 19—The Fair Pretender (Six Parts—Comedy—Drama).
June 2—All Woman (Six Parts—Drama).
June 16—The Venus Model (Six Parts—Comedy-Drama).
June 30—The Service Star (Six Parts—Comedy-Drama).

GOLDWYN SPECIALS.

Heart of the Sunset (Seven Parts—Drama).
The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

May 6—"Bill's Baby" (Two Reels).
May 20—"Bill's Predicament" (Two Reels).
June 3—"Birds of a Feather" (Two Reels).
June 17—"Matching Billy" (Two Reels).

Metro Pictures Corporation.

METRO PICTURES CORP.

Apr. 22—Treasure of the Sea (Five Parts—Drama).
Apr. 29—Riders of the Night (Five Parts—Drama).
May 6—The Trail of Yesterday (Five Parts—Drama).
May 13—Cyclone Higgins, D.D. (Five Parts—Drama).
May 20—The Winning of Beatrice (Five Parts—Drama).
May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

METRO COMEDIES.

Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).
Apr. 1—Gas Logic (Drew).
Apr. 8—A Youthful Affair (Drew).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 19—Who Is to Blame? (Five Parts—Drama).
May 19—Old Hartwell's Cub (Five Parts—Dr.).
May 26—Old Loves for New (Five Parts—Dr.).
May 26—High Stakes (Five Parts—Drama).
June 2—The Man Who Woke Up (Five Parts—Drama).
June 2—A Red-Haired Cupid (Five Parts—Drama).
June 9—Madam Sphinx (Five Parts—Drama).
June 9—The Last Rebel (Five Parts—Drama).
June 16—His Enemy, the Law (Five Parts—Drama).
June 16—Station Content (Five Parts—Dr.).
June 23—You Can't Believe Everything (Five Parts—Drama).
June 23—Closin' In (Five Parts—Drama).
June 30—The Painted Lily (Five Parts—Dr.).
June 30—The Fly God (Five Parts—Drama).

KEYSTONE COMEDY.

May 12—Mr. Miller's Muddles Through (Two Parts).
May 19—Newspaper Clippings (Two Parts).
May 26—Are Wives Unreasonable? (Two Parts).
June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

KEYSTONE COMEDY REISSUES.

June 9—The Snow Cure (Ford Sterling).
June 16—Cinders of Love (Chester Conklin).
June 23—Ambrose's Cup of Woe (Mack Swain).
June 30—Bucking Society (Chester Conklin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

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GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

May 20—The Golden Goal (Five Parts—Dr.).
May 27—Baree, the Son of Kayan (Five Parts—Drama).
June 3—A Game with Fate (Five Parts—Dr.).
June 10—Find the Woman (Five Parts—Dr.).
June 17—The Soap Girl (Five Parts—Drama).
June 24—The Girl in His House (Five Parts—Drama).

BIG V COMEDIES.

May 20—Love and Lavallieres.
May 27—Romans and Rascals.
June 3—Sneakers and Snoozers.
June 10—Skids and Scalawags.
June 17—Lame Brains and Lunatics.
June 24—Boodle and Bandits.

VITAGRAPH COMEDIES.

Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

May 13—Fox-Trot Finesse.
May 20—The Mysterious Mr. Davey.
May 27—Rooney's Sad Case.
June 3—Romantic Reggie.
June 10—A Case of Eugenics
June 17—When Two Play a Game.
June 24—When Greek Meets Greek.

VITAGRAPH SERIAL.

"The Woman in the Web."

May 20—Episode No. 7—"The Crater of Death"—Two Parts—Drama).
May 27—Episode No. 8, "The Plunge of Horror"—Two Parts—Drama).
June 3—Episode No. 9, "The Fire Trap"—Two Parts—Drama).
June 10—Episode No. 10—"Out of the Dungeon"—Two Parts—Drama).
June 17—Episode 11—"In the Desert's Grip"—(Two Parts—Drama).
June 24—Episode No. 12, "Hurled to Destruction" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

May 12—Peg of the Pirates (Five Parts—Drama).
May 19—The Confession (Five Parts—Drama).
May 26—The Firebrand (Five Parts—Drama).
June 2—Blue-Eyed Mary (Five Parts—Drama).
June 9—Acc High (Five Parts—Drama).
June 16—We Should Worry (Five Parts—Dr.).
June 23—The Scarlet Road (Five Parts—Dr.).
June 30—The Kid Is Klever (Five Parts—Dr.).

FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Seven Parts—Drama).
May 5—True Blue (Seven Parts—Drama).
June 9—Under the Yoke (Drama).
June 16—The Caillaux Case (Six Parts).
June 16—Riders of the Purple Sage (Drama).

FOX SUNSHINE COMEDIES.

Mar. 3—A Husband's Wife (Two Parts).
Mar. 15—A Self-Made Lady (Two Parts).
Apr. 7—A Waiter's Wasted Life (Two Parts).
May 5—A Neighbor's Keyhole (Two Parts).
June 2—Wild Women and Tame Lions (Two Parts).

MUTT AND JEFF ANIMATED CARTOONS.

Apr. 28—Helping McAdoo (Half-Reel).
May 5—A Fisherless Cartoon (Half-Reel).
May 12—Occultism (Half-Reel).
May 19—Superintendents (Half-Reel).
May 26—Tonsorial Artists (Half Reel).
June 2—The Tale of a Pig.
June 9—Hospital Orderlies.
June 16—Life-Savers

Feature Releases

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The Guilt of Silence (Five Parts—Drama)—03019.
$5,000 Reward (Five Parts—Drama)—03026.
A Broadway Scandal (Five Parts—Drama)—03038.
Midnight Madness (Five Parts—Drama)—03047.
Which Woman (Five Parts—Drama)—03056.
The Eagle (Five Parts—Drama)—03066.
After the War (Five Parts—Drama)—03076.

DE LUXE PICTURES, INC.

516 Fifth Avenue, New York City.
The Street of Seven Stars (Six Parts—Drama).

EDUCATIONAL FILMS CORP.

(The Following Are One-Reel Scenics)

May 1—Tidbits of Travel.
May 8—What the Ice Age Left.
May 15—The Silent Wonderlands of the West No. 1.
May 22—Following the Course of the Cayuse.
May 29—The Silent Wonderlands of the West No. 2.

Ditmars' "Living Book of Nature."

April 22—Wild Goats and Sheep (500 feet).
May 6—Wild Babies (500 feet).
May 20—The Friendly Bee (500 feet).

Cartoons.

May 13—"His Last Will" (Katzenjammer Kids)—(500 feet).
May 20—"Der Black Mitt" (Katzenjammer Kids)—(500 feet).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Charlie Chaplin in A Dog's Life.
Ambassador Gerard's My Four Years in Germany.
Tarzan of the Apes (Elmo Lincoln & Enid Markey).
Passing of the Third Floor Back (Sir Johnston Forbes-Robertson).
Tempered Steel (Mme. Petrova).
The Life Mask (Mme. Petrova).
The Light Within (Mme. Petrova).
Daughter of Destiny (Mme. Petrova).
Edgar Lewis' The Sign Invisible (Mitchell Lewis).
Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Illodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.

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509 Fifth Avenue, New York City.

(Distributing the following Christie Comedies for Greater New York, New York State and Northern New Jersey.)

Apr. 15—Red Crossed.
Apr. 22—Here Comes the Groom.
Apr. 29—Somebody's Baby.

W. W. HODKINSON CORP.

(Paralta Plays.)

Apr. 15—Blindfolded (Five Parts—Drama).
Apr. 29—With Hoops of Steel (Five Parts—Drama).
May 13—Rose o' Paradise (Five Parts—Dr.).
May 20—Shackled (Five Parts—Drama).
June 10—Patriotism (Drama).

JEWEL PRODUCTIONS, INC.

The Price of a Good Time (Seven Parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.

GEORGE KLEINE SYSTEM.

Apr. 1—The Curse of Iku (Essanay—Six Parts—Drama).
Apr. 8—Chase Me Charlie (Essanay—Five Parts).

Montgomery Flagg One-Reel Comedies, "Girls You Know" (Made by Edison).

Mar. 13—The Man Eater.
Mar. 27—The Stenog.
Apr. 10—The Art Bug.

Essanay.

Apr. 5—Broncho Billy, a Friend in Need.
Apr. 12—Broncho Billy's Wild Ride.
Apr. 19—Broncho Billy's First Arrest.
Apr. 26—Broncho Billy and the Rustler's Child.
May 3—Broncho Billy's Last Deed.

Lincoln-Parker World Travelogue.

Mar. 1—Peru, the Land of Incas, No. 1.
Mar. 8—Peru, the Land of Incas, No. 2.
Mar. 15—Peru, the Land of Incas, No. 3.
Mar. 22—Peru, the Land of Incas, No. 4.
Apr. 29—Puno, and Scenes Around Lake Titicaca, Bolivia.

SELECT PICTURES.

May—The Lesson (Five Parts—Drama).
May—De Luxe Annie (Seven Parts—Drama).
May—The Ordeal of Rosetta (Five Parts—Dr.).
June 10—The Claw (Clara K. Young—Drama).
June 15—Cecilia of the Pink Roses (Marion Davies—Drama).
June 20—Good Night, Paul (Constance Talmadge—Drama).
June 30—The Whirlpool (Alice Brady—Drama).

(Special Releases.)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

May 20—Vengeance (Six Parts—Drama).
May 27—The Oldest Law (Five Parts—Dr.).
June 3—The Interloper (Five Parts—Drama).
June 10—The Cabaret (Five Parts—Drama).
June 17—The Man Hunt (Five Parts—Drama).
June 24—A Woman of Redemption (Five Parts—Drama).

WORLD COMEDY RELEASES.

May 27—Main 1-2-3 (Two Parts—Fay Tincher).
June 10—Fired (Two Parts—Marie Dressler).

State Right Releases

ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).

ATLANTIC DISTRIBUTING CO.

Times Building, New York City.

Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

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The Vigilantes (Drama).

CENTURY COMEDIES.

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Balloonatics.
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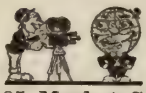

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I Believe.

CREST PICTURES CORP.
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The Lust of the Ages.
A Grain of Dust.

M. S. EPSTEIN,
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The Depths of the Sea (in a Series of Four Parts—Educational).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Eagle's Eye (Episode No. 10—"The Invasion of Canada"—Two Parts—Drama).
The Sin Woman.
A Trip Through China.
The Silent Witness.
The Fringe of Society.
The Bar Sinister.
Her Fighting Chance.
Whither Thou Goest.
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORP.
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God's Man.

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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

JESSE J. GOLDBURG.
1105 Times Bldg., N. Y. City.
The Chinese Musketeer.
Feet and Defeat.
Cheerful Liars.
Fate and Fortune.
Parson Pepp.
The Ring and the Ringer.

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When Men Betray (Drama).

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Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
(The Following Are Frank Keenan Productions.)
The Sins Ye Do.
Bride of Hate.
The Crab.
(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.
(The Following Are Wm. S. Hart Productions.)
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.
(The Following Are Douglas Fairbanks Productions.)
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

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130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
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April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).

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Marriage.

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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Loyalty (Drama).

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His Daughter Pays.

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The Still Alarm (Selig Production).

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In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

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The Master Crook.

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July—Freda's Fighting Father (two reels).
Aug.—Fatty's Fast Flivver (two reels).
Sept.—Fatty's Frivolous Fiancee (two reels).

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Comedy-Drama).
Berlin via America (Fordart Production—Six Parts—Drama).
A Nugget in the Rough (Five Parts—Comedy—Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama).
The Ranger (One of the Shorty Hamilton Series—Five Parts—Drama).

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The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
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The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.

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The Siren in the House.

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The Zeppelin's Last Raid.
Just a Woman (Steger Production).
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Mickey (Seven Parts).

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(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.
(The Following Are Bessie Barriscale Productions.)
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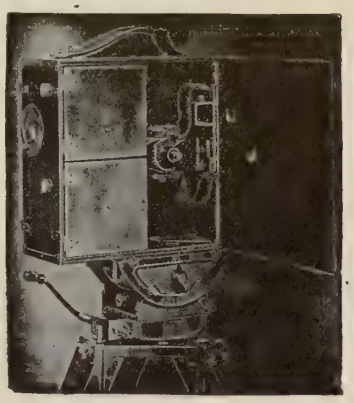

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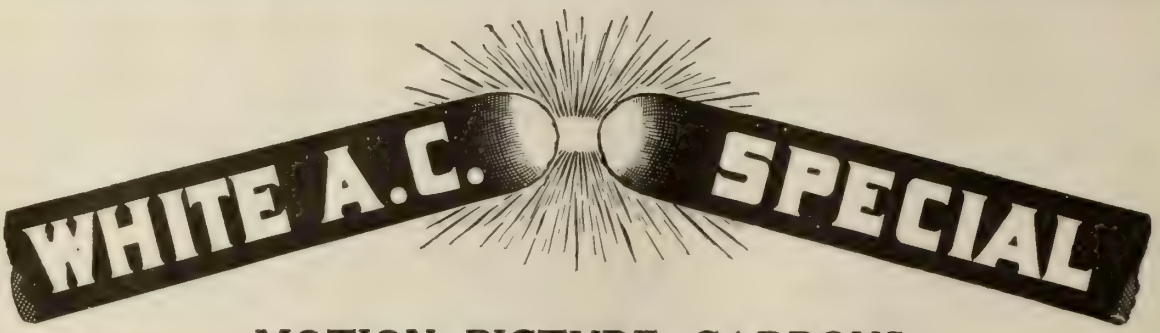

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VOLUME XXXVI April—June, 1918

INDEX TO CONTENTS

A

Active Work for Film Exporters.....1821
Adding to the Picture.....1406
Adolfi, John G., Joins World Pictures..... 72
Advertising Essentials 74
Advertising for Exhibitors, by Epes Winthrop Sargent.....83, 237, 386, 534, 689, 845, 994, 1133, 1281, 1428, 1560, 1708, 1834
Advertising Men Enter Reissue Controversy 1845
Affiliated Begins Soon, Says Pettijohn.....1696
Affiliated Distributors Are Incorporated.....1003
Affiliated Increases Capitalization.....1295
Affiliated, No Stock Salesmen for.....1440
Affiliated Units, Many, Elect Directors....1850
Aiding the Exhibitor.....1400
Airdomes, Few Will Open in Louisville....1462
Airdomes Find Daylight Saving a Problem.. 424
Airdomes Go Well Near Mother Theater...1751
Alameda, New Theater Opens in..... 890
Alberta Has New Ticket Tax.....1124
All Ready for the Liberty Drive..... 229
Allen, Mr., Joins Universal Staff..... 397
Allen Promoted by Famous Players.....1156
Allens Getting a Long Chain of Theaters...1026
Allens Have Two More Canadian Theaters..1882
Allens' Program Shift, Wide Interest in...1689
Allied Amusement Association Meets.....1843
Allied Is Granted Temporary Injunction.... 374
Allied Theaters Company (New) Started... 577
Always a Steady Demand..... 969
Amateur Afternoons at World Studios....1125
American Films Kill German Propoganda..1822
American Women, To Hold Up, to China...1553
Amusements Proved to Be War Essential...1547
An Important Disclaimer..... 969
Anderson, Carl, Promises Splendid Plays.. 69
Anderson, Ind., Prepares License Ordinance.1464
Aoki in Hayakawa Picture.....1296
Are Exhibitors Demonstrating Value..... 385
Are We Advancing?.....1262
Arnold, Sylvia, Newcomer..... 230
Arrow Film Corporation Handling "Finger of Justice" 1740
Artcraft Wins in Hart Suit..... 71
Astor Market Becomes Symphony Theater.. 63
Atlantans Attend Chicago Convention.....1404
Atlas Film Entertains Boston Movie Club..1878
Australian Film Distributors Optimistic....1553

B

Back Horstmann for President.....1849
Baggot, King, Gets Ovation in Rochester, N. Y. 373
Bailey, William N.....1585
Ballyhoo, The Expenseless..... 828
Barker, Reginald, at Work.....1829
Barrymore, Jack, Is Again with Paramount.1294
Bassett, Russell, Veteran Actor, Dead.....1126
Betwixt and Between..... 830
Big Days These for Western Theaters..... 683
Binney, Josh, Makes a Find..... 837
Binney to Make Two-Reel Comedies..... 680
Block Visits Goldwyn Studios..... 981
Blumenthal Challenges Critics..... 224
Board of Review Holds Annual Luncheon... 970
Boom O'Donnell at Testimonial Luncheon... 984
Boston Convention Committees Appointed... 974
Boston Exchanges, Girls of, Form Club....1459
Boston Exposition, Pushing Plans for..... 65
Boston's Cadman Square Has Premiere.....1266
Boston's Eyes Turns Toward Screen Players. 737
Brady Sends Call for Final Figures..... 676
Brett, Tom, Announces Comedies..... 676
Brooklyn Exhibitors Hold Regular Session.. 66
Brooklyn to Have Noted Screen Theater...1584
Brooklyn's Biggest Picture House Opens May 1 701
Buhler Is Managing Director of Stanley...1586
Business and the Box Office.....1688

C

Call for Screen Players for "Over There"..1582
Call the Game..... 699
Calnay, James, Caught in Galveston.....1579
Canada, All Theaters Show Food Films..... 735
Canada, Business Conditions in, Favorable.1178
Canada, New Producing Company in..... 255
Canada, Theaters Reopening All Over..... 684
Canada Watching Use of Light..... 553
Canada's Large Use of Instructive Films... 706
Canadian Exhibitors Choose an Organizer..1694
Canadian Film Business Upset.....1298
Canadian Sabbatarians Active..... 551
Canadians Give Dinner to Richardson..... 707
Canadians Talk of National Organization..1404
Capitol Society Sees "My Own U. S."....1003
Capitol Comedies Make Their Debut..... 256
Carolinas Plan Co-operative Booking Agency 64
Catalogue of Educational and Selected Pictures Released Between January 1 and March 31, 1918..... 987
Catalogues Location, How World Film.....1274
Cella, Louis A., Dies in St. Louis..... 976
Censor Ordinance, Proposed Amendment of..1143
Censors, Detroit Police Appoint..... 423
Censors Shy at Native African Costumes... 419
Censorship Begins at Home..... 830
Censorship by Persuasion in New Orleans... 738
Censorship Ordinance in Portland, Ore..... 428
Censorship, Portland Wants Responsible.... 584
Chapin, Benjamin, Dead at Forty-Four....1699
Chaplin Finishes Liberty Bond Tour..... 976
Chaplin Grotesqueries Fit in War Zone.....1276
Chaplin Sees Life in Atlanta..... 839
Chaplin to Advertise with Cartoons..... 864
Chaplin to Don United States Uniform..... 521
Chautard, Emile, Renews Contract.....1440
Cheer Up, Dr. Crane.....1117
Chicago Organizes Branch of Affiliated.....1291
Children, More Shows for, in Canada.....1427
Chillicothe Theaters Found Prospering..... 420
Cincinnati Musicians Want Raise..... 736
Cincinnati Operators Win Increase.....1180
Cincinnati Theaters Feel No Slump..... 122
Clayton, Ethel, Signs Paramount Contract.. 867
Clayton, Miss, in Cohan Support.....1422
Clemmer Advertising Brings 'em In..... 840
Cleveland Company Will Build Theaters....1322
Cleveland Exchanges Move..... 884
Cleveland, Many Theater Combinations in... 708
Closing Hours of Northwest Convention....1264
Cohen Advances Fox as "Favorite Son"...1548
Cohen and Pettijohn May Join Forces..... 375
Cohen Optimistic on Co-operative Idea.....1292
Cohen Talks on Hawaiian Conditions..... 371
College to Teach Scenario Writing..... 699
Comedy Folks 218
Comedy Sense, The..... 829
Commercial Kaiserism 1545
Company Publicity Supreme, Says Cochrane.1580
Compson, Betty, in Pathe Serial..... 839
Conditions as Seen in the Northwest.....1269
Conditions in British Columbia Good.....1155
Congress Providing for Soldiers' Rehabilitation 1579
Conservation Pictures, Screen Stars in..... 361
Construction Work Begun by Titan.....1300
Contest, A New Form of.....1260
Convention Afterthoughts 524
Convention, Dallas Exhibitors Start for.... 522
Convention, Northwest Exhibitors Hold.....1121
Convention, Tennessee, April 9 and 10..... 65
Copyrights to Agents Are Not Valid..... 545
Croffer Establishes "Sterling System" Office 563
Crown of Texas Visiting New York.....1550
Cunningham Heads First National Branch..1461

D

Dallas Theaters Pick Good Shows and Win.. 888
Dalton, Dorothy, Has Her Picture Taken..1860
Daly Appears as Four Minute Man..... 521
David Come to Judgment, A..... 217
David, Harry, on Trip East..... 706
Daylight Saving a Drawback in Villages...1183
Daylight Saving and the Airdome.....1276
Daylight Saving Awkward in Cleveland.280, 420
Detroit Exchanges Join Board of Commerce..1883
DeHoff, of Baltimore, Strong for Newspapers 1551
Denmark, May Export Film to.....1584
Des Moines Rialto Opens to Public..... 840
Detroit's Adams Theater Turns to Films... 123
Diamond Film Company to Begin Production 580
Diando Enlarges Glendale Studio.....1299
Dittmar, L. J., Forming New Company..... 227
Do Exhibitors Undervalue News Weeklies?..1416
Dobs Takes Interest in Palisade Laboratory 521
Dolle, Fred, on Lenten Prohibition..... 227
Doric Opens with Red Cross Benefit.....1608
Drew, Sidney, Now Counted Dead.....1854
Dwyer, Leo, Visits New York..... 371

E

Earl, Edward, Is Guest at Dinner..... 67
Edison Studio and Film Plant Sold..... 837
Educational to Handle International Cartoon Series 257
Educational Navy Picture Nearly Made....1441
El Paso's Fine Theater Ready to Open..... 583
End of the Trail, The.....1575
Enduring Appeal of Good Films..... 274
England Helps Maimed Soldiers, How..... 380
Epstin Handling "Depth of the Sea"..... 259
Essanay Announces Real Novelty.....1411
Essanay Busy on "Young America"..... 863
Essanay Men in State Service..... 553
Essanay to Teach Food Conservation.....1298
Evans, Madge, Stamp Booster..... 378
Exhibitors Annoyed by Slipshod Tax Office..1030
Exhibitors Back Liberty Loan Night..... 362
Exhibitors' Booking Directors Hold Session.1419
Exhibitors are Smiling, Says Goldwyn Man 76
Exhibitors as Critics..... 828
Exhibitors' Co-operative Organizations Meet 523
Exhibitors Drawing the Line.....1261
Exhibitors Now Producers..... 358
Exhibitors Should Watch Income Tax Returns 1692
Exposition Auditorium vs. Theaters.....1855

F

Fairbanks Called Into Court..... 545
Famous Players Announce a Find 1701
Famous Players-Lasky Reaching Out.....1582
Famous Players' Managers Conclude Session 1572
Famous Players Organize Film Hospital... 228
Famous Players to Make Cheerful Pictures.1577
Farnsworth Returns to California..... 836
Feature Comedies, Advises Manufacturer...1859
Federal Trades Commission Looks In..... 518
Ferrandini, Frank 226
F. I. L. M. Club Has Successful Dinner.... 69
F. I. L. M. Club Monthly Meeting..... 973
Film Division in New York..... 99
Film Division Perfects Organization..... 835
Film Exporters to Form Association.....1553
Film Exporters Form an Association.....1698
Film Exports Show Steady Decline.....1823
Film Industry Working for Liberty Loan... 519
Film Studio Projected in San Francisco.....1581
Film Titles 517
Film Trade a Great Help to Loan..... 831
Find Forty Subjects in 3,500 Manuscripts.. 396
Fineman Gets Ready to "Treat 'em Rough"..1857
First Lady of the Land to See "Joan".....1409
First National Gets Pershing's Crusaders...1726
First National Issues Handsome Booklet... 705
First National Opens Oklahoma Office..... 227
First National Takes Larger Quarters.....1153
First National Takes Over Gerard Film... 254
First National's New York Franchise Sold. 69
Foote, Courtenay.....1859
Foran, How He Builds Business..... 839
Forbids Indianapolis to Tax Operators.....1856
Ford, Francis, to Return West..... 255
Ford, Francis, to Produce Six Pictures a Year 1599
Foreign Trade News Conducted by F. G. Ortega..78, 231, 395, 703, 841, 1128, 1412, 1555
Foursquare to Give Bonus to Employees... 104
Foursquare to Handle W. S. Exhibitors Features 258
Fox Defends Costume of Cleopatra..... 832
Fox Film Opens Exchange in Buffalo.....1025
Fox Managers Hold Fourth Convention....1701
Fox Managers on Their Way Home.....1854
Fox Pushing Foreign Business..... 547
Fox to Organize East for War Work.....1858
Fox, William, Entertains Drive Aids.....1554
Francis, Alec B..... 77
Franklin Brings Good Reports on Provinces 862
Frederick, Miss, to Release Through Goldwyn 1153
Freuler Resigns as Mutual's President..... 971
Frisco Hall Owners Hit Out at Music Tax..1468
From the Depths.....1401
Funkhouser Cuts Gerard Film..... 976
Funkhouser Cuts "Hearts of the World".... 982
Funkhouser, Major, Suspended.....1407
Funkhouser, Put Up to President..... 862
Funkhouser Removal Pleases First National.1572
Funniest Thing on Earth, The.....1544

G

Gamble, Sergeant Richard H. 1438
Gathered by the Wayside 217
Gates, Mark, Opens Dayton Theater 1141
Gaumont Will Produce for State Rights 338
Gaumont Announces a Twenty Reel Serial 1516
General in Midst of Big Year 1146
Gerard Film Has Dalla by the Ears 1695
Gerard Film Starts in San Francisco 1182
Getting Out of the Well Beaten Track 1108
Gibbon, Leal 1164
Gilchrist Hears from Brooklyn Exhibitors... 361
Gillingham and Smith Theaters Change Name 1606
Gillingham Joins United Picture Theaters 397
Gill from on from The Coast 1828
Goldfish Finds Exhibitors Optimistic 1697
Goldfish Praises Review Board's Work 1578
Goldwyn Again Signs Mabel Normand. 1126
Goldwyn Engages Two Directors 1118
Goldwyn Exchanges Are a Year Old.....1830
Goldwyn Quartet on Tour 851
Goldwyn Takes Horace Greeley's Advice 1439
Goldwyn to Double Its Output 1206
Goldwyn to Temper the Summer's Heat 1576
Good Stories Make Monopoly Impossible... 981
Government Film, 128 Reels of, for Coast 248
Grant, Lawrence, Bear Likeness to Kaiser..1704
Great Film Drive, The 359
Griffith Film to Be State Righted 835
Griffith Film, Rights for Many States Disposed of 1598
Griffith Picture Has Impressive Premiere.. 369
Griffith Picture Opens Friday Night 228
Grinding the Crank.....1827
Guaranty Trust Not Depository for U. P. T., Inc. 361

H

Hadley Completing a Cinema-Symphony... 699
Hadley Picks Subject for Cinema Symphony 835
Hart to Aid Liberty Bond Campaign 67
Hart, Will, Makes Stirring Wind Up..... 832
Have Sunday Closing—Want Censorship...1299
Hayakawa to Release Through Mutual.....1292
"Hearts of the World" for Sunday Shows...1022
"Hearts of the World" Not for Philadelphia. 986
Held, Anna, Sees "Joan of Plattsburg".....1577
Henry, Hobart, Director.....1409
Hinz Protests Minneapolis Election.....1405
Hodkinson, W. W., Not in New Concern...1702
Hodkinson Optimistic on Return from Trip.1725
Hoffman Outlines Future Activities.....1856
Hoffman Retires from Foursquare.....1700
How Home Pictures Strike Soldiers.....1850
How It Is Done at the Strand, by Harold Edel 73, 226, 553, 708, 1155, 1298, 1570
How Railroad Rate Increase Hits Pictures..1830
Hutchinson Offers Big Money for Scripts...1725

I

Illinois Holds State Convention.....1267
Ince, Ralph, at Head of New Company.....1417
Ince, Ralph, to Direct Ethel Barrymore....1857
Indian Life Pictures..... 370
Indiana Bone Dry..... 422
Indianapolis Exchanges Hit by Ordinance...1126
Indianapolis Lyric Will Be Larger..... 274
Indianapolis Mutual Compelled to Vacate...1885
Indianapolis, New Film Storage Code in... 581
Indianapolis, New Fire Code Protested.....1029
Industrial Committee Heads All Team Scores 1547
Industry in West to Back the Government...1549
Industry Still Has Large Task Before It... 548
Intensive Advertising 1261
Irving, George, Joins Goldwyn.....1700
Is This the Open Market?.....1819

J

Jardon, Dorothy 74
Jensen & Von Herberg Open Strand Theater 127
Jewel to Retitle Adaptations..... 836
Jones a Believer in War Films.....1724
Jose, Edward, Making "Gismonda"..... 547

K

Kaiser, Noise and Enthusiasm at Showing of 740
Kansas City Censor, Sydney S. Baker Becomes 1466
Kansas City Corporation Grows Bigger.....1327
Kansas City Managerial Changes..... 426
Kansas City Theaters Change Hands..... 277
Kansas City Universal Under New Manager 582
Kansas League Meets at McPherson..... 833
Keeney Will Continue Making Pictures....1411
Keep the War Reels Turning.....1401
Kennedy, Madge, Signs Longer Contract.....1269
Keystone Owner of "Dough and Dynamite" 861
Know Your Power.....1544

L

Laemmle, Carl, Finishes Coast Trip.....548
Laemmle Recognizes "Vacuum Pan".....850
Laemmle to Push Short Subjects..... 838
Lafayette's (Ind.) Luna Theater Opens.....1184
"Lafayette! We Come".....1855
Lang, Phil., and Kalem Part at Last..... 99
Larkin, George, Hurt, Is Recovering.....1858
Lasky Enthusiastic Over Griffith Picture... 71
Lasky Goes to West Coast Studios..... 837
La Voy, Merl, to Visit Battlefronts.....1295
Lawyer Protests Against Absurdities..... 840
Ledermann (Dan) Becomes Brandt's Assistant 1030
Legislators Want Facts, Not Generalities... 220
Lesser Spends $250,000 for Territorial Rights 1598
Liberty Loan, The Third..... 679
Little Christopher Discovers the Show Business 1688
Little Theatricalisms 1808
Lloyd, Frank, to Make Grey Stories..... 682
Local 110 I. A. T. S. E. Under Fire..... 95
Logic and Photoplay..... 359
Long Run, In the.....1818
Los Angeles Film Men Alarmed.....1403
Love, Bessie, May Form Own Company.... 251
Lynch Selling Rights on "Carmen of the Klondike" 1020

M

MacMahon Joins Educational Forces..... 706
McCormick, Director of Indianapolis Circle 75
Magner Talks of Conditions in Orient..... 379
Maids of the Millions.....1819
Major and Fox Many Times at Odds.....1572
Make Your Own Movies 878
Mallitz and Engler Sentenced to Prison.....1123
Managing Editor Takes Up Gage..... 979
Manhattan Exhibitors Get Busy 220
Manhattan Social Holds an Active Session.1693
Marion, Frank, Returns to United States...1691
Mark, Mitchell H., Dies in Buffalo..... 68
Marks, Jack, Opens Opera House.....1858
Marsh, Mae, Philosopher.....1726
Maryland's General Assembly Adjourns..... 368
Mastbaum, Memorial to, Planned..... 68
Mayo, Christine 684
Maypole Ordinance Is Referred Back.....1719
Metro Engages Pageant Specialist.....1132
Metro Rents Part of Biograph Studio.....1857
Metro Transplanting Directors..... 547
Metropolitan Not for Rothapfel..... 64
Michigan Begins Prohibition.....1632
Michigan Exhibitors Join Affiliated..... 975
Million in Tax Paid by Theaters.....1405
Minneapolis Exchanges, Another Shift in...1749
Minneapolis Exchange Office Changes..... 425
Minneapolis Film Row Scene of Changes...1699
Modern Picture Director's Problems, A.... 702
Montgomery Reports Titan City Ready..... 255
Montreal Exhibitors Prepare for Action... 834
Montreal Police Catch Film Thief.....1150
Montreal Police Spoil Approved Posters.... 885
Moore, Tom, of Goldwyn.....1146
Moore, Willie, Wins French War Cross..... 66
Motion Picture Educator, The, Conducted by the Rev. W. H. Jackson and Margaret I. MacDonald....80, 233, 384, 531, 686, 843, 987, 1130, 1277, 1426, 1558, 1706, 1832
Motion Picture Exhibitor.....65, 223, 368, 522, 677, 833, 974, 1121, 1264, 1404, 1693, 1824
Motion Picture Industry Boosting Bond Sale 672
Motion Picture Option Bill..... 56
Motion Picture Option Bill Dead..... 526
Motion Picture Photography, Conducted by Carl Louis Gregory, F. R. P. S.....88, 244, 540, 696, 852, 1140, 1288, 1437, 1569, 1715
Motion Picture Subtitles 1415
Motion Pictures Are Essential to Victory...1690
Movie Fans, What Most Interests..... 550
Movies at the Authors' League..... 671
Moving Pictures and the War..... 517
Murray, Harry, Is Wounded..... 980
Music for the Picture, Conducted by George W. Beynon....89, 245, 393, 541, 697, 853, 1001, 1141, 1289, 1435, 1567, 1717, 1841
Mutt, Poor, Struts His Brief Hour on Stage.1153
Mutual Exchange Now in Mecca Bldg..... 70

N

Nashville Church Bell Sounds Prayer Call..1855
Nashville Expects to See New Theater..... 121
Nashville Fights for Sunday Shows.....1696
National Association Chiefs Confer.....1723
National Association Holds Meeting..... 396
National Association to Meet July 19.....1825
National Exposition, Pushing Plans for.....1552
New Big Theaters Must Fill Public Need...1831
New Brunswick Has Graded Tax.....1003
New Canadian Tax Causes Consternation...1124
New Hampshire Exhibitors Meet..... 368
New Haven Exhibitors' Banquet..... 522
Newman, E. M., Goes Abroad.....1144
Newman Hunts Out Remote Spots.....1579
New Producing Company in Canada..... 255
New York Rectifies Delegate List.....1826
No Amalgamation, Says Rembusch.....1546
No Reason for Bitterness Over Publicity...1151
Normand, Mabel, Meets Mrs. Wilson.....1699
North Carolina Ignores Boston Session.....1696
North, Tom, Wins a Real Job.....1154
Northrup, Harry S., Villain.....1149
Northwest Board Effectively Co-operates... 251
Northwest Exhibitors to Meet..... 525
Northwest Convention, Impressions of.....1265
Northwest Election Protested.....1405
Now for the War Saving Stamps.....1820

O

Ochs Issues Call for National Convention... 974
Ochs Issues Supplementary Call.....1404
Ochs Resigns from Trade Review..... 526
Offers Liberty Bonds for Deposits..... 364
Ohio Exhibitors' Film Exchange Started....1179
Oklahoma, Notes on Trade Conditions in.... 886
Oklahoma Theaters Praised by McAdoo.....1177
Old Trio Retire from Paralta.....1297
Ontario Also Increases Film Tax.....1274
Ontario, Reviving Exhibitors' Association in 677
Ontario Taxes Occasional Picture Shows.... 227
Ontario's New License Fees Counted Fair..1605
Oregon League Elects Officers.....1404
Oregon Offers a Good State Right Field..... 127
Oregon, Small Towns in, Losing Business.. 891
Orpheum Finds That Film Shows Pay.....1329
Our Weakest Spot.....1116

P

"P. A." Heads New Rochester Concern.....1125
Packed House Pays Money to Render Verdict 369
Pallette, Gene, Waits for Air Call.....1418
Panama, Business Better Than Usual in..1410
Paralta, Change of Ownership in.....1120
Paralta Changes Due to Army Demands....1416
Paralta Studios, Work on, Progressing..... 256
Paramount Managers Holding Conference...1296
Passing Along the Torch.....1818
Pathe Club Holds Semi-Annual Dinner..... 551
Pathe Exchange Declares a Bonus.....1702
Pathe Plans in Two Broadway Houses.....1420
Pathe to Issue Official War Review.....1858
Pathe's New President Visits Chicago..... 554
Patriotic Film Bureau Formed on Coast.... 126
Patriotic Films Enjoying Extended Runs...1328
Pearce, Josiah, Dies in Cleveland..... 835
Pennsylvania, Big Rush for Licenses in..... 120
Penrose Discusses Censorship with Film Men 1126
"Perchers," Get After Them.....1576
Perfect Reviewer, The..... 57
Perret at Work on First Production.....1550
Perret to Make Patriotic Series.....1725
"Pershing's Crusaders" Screened in New York 1120
Petrova Leases New Bacon-Backer Studio.. 404
Petrova to Make National Tour.....1003
Petrova to Make Trip for War Stamp Sale.1016
Pettijohn Gives a Luncheon..... 372
Photoplaywright, The, Conducted by Epes Winthrop Sargent....240, 389, 536, 692, 848, 997, 1136, 1284, 1431, 1563, 1711, 1837
Pickford, Jack, Now a Censor..... 255
Picture Experts Needed in France..... 236
Picture Legislation Fares Poorly at Albany. 678
Picture Measures Up in Maryland..... 221
Picture Stars Shine to Aid War Stamp Sales.1318
Pictures and the Law, The.....1704
Pictures the Big Thing, Says Eugene Levy.1469
Pittsburgh's Olympic Again Brightens.....1024
Plans Ready for New Lasky Building.....1294
Pleasing Small Town with Picture Shows.... 734
Portland Censors Arrest on Technicality....1328
Portland, Ore., Operators Ask for Raise... 741
Porto Ricans Protest Against Film Tax..... 684
Portuguese Notes 1414
Press Agents, What's Wrong With?..... 219
Program Building 1402
Projection Department, Conducted by F. H. Richardson....85, 241, 390, 537, 693, 849, 998, 1137, 1285, 1432, 1564, 1712, 1838
Public Responds to Players' Appeal..... 972
Publicity Director Gives and Takes.....1275
Publicity, No Reason for Bitterness Over...1151

R

Ragland Goes to St. Louis for Select.....1702
Rambles 'Round Flimtown With Walter K Hill....91, 247, 398, 538, 709, 855, 1004, 1157, 1301, 1442, 1587, 1727, 1861
Randolph Film Reissues "The Million Dollar Mystery" 880
Raw Film Exports Show Increase.....1279
Receipts from Graduated Tax Decline.....1826
Red Cross Drive Interest Fills Theaters....1610
Red Cross Drive "Over the Top".....1407
Red Cross Film Free to Exhibitors..... 219
Red Cross Founds Operators' School.....1144
Religious Film Concern Formed..... 72
Rembusch Calls a Meeting..... 74
Requisite of a Long Run, The.....1118
Restaurateurs Want to Show Pictures..... 418
Richardson Home After Five Weeks' Trip.1270
Richardson Off on Another Trip..... 858
Richardson Rambles Around Lake States... 977
Richardson Visits Chicago and St. Louis...1147
Ruppert Plans a Film Clearing House.....1822
Roach, Hal, in New York.....1409
Rochester, Motion Picture Engineers Meet in 549
Rock's (Pop) Fortune Was $1,436,677..... 526
Rolfe Severs Active Connection With Metro. 699
Ruben and Finkelstein Get Two More Theaters 1467
Rudolph Goes to West Coast.....1418

S

Sabbatarians Win Battle in Sherbrooke....1152
Sabbath Shows Killed in Birmingham.....1118
Saenger Amusement Company Under Charges 1849
Safety First Relay, A.....1581
St. Helens, Ore., Liberty Theater Opens at.. 279
St. John Exchange Managers Organized....1123
St. Louis Airdomes to Go a Bit Slow at Start 1324
St. Louis Snoopers Are Ousted.....1208
St. Paul and Minneapolis Form Locals.....1693
Salesmen Must Push All Propaganda Films.1441
San Francisco Exchange Catches Thief..... 427
San Francisco, Co-operative Booking Organized in 1752
San Franciscans Give Dinner to Allen..... 861
San Francisco's Patrols Brightens.....1031
Scenario, From, to Screen.....1300
Scrantonia Adds to Activity..... 101
Screen Classics Takes Over Metro Specials. 552
Select to Release Marion Davies Films.....1580

Select Managers Hold First Conference....1860
Select's Eastern Managers to Meet.....1725
Selig to Release Through Capitol.....1275
Sell Foreign Rights to Kellermann Film... 397
Sennott, N. J., Dinner to, a Big Event.....1152
Sense of Values, A.....1117
Sex and Common Sense..... 968
Shea's Hippodrome, Why It Is Famous.....1439
Sheehan Hears Good Reports from England 980
Sheldon Announces Summer Schedules.....1297
Sheldon, James M., in New York.....1152
Sherrill and Noble to Stage Spectacle..... 61
Sherry Exchanges, Fourteen, Are Open....1860
Sherry Opens Headquarters in New York...1418
Sherry Resigns Paramount Position..... 867
Sherry Service Acquiring Exchanges.....1586
Sherry to Distribute De Luxe Pictures.....1724
Sherry to Distribute Keeney Pictures.....1125
Shipman Completes Large Plans.....1267
Shipman, Nell, Australian Favorite.....1831
Shipman to Release Fifty-Two Pictures a Year 1171
Shipping Film, Limits Responsibility in... 585
Short, Florence 73
Short Shift for Meddlesome Teachers.....1694
Show Business and the Screen.....1116
Showmanship Made the Anchor Hold.....1881
Simmonds Speaks About W. H. Reissues... 101
Sinnott to Open Sherry Exchanges.....1724
Small Towns Make and Unmake Stars.....1848
Smith to Distribute War Pictures..... 688
Soldiers at Camp Sherman Get Good Pictures 529
Soldiers Constitute New Audience Type.....1440
Soldiers, Would Give Free Admission to....1699
Something About Standards..... 669
Something in Reserve..... 360
South American Neighbors, Our.....1545
Spokane Picture Men Disagree..... 551
Spokane Studio Begins Production.....1753
Stage and Screen Unite for Charity.....1263
Stanley Company Under Charges.....1584
State Rights Men Discuss Trade Conditions. 543
State Rights Department, Conducted by C. S. Sewell.....100, 257, 401, 561, 712, 879, 1016, 1171, 1314, 1455, 1598, 1740, 1874
State Rights Still Strong.....1423
Stay Away from Capital Urges Crandall....1578
Stewart, Honor Wright.....1855
Stolen Films, Many, Found in Cleveland...1274
Stone, Fred, Starts for West Coast.....1559
Strand Benefit Gets $20,000..... 373
Strand, Break Ground for New..... 396
Sunday Bill, Live Publicity to Help..... 222
Sunday Bill Passes Assembly, New York's.. 365
Sunday Entertainment, Stop Meddling with. 221
Sunday Issue, Voters Will Decide..... 367
Sunday Law, Court Won't Interfere with...1700
Sunday Move, Buffalo Exhibitors Aid..... 62
Sunday Option Bill, Favorable Outlook for.. 62
Sunday Option Bill Makes Strong Getaway.. 365
Sunday Option Is Not Dead..... 670
Sunday, Schenectady Houses Close on..... 58
Sunday Show, Hattiesburg Editor Arrested for 222
Sunday Shows, Daniel Cauffiel Pleads for...1118
Sunday Shows, Great Need of, in Sharon, Pa. 1747
Sunday Shows in Quebec, Lost Chance for. 77
Symphony Theater Opening a Success.....1848

T

Tallis, of Australia, in New York.....1582
Tally Pleased with First National..... 372
Talmadge, Norma, to Remain with Select... 973
Tax, New Brunswick Proposes Drastic..... 733
Tax (Seat) Theaters Must Let Patrons Pay..1879
Tennessee League Holds Session..... 525
Texas Airdomes Will Be Few This Season..1326
Texas Amusement Managers Convene..... 677
Texas, Business Outlook Improved in..... 124
Texas, Easterners May Build Theaters in... 552
Texas Exhibitors Now Aid Red Cross.....1466
Texas Village Shows Wait on Harvest....1884
Thanhouser to Resume Production..... 707
Theaters Are to Aid in Saving Coal.....1831
Theater Made a Bower of Flowers for Summer 1323
Theatrical Folks Have Own Red Cross Team.1119
Think Trade Should Aid Soldier Film Men..1845
Thompson, Hugh, Supports Miss Whelan..1297
Three Scenario Writers for World..... 73
Tincher, Fay, Becomes World Star..... 557
Toledo Exhibitors Form Association.....1266
Toledo Fourth City in Advertising Efficiency..1828
Too Much of a Good Thing in Stars..... 381
Toronto Exchangemen Uncover Queer Situation 77
Toronto Theater (New) Will Seat 1,000... 579
Toronto Theaters (Two) Change Hands..... 421
Toronto's Allen Starting Week on Saturdays 1551
Tourneur Pays Respect to Star System....1689
Tourneur to Make "Sporting Life"..... 397
Tourneur to Produce Independently 224
Trade Active for Red Cross.....1263
Traverse, Madaline, Forming Company.....1581
Triangle Exchange Managers Meet..... 973
Triangle Exchange Shifts Quarters..... 397
Trimble Engages Players for New Company.1152
Trimble, Larry, Visits Spokane..... 82
Trimont Film Is New Boston Exchange... 273
Trouble with Film Columnists, The..... 701
Truesdell, Frederick.....1823
Truth Pleasantly Told..... 668

U

Unearth Conspiracy to Steal Films.....1150
U. S. Exhibitors Secure First Bacon-Backer Film 561
U. S. Exhibitors Secure "Crucible of Life". 712
Universal Appeals to Newspapers.....1850
Universal Coaching Army Photographers... 973
Universal Hails a Chaplin in Petticoats....1296
Universal Institutes Traveling School.....1149
Universal Makes Safety First Subject..... 72
Universal Photographs Start of Air Mail...1267
Universal Takes Over Branch Offices.....1295
Universal to Make Films for Government...1724
Universal's Footage Tax Runs High.....1405
Unlocking Secret Doors..... 57
Up-to-date Melodrama 216
Ushers Must Be Girls, Decrees Crowder....1584

V.

Vance Joins New Producing Combination...1559
Virginia Holds Convention and Exposition..1825
Votes Approve Sunday Film Shows.....1583

W

Wagner, Bob, Between Coons..... 842
W. H. Productions Will Reissue Chaplin Comedies 714
"War Brides" Film Cannot Enter Maryland.1612
War Film for War Funds, A..... 373
War Stamp Drive by Baltimore Theaters...1745
Warwick, Captain Robert..... 518
Washington Motion Picture Company Elects..1855
Washington Motion Picture Plant Opens May 11 980
Washington, D. C., Operators Demand Raise.1321
Washington Theaters Wait on Local Boards..1880
Webster Producing "Reclaimed"..... 103
Wertz Puts Ban on German Music..... 378
Western Joins with United, Limited.....1723
Western Photoplays Open Offices.....1585
What Goes Into Making of Pictures..... 707
Whartons Make Picture for War Charity....1830
Whartons Make Picture for War Charity...1580
Whelan, C. C., Kleine Manager..... 378
Whiteside to Make Patriotic Picture.....1700
Williams Has Animated Filming List.....1859
Williams Roasts "The Grave Diggers".....1416
Wilson, President, Corrects a Title.....1831
Winchester Joins Shipping Control Committee 1848
Woman's Auxiliary to Boost Exposition.... 974
Women Refuse to Endorse Censorship.....1262
World Crew Sees "A Dog's Life"..... 546
World Film Insures Its Employees.....1829
World Pictures Cuts Out "Friends" in Casting 66
World Pictures Suggests Title Clearing House 1300
World Pictures in Bright New Offices.....1023
World Pictures Rewards Operators..... 547
World Pictures Trying Script Novelty..... 553
World Studio Employees Care for Pals.....1414

Y

Yankees Frolic and Boost Horstmann.....1824
Yankee Exhibitors Discuss Conditions.....1122
Young, James, to Direct Williams.....1299

Z

Zecca, Ferdinand, an Old Timer..... 99
Zukor Gives Plan for Liberty Loan Drive.. 59

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects which have been released during the three months ending June 30, 1918, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. "S" indicates synopsis, publication of which has been discontinued.

A

Accidental Honeymoon, The (5 parts) (Arrow Film-Harry Rapf)—A-597; R-1035; C-1037.
Accusing Toe, The (2 parts) (General Film-Judge Brown)—R-589; C-746.
Ace High (5 parts) (Fox Special)—June 9; A-1192; R-1614; C-1616.
Adventurous Ambrose (2 parts) (Universal-L-Ko)—April 17; C-434.
After the War (5 parts) (Bluebird).
Aides of a Nation (No. 1 of Boy Scouts to the Rescue) (2 parts) (Universal Special)—April 15; C-590.
All Dressed Up (Christie)—R-743; C-746.
All for the Love of a Girl (Vitagraph-Drew Reissue)—April 29.
All Woman (6 parts) (Goldwyn)—June 2; R-1470; C-1475; A-1481.
American Aristocracy (5 parts) (Hiller & Wilk-Fairbanks Reissue).
American Arms and Cartoon Comedy (Pathe-International)—Feb. 10; C-131.
American Buds (6 parts) (Fox Standard) Apr. 21; R-Vol. 35-1701; C-Vol. 35-1706; A-595.
American Rifles and Riflemen; War Garden Hints; Cartoon by Bray Studio (Paramount-Bray)—May 20.
Americano, The (5 parts) (Hiller & Wilk-Douglas Fairbanks Reissue).
America's Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson (Paramount-Bray)—May 6.
An Alien Enemy (5 parts) (W. W. Hodkinson-Paralta)—April 1; R-586; C-589; A-750.
An Honest Man (5 parts) (Triangle)—May 5; A-899; R-1033; C-1037.
Animated Weekly No. 14 (Universal)—Mar. 6; S-140.
Animated Weekly No. 15 (Universal)—Mar. 13; C-Vol. 35-1868; S-140.
Animated Weekly No. 16 (Universal)—Mar. 20; S-444.
Animated Weekly No. 17 (Universal)—Mar. 27; S-446.
Animated Weekly No. 18 (Universal)—Apr. 3; C-434; S-446.
Animated Weekly No. 19 (Universal)—Apr. 10; C-590; S-600.
Animated Weekly No. 20 (Universal)—Apr. 17; C-747; S-906.
Animated Weekly No. 21 (Universal)—Apr. 24; C-897; S-1043.
Animated Weekly No. 22 (Universal)—May 1; C-1037; S-1044.
Animated Weekly No. 23 (Universal)—May 8; S-1196; C-1334.
Animated Weekly No. 24 (Universal)—May 15; S-1342.
Animated Weekly No. 25 (Universal)—May 22; C-1475.
Animated Weekly No. 26 (Universal)—May 29.
Animated Weekly No. 27 (Universal)—June 5; C-1758.
Animated Weekly No. 28 (Universal)—June 12; C-1892.
Animated Weekly No. 29 (Universal)—June 19.
Animated Weekly No. 30 (Universal)—June 26.
Animal Studies by William L. Finley, Oregon Fish and Game Commissioner, Science and Invention; War Garden Hints No. 2; Animated Technical Cartoon by E. Dean Parmalee (Paramount-Bray)—June 24.
Apostle of Vengeance (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Are Crooks Dishonest? (Pathe-Rolin)—June 23; C-1758.
Are Wives Unreasonable? (2 parts) (Triangle-Keystone)—May 26; C-1475.
Are Working Girls Safe? (General Film-Ebony).
Art Bug, The (Girls You Know Series) (Kleine-Edison-Flagg)—Apr. 10; R-433; C-590.
Art of Animal Training; Lumbering for War Time; Cartoon by Earl Hurd (Paramount-Bray)—May 13.
At the Mercy of Men (5 parts) (Select)—Apr.; R-744; R-894; C-747; A-753.
Atop the Alps and Wild Animals of Yellowstone (Finley Nature Studies No. 14) (Universal Special)—Apr. 20.

B

Bachelor's Children, A (5 parts) (Vitagraph-Blue Ribbon)—Apr. 22; A-596; R-742; C-746.
Back to the Balkans (Fox-Mutt and Jeff Cartoon)—Mar. 31.
Bandit and the Preacher (5 parts) (W. H. Productions Reissue)—A-592; R-1036; C-1037.
Baree, The Son of Kayan (5 parts) (Vitagraph)—May 27; A-1336; R-1470; C-1475.
Bath House Scandal, The (Universal-Nestor)—May 20; C-1892.
Battle Royal (2 parts) (Paramount-Mack Sennett)—May 20; C-1188.
Beasts of the Jungle (No. 2 of The Lion's Claws) (2 parts) (Universal Special)—Apr. 13; R-430; C-434.
Beautiful, The; Women in the World of Work; Hawaii; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15.
Beautiful Thoughts (Vitagraph-Drew Reissue)—Apr. 22.
Beauty to Order; Scenic Gems of America; Women in the World of Work; Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Believe Me, Xantippe (5 parts) (Famous Players-Lasky)—May 27; R-1332; C-1333; A-1337.
Berlin via America (6 parts) (Shipman-Francis Ford)—R-896; A-1042.
Berth Control (Universal-Star)—June 29.
Beware of Blonds (Mutual-Strand)—June 18; C-1892.
Betty's Adventure (Christie)—R-743; C-746.
Biggest Show on Earth, The (5 parts) (Famous Players-Lasky)—May 6; R-896; C-1037.
Billie in Society (2 parts) (Highgrade Film Enterprises, Inc.).
Bill's Baby (2 parts) (Goldwyn-Capitol)—R-283; C-434.
Bill's Predicament (2 parts) (Goldwyn-Capitol).
Billy in Harness (2 parts) (Highgrade Film Enterprises, Inc.).
Birds of a Feather (2 parts) (Goldwyn-Capitol).
Bit of Jade, A (5 parts) (Mutual-Star-American)—Apr. 1; A-136; R-282; C-284.
Black Sherlock Holmes, A (General Film-Ebony)—R-745; C-896.
Blackmailers, The (American Standard-Tom Brett).
Blind Pig, A (2 parts) (Universal-L-Ko)—June 12; C-1758.
Blindfolded (5 parts) (W. W. Hodkinson)—Apr. 15; R-894; C-897; A-901.
Blindness of Divorce, The (7 parts) (Fox)—Apr. 7; R-587; C-589; A-596.
Bluebird, The (6 parts) (Famous Players-Artcraft-Paramount)—Mar. 31; A-134; R-283; C-433.
Blue Blood (6 parts) (Goldwyn-Selexart)—A-436; R-742; C-746.
Blue-Eyed Mary (5 parts) (Fox Special)—June 2; A-1194; R-1471; C-1475.
Bondsman, The (Fox Reissue)—R-1756; C-1757.
Boodle and Bandits (Vitagraph-Big V)—June 24.
Borrowed Baby, The (Universal-Nestor)—June 24.
Boss of Lazy "Y," The (5 parts) (Triangle)—Apr. 7; A-285; R-430; C-435.
Boy Scouts to the Rescue (No. 1, Aides of a Nation) (2 parts) (Universal Special)—Apr. 15; C-590.
Boy Scouts to the Rescue (No. 2, On the Trail) (2 parts) (Universal Special)—Apr. 22; C-590.
Boy Scouts to the Rescue (No. 3, The Great Mine Disaster) (2 parts) (Universal Special)—Apr. 29.
Boy Scouts to the Rescue (No. 4, The Spies' Nest) (2 parts) (Universal Special)—May 10.
Boy Scouts to the Rescue (No. 5, Treachery at Sea) (2 parts) (Universal Special)—May 18.
Brave and Bold (5 parts) (Fox Special)—May 5; A-898; R-1034; C-1037.
Bravest Way, The (5 parts) (Paramount)—June 16; R-1615; A-1759.
Breakers Ahead (5 parts) (Metro)—Apr. 1; A-Vol. 35-1869; R-284; C-434.
Bride of Fear, The (5 parts) (Fox Special)—Apr. 7; R-429; C-434; A-435.
Bride of Hate (5 parts) (Hiller & Wilk-Frank Keenan Reissue).
Bride's Awakening, The (6 parts) (Universal Special)—May 25; R-895; C-897; A-1191.
Brief Debut of Tildy (One of the O. Henry Stories) (2 parts) (General Film-Broadway Star).
Bright and Early (2 parts) (King Bee)—June 1.
Britain's Bulwarks (No. 1, Women Mountaineers of England) (Pathe)—May 12; C-897.
Britain's Bulwarks (No. 2, Messines and Its Irish Captors) (Pathe)—May 19; C-1188.
Britain's Bulwarks (No. 3, Hardships of the British Army on Its Way to Bagdad) (Pathe)—May 26; C-1334.
Britain's Bulwarks (No. 4, How England Treats Her Prisoners) (Pathe)—June 2; C-1474; R-1558.
Britain's Bulwarks (No. 5, With the Drifters and Mine Sweepers in the Danger Zone) (Pathe)—June 9; C-1616.
Britain's Bulwarks (No. 6, Destroyers' Raid on Zeebrugge) (Pathe)—June 16; C-1758.
Britain's Bulwarks (No. 7, Fighting the Hun at St. Quentin (Pathe)—June 23; C-1892.
Britain's Bulwarks (No. 8, Destruction Wrought by the Hun at St. Quentin (Pathe)—June 30.
British Cavalry on Western Front (Pathe)—May 12; C-897.
Broadway Scandal, A (5 parts) (Bluebird)—A-1338; R-1613; C-1616.
Broncho Billy, a Friend in Need (General Film-Essanay)—Apr. 5.
Broncho Billy and the Rustler's Child (General Film-Essanay)—Apr. 26.
Broncho Billy's First Arrest (General Film-Essanay)—Apr. 19.
Broncho Billy's Indian Romance (General Film-Essanay)—Mar. 29.
Broncho Billy's Last Deed (General Film-Essanay)—May 3.
Brown Port Folio (No. 7 of the Eagle's Eye) (2 parts) (Foursquare-Wharton).
Building the Liberty Hospitals; War Garden Hints (Paramount-Bray)—June 3; R-1558.
Bull's Eye, The (No. 9, The Flaming Crisis) (2 parts) (Universal Special)—Apr. 6; C-131.
Bull's Eye, The (No. 10, Coyotes of the Desert) (2 parts) (Universal Special)—Apr. 13; C-434.
Bull's Eye, The (No. 11, Fired) (2 parts) (Universal Special)—Apr. 20; C-434.
Bull's Eye, The (No. 12, Burning Sands) (2 parts) (Universal Special)—Apr. 27; C-590.
Bull's Eye, The (No. 13, Sold at Auction) (2 parts) (Universal Special)—May 3; C-747.
Bull's Eye, The (No. 14, The Firing Squad) (2 parts) (Universal Special)—May 11; C-897.
Bull's Eye, The (No. 15, The Stained Face) (2 parts) (Universal Special)—May 18.
Bull's Eye, The (No. 16, Running Wild) (2 parts) (Universal Special)—May 25; C-1037.
Bull's Eye, The (No. 17, In Irons) (2 parts) (Universal Special)—May 27; C-1334.
Bull's Eye, The (No. 18, The Runaway) (2 parts) (Universal Special)—June 8; C-1475.
Bully, The (General Film-Ebony)—C-1474.
Bunco Billy (2 parts) (Highgrade Film Enterprises, Inc.).
Burning Sands (No. 12 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 27; C-590.
Business of Life, The (5 parts) (Vitagraph)—Apr. 8; A-289; R-431; C-434.
Busted Romance (General Film-Ebony).
Busy Inn, The (5 parts) (Pathe-Russian Art)—Apr. 14; A-438; R-587; C-590.
Butter Again (Universal-Nestor)—June 10; C-1892.
Buyer from Cactus City, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1036; C-1188.
By Heck, I'll Save Her (General Film-Clover).
By Fowl Means (Mutual-Strand)—June 11; C-1616.
By Orange Aid (Christie)—R-743; C-746.

C

Cabaret, The (5 parts) (World)—June 10; R-1613; C-1616; A-1617.
Caillaux Case, The (6 parts) (Fox Standard)—May 19; A-1336.
Camouflage Kiss, A (5 parts) (Fox Special)—Mar. 31; R-282; C-284; A-286.
Carmen of the Klondike (7 parts) (State Right Distributors-Selexart)—R-Vol. 35-1137; C-Vol. 35-1139; A-593.
Case of Bennie, The (2 parts) (General Film-Judge Brown).
Case of Eugenics, A (Vitagraph-Drew Reissue)—June 10.
Caught in the Toils (No. 11 of The Lion's Claws) (2 parts) (Universal-Special)—June 15; C-1758.
Caught in the Web (No. 1 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 8; R-282.
Caviar, The Making of Russian (Educational)—R-80.
Cecilia of the Pink Roses (6 parts) (Select-Marion Davies Film Co)—R-1473; C-1475; A-1620.
Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd (Paramount-Bray)—June 10.
Charting the Sky; Scenic Gems of America; Cartoon by Wallace Carlson (Paramount-Bray)—May 27.
Chase Me, Charlie (6 parts) (Kleine-Chaplin Reissue)—Apr. 8; R-284; C-434; A-591.
Cheerful Liars (Goldberg-Scrantonia).
Chinese Musketeer (Goldberg-Scrantonia).
City Slicker, The (Pathe-Rolin)—June 2; C-1334.
Claim, The (5 parts) (Metro)—Mar. 18; A-Vol. 35-1712; R-130; C-284.
Claw, The (5 parts) (Select)—R-1756.
Cleopatsy (2 parts) (Pathe-Rolin)—June 23.
Clients of Aaron Green, The (2 parts) (General Film-Broadway Star)—R-1332; C-1333.
Closin' In (5 parts) (Triangle)—June 23; A-1898.
Clutch of Terror, The (No. 4 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 29.
Colombia, Part I (Lincoln-Parker World Travelogue)—Feb. 15.
Colombia, Part II (Lincoln-Parker World Travelogue)—Feb. 22.
Coming of Faro Nell, The (2 parts) (General Film-Broadway Star).
Confession, The (5 parts) (Fox Special)—May 19; R-1186; C-1188; A-1194.
Conquered Hearts (5 parts) (Ivan Film Productions)—R-586; C-589; A-750.
Counts and No Accounts (Vitagraph-Big V)—Apr. 15.
Coyotes of the Desert (No. 10 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 13; C-434.
Crab, The (5 parts) (Hiller & Wilk-Frank Keenan Reissue).
Crater of Death, The (No. 7 of The Woman in the Web) (2 parts) (Vitagraph)—May 20.
Crimea, The—Strange Animals from Many Climes (Pathe)—May 12.
Cruise of the Quickern 'eil, The (Educational Films Corp.)—Apr. 24.
Cupid and the Cop (2 parts) (Triangle-Keystone)—June 16.
Curse of Iku, The (6 parts) (Kleine-Essanay)—Apr. 1; R-Vol. 35-1865; C-Vol. 35-1867; A-133.
Cuzco, the City of the Sun (Kleine-Lincoln & Parker)—R-234.
Cyclone Higgins, D. D. (5 parts) (Metro)—May 13; A-1039; R-1332; C-1333.
Cynthian (2 parts) (General Film-Broadway Star)—R-1332; C-1333.

D

Dagger Woman, The (5 parts) (Pathe-Russian Art Films)—May 12; R-1034; C-1037; A-1038.
Danger Game, The (5 parts) (Goldwyn)—Apr. 7; A-288; R-431; C-434.
Danger Within (5 parts) (Bluebird)—May 11; R-743; C-746; A-1040.
Daughter of France, A (5 parts) (Fox Special)—Mar. 24; A-Vol. 35-1869; R-128; C-130.
Daughter of the West, A (5 parts) (Pathe-Diando)—May 26; R-1331; A-1337.
Death Switch, The (No. 17 of The House of Hate) (2 parts) (Pathe-Astra)—June 30.
Deceivers, The (Vitagraph-Drew Reissue)—Apr. 15.
Decoy, The (Fox-Mutt and Jeff Animated Cartoon)—Mar. 24.
De Luxe Annie (7 parts) (Select Pictures)—May; R-1471; C-1475; A-1478.
Denny from Ireland (No. 1 of the Shorty Hamilton Series) (5 parts) (E. Shipman-W. H. Clifford Photoplays Co.)—R-896; A-1042.
Depths of the Sea, The (in a series of 4 parts) (M. S. Epstein).
Der Black Mitt (Educational-Katzenjammer Kids Cartoon)—May 20.
Desert Man, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Desert Wooing, A— (5 parts) (Famous Players-Lasky)—June 23; C-1891; R-1890; A-1895.
Desperate Love, A (Universal-Hy. Mayer)—C-590.
Destiny (5 parts) (Metro Reissue)—A-1896.
Destroyers' Raid on Zeebrugge (No. 6 of Britain's Bulwarks) (Pathe)—June 16; C-1758.
Devil's Double, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Devil's Playground, The (7 parts) (Atlantic Distributing Corp.)—Jan.; A-1335; C-Vol. 35-530; R-Vol. 35-527).
Dismissal of Silver Phil (2 parts) (General Film-Broadway Star).
Doctor and the Woman, The (6 parts) (Jewel)—R-745; A-Vol. 35-869.
Dodgers, The (Universal-Star)—May 18.
Dog. vs. Dog (2 parts) (General Film-Judge Brown).
Dog's Life, A (3 parts) (First National-Charlie Chaplin)—R-546; A-751.
Doing His Bit (Educational Films Corp.)—C-896.
Doll's House, A (5 parts) (Famous Players-Lasky)—June 2; R-1473; A-1480.
Dolly Does Her Bit (5 parts) (Pathe-Diando)—Apr. 28; R-743; C-747; A-749.
Double Crossed (No. 10 of The House of Hate) (2 parts) (Pathe)—May 12; C-897.
Down the River (No. 8 of Son of Democracy, The) (2 parts) (Paramount-Benjamin Chapin) Apr. 1.
Down the Yukon (Paramount-Burton Holmes)—Apr. 1.
Dungeon of Terror, The (No. 6 of The Lion's Claws) (2 parts) (Universal Special)—May 10; C-897.

E

Eagle, The (5 parts) (Bluebird)—A-1900.
Eagle's Eye, The (No. 4, Von Rintelen, The Destroyer) (2 parts) (Foursquare).
Eagle's Eye, The (No. 5, The Strike Breeders) (2 parts) (Foursquare).
Eagle's Eye, The (No. 6, The Plot Against Organized Labor) (2 parts) (Foursquare).
Eagle's Eye, The (No. 7, Brown Port Folio) (2 parts) (Foursquare).
Eagle's Eye, The (No. 8, The Kaiser's Death Messenger) (2 parts) (Foursquare).
Eagle's Eye, The (No. 9, The Munition's Campaign) (2 parts) (Foursquare).

Eagle's Eye, The (No. 10, The Invasion of Canada) (2 parts) (Foursquare).
Eleventh Commandment, The (5 parts) (Advanced M. P. Corp.)—R-1754; C-1757.
Enchanted Profile, The (One of the O. Henry Series) (2 parts) (General Film-Broadway Star)—R-1473; C-1474.
Enemy Aliens (No. 13 of The House of Hate) (2 parts) (Pathe-Astra)—June 2; C-1334.
England—Beautiful Devon—the Land of Romance and A Day at Yellowstone Park (Finley Nature Studies No. 12) (Universal Special)—Apr. 6.
England, Picture Spots in (Pathe)—Apr. 28; C-590.
England, Picture Spots in—and Picturesque Wales—Langollen (Pathe)—Apr. 28; R-687.
England, Women Mountaineers of (Britain's Bulwarks No. 1) (Pathe)—May 12.
Escape Through the Flames, The (No. 10 of The Lion's Claws) (2 parts) (Universal Special)—June 8; C-1475.
Ex-Cannibal Carnival (Mutual-Outing Chester)—June 30.

F

Fabulous Fortune Fumblers (Shipman-Florida Film Corp.)—R-896.
Face in the Dark, The (6 parts) (Goldwyn)—Apr. 21; A-597.
Fair Pretender, The (6 parts) (Goldwyn)—May 19; A-1189; R-1615; C-1757.
False Signal, The (No. 15 of The House of Hate) (2 parts) (Pathe-Astra)—June 16; C-1758.
Faro Nell, Lookout (General Film-Broadway Star) (2 parts).
Fast Company (5 parts) (Bluebird)—Apr. 8; R-128; C-131; A-286.
Fate and Fortune (Goldberg-Scrantonia).
Fathers, Sons and Chorus Girls (2 parts) (Universal-L-Ko)—May 1; C-747.
Feet and Defeat (Goldberg-Scrantonia).
Fighting the Hun at St. Quentin (No. 7 of Britain's Bulwarks) (Pathe)—June 23.
Filipino National Guard, The (Paramount-Burton Holmes)—May 6.
Find the Woman (5 parts) (Vitagraph)—June 10; A-1618; R-1754.
Finger Print, The (5 parts) (Triangle)—Apr. 21.
Finley Nature Studies No. 12 (A Day at Yellowstone Park and Beautiful Devon—the Land of Romance—England) (Universal Special)—Apr. 6.
Finley Nature Studies No. 13 (Sea Birds and Animals and The Land of Long Ago) (Universal Special)—Apr. 13; R-234.
Finley Nature Studies No. 14 (Wild Animals at Yellowstone and Atop the Alps) (Universal Special)—Apr. 20.
Finley Nature Studies No. 15 (Wild Bird Pets and In and Around Key West, Florida) (Universal Special)—Apr. 27; R-531.
Fire Trap, The (No. 9 of The Woman in the Web) (2 parts) (Vitagraph)—June 3.
Firebrand, The (5 parts) (Fox Special)—May 26; A-1040; R-1332; C-1333.
Fired (No. 11 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 20; C-434.
Fired (2 parts) (World)—June 10; C-1616.
Firefly of France, The (Paramount)—R-1756; A-1894.
Fireman, Save My Child! (Pathe-Rolin)—May 26; C-1188.
Firing Squad, The (No. 14 of The Bull's Eye) (2 parts) (Universal Special)—May 11; C-897.
First Aid (Triangle-Keystone)—Apr. 14.
Fisherless Cartoon, A (Fox-Mutt and Jeff)—May 5; R-1331; C-1333.
Fisherman's Luck (Educational Films Corp.)—C-1474.
$5,000 Reward (5 parts) (Bluebird)—R-1185; C-1188; A-1340.
Flaming Crisis, The (No. 9 of The Bull's Eye) (2 parts) (Universal Special)—Apr. 6; C-131.
Flapjacks (2 parts) (Triangle-Keystone)—June 2.
Flashes in the Dark (No. 12 of The House of Hate) (2 parts) (Pathe-Astra)—May 26; C-1188.
Flirts and Fakers (Vitagraph-Big V)—Apr. 29.
Florida, In and Around Key West, and Wild Bird Pets (No. 15 of Finley Nature Studies) (Universal Special)—Apr. 27.
Fly God, The (5 parts) (Triangle)—June 30.
Follow the Crowd (Pathe-Rolin)—Apr. 7; C-285.
Following the Course of the Cayuse (Educational Films Corp)—May 22.
Following the Scent (Vitagraph-Drew Reissue)—Apr. 1.
Fool There Was, A (Fox Reissue)—R-1756; C-1757.
For Art's Sake (Mutual-Strand)—Apr. 9; C-434.
For Sale (5 parts) (Pathe-Astra)—June 9; R-1614; C-1616; A-1620.
Fox Trot Finesse (Vitagraph-Drew)—May 13.
France, St. Flour and Aurillac, and Timber Transportation, Sweden (Pathe)—Apr. 7; R-234; C-285.
France—Valley of the Dordogne and The Horse in Action—Part 2—Analysis of Motion (Pathe)—Mar. 31; R-80; C-131.
Freda's Fighting Father (Shipman-Florida Film Corp.).
Fred's Fictitious Foundling (Shipman-Florida Film Corp.)—R-896.
Freight Investigation, The (Fox-Mutt and Jeff)—Apr. 7; C-746.
Friend Husband (2 parts) (Paramount-Mack Sennett)—Apr. 8; C-284.
Friendly Bee, the (Educational Films Corp.-Ditmar's)—May 20.
Fringe of Society, The (7 parts) (Foursquare-George Backer)—A-1039; C-Vol. 34-1191; R-Vol. 34-1186.
From Caterpillar to Butterfly (General Film-Clover).
Frozen Warning (6 parts) (Commonwealth Pictures)—A-748.
Full Speed Ahead (No. 6 of The Woman in the Web) (2 parts) (Vitagraph)—May 13.
Furniture Movers, The (Pathe-Rolin)—June 30; C-1892.

G

Game With Fate, A (5 parts) (Vitagraph)—June 3; R-1613; C-1616; A-1619.
Gas Logic (Metro-Drew)—Apr. 1.
Gaumont Graphic No. 1 (Gaumont Co.)—S-290.
Gaumont Graphic No. 2 (Gaumont Co.)—Mar. 22; S-598.
Gaumont Graphic No. 3 (Gaumont Co.)—Apr. 5; S-754.
Gaumont Graphic No. 4 (Gaumont Co.)—Apr. 12.
Gaumont Graphic No. 5 (Gaumont Co.)—Apr. 19; S-904.
Gaumont Graphic No. 6 (Gaumont Co.)—Apr. 26; S-1046.
Gaumont Graphic No. 7 (Gaumont Co.)—May 3; S-1196.
Gaumont Graphic No. 8 (Gaumont Co.)—May May 10; S-1342.
Gaumont News No. 1 (Gaumont Co.)—Mar. 26; S-291.
Gaumont News No. 2 (Gaumont Co.)—Apr. 2; S-444.
Gaumont News No. 3 (Gaumont Co.)—Apr. 9; S-598.
Gaumont News No. 4 (Gaumont Co.)—Apr. 16; S-754.
Gaumont News No. 5 (Gaumont Co.)—Apr. 23; S-904.
Gaumont News No. 6 (Gaumont Co.)—Apr. 30; S-1046.
Gaumont News No. 7 (Gaumont Co.)—May 6; S-1197.
Gaumont News No. 8 (Gaumont Co.)—May 14; S-1342.
Germ Menace, The (No. 7 of The House of Hate) (2 parts) (Pathe-Astra) Apr. 21; C-434.
Girl and the Graft, The (One of the O. Henry Series) (2 parts) General Film-Broadway Star).
Girl in His House, The (5 parts) (Vitagraph)—June 24; A-1897.
Girl from Beyond, The (5 parts) (Vitagraph-Blue Ribbon)—Apr. 15; A-436; R-587; C-589.
Girl Who Wouldn't Quit, The (5 parts) (Universal)—Mar. 25; A-Vol. 35-1874; R-129; C-131.
Girls You Know Series (The Art Bug) (Kleine-Edison-Flagg)—Apr. 10; R-433; C-590.
Girls You Know (The Spoiled Girl) (Kleine-Edison-Flagg)—Mar. 13; R-1757; C-1758.
Glass, The Manufacture of Window (James Ramsey)—R-80.
Golden Goal, The (5 parts) (Vitagraph)-Blue Ribbon)—May 20; A-1190; R-1330; C-1333.
Good Night Paul (Select)—June 20; R-1891; C-1892.
Gowns and Girls (2 parts) (Universal-L-Ko)—Apr. 3.
Grand Passion, The (7 parts) (Bluebird-Dorothy Phillips)—C-Vol. 35-245; R-Vol. 35-241; A-290.
Great Mine Disaster, The (No. 3 of Boy Scouts to the Rescue) (2 parts) (Universal Special)—Apr. 29.
Greatest Show on Earth, The (Paramount-Ince)—May 6; A-899.
Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson (Paramount-Bray)—Apr. 8; R-384.
Guadeloupe (Pathe-Post Film Co.)—June 30.
Guilt of Silence, The (5 parts) (Bluebird)—A-1193; R-1331; C-1333.
Guilty Egg, The (Universal Star)—Apr. 27; C-1892.
Gunfighter, The (5 parts) (Hiller & Wilk-W. S. Hart Reissue).
Hand at the Window, The (5 parts) (Triangle)—Apr. 21; A-593; R-746; C-747.
Hand of Mystery, The (No. 5 of The Woman in the Web) (2 parts) (Vitagraph)—May 6.

H

Handy Man, The (2 parts) (King Bee)—May 15.
Hardships of the British Army on Its Way to Bagdad (No. 3 of Britain's Bulwarks) (Pathe)—May 26; C-1334.
Haunts of Evil (No. 11 of The House of Hate) (2 parts) (Pathe-Astra)—May 19; C-1037.
Hawaii; Women in the World of Work; The Beautiful; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15; R-531.
He Couldn't Fool His Wife (General Film-Clover).
Hearst-Pathe News No. 22 (Pathe-International)—Mar. 10; S-138.
Hearst-Pathe News No. 23 (Pathe-International)—Mar. 10; S-138.
Hearst-Pathe News No. 24 (Pathe-International)—Mar. 17; S-138.
Hearst-Pathe News No. 25 (Pathe-International)—Mar 17.
Hearst-Pathe News No. 26 (Pathe-International—Mar. 24; S-291.
Hearst-Pathe News No. 27 (Pathe-International)—Mar 24; S-439.
Hearst-Pathe News No. 28 (Pathe-International)—Mar. 31; S-440.
Hearst-Pathe News No. 29 (Pathe-International)—Mar. 31; S-600.
Hearst-Pathe News No. 30 (Pathe-International)—Apr. 7; S-754.
Hearst-Pathe News No. 31 (Pathe-International)—Apr. 7; S-756.
Hearst-Pathe News No. 32 (Pathe-International)—Apr. 14; S-756.
Hearst-Pathe News No. 33 (Pathe-International)—Apr. 14; S-906.
Hearst-Pathe News No. 34 (Pathe-International)—Apr. 21; S-906.
Hearst-Pathe News No. 35 (Pathe-International)—Apr. 21.
Hearst-Pathe News No. 36 (Pathe-International)—Apr. 28; S-1045.
Hearst-Pathe News No. 37 (Pathe-International)—Apr. 28; S-1195.
Hearst-Pathe News No. 38 (Pathe-International)—May 5.
Hearst-Pathe News No. 39 (Pathe-International)—May 5; S-1340.
Hearst-Pathe News No. 40 (Pathe-International)—May 12; S-1340.
Hearst-Pathe News No. 41 (Pathe-International)—May 12.
Hearst-Pathe News No. 42 (Pathe-International)—May 19.
Hearst-Pathe News No. 43 (Pathe-International)—May 19.
Hearst-Pathe News No. 44 (Pathe-International)—May 26.
Hearst-Pathe News No. 45 (Pathe-International)—May 26.
Hearst-Pathe News No. 46 (Pathe-International)—June 2.
Hearst-Pathe News No. 47 (Pathe-International)—June 2.
Hearst-Pathe News No. 48 (Pathe-International)—June 9.
Hearst-Pathe News No. 49 (Pathe-International)—June 9.
Hearst-Pathe News No. 50 (Pathe-International).
Hearst-Pathe News No. 51 (Pathe-Intednational).
Hearst-Pathe News No. 52 (Pathe-International).
Hearst-Pathe News No. 53 (Pathe-International).
Hearst-Pathe News No. 54 (Pathe-International).
Hearst-Pathe News No. 55 (Pathe-International).
Heart of a Girl (5 parts) (World)—R-1891.
Heart of the Sunset (7 parts) (Goldwyn Special)—R-432; A-435; C-589.
Hearts of the World (Griffith)—R-369; C-434.
Hearts or Diamonds (5 parts) (Mutual-Star)—Apr. 29; R-893; C-897; A-902.
Hell Hound of Alaska (W. H. Productions Reissue)—A-752; R-1187.
Helping McAdoo (Fox-Mutt and Jeff Cartoon)—Apr. 28.
Her Ambitious Ambition (General Film-Diamond).
Her Decision (5 parts) (Triangle)—May 12; A-1038; R-1186; C-1188.
Her Final Reckoning (5 parts) (Famous Players-Lasky)—June 9; A-1622; R-1755; C-1757.
Her Helping Hand (Mutual-Strand)—Apr. 16; C-590.
Her Mistake (Julius Steger)—R-745.
Her Movie Madness (2 parts) (Universal-L-Ko)—May 8; C-897.
Her Neckless and His Hoodoo Day (Crystal Film Co.).
Her One Mistake (5 parts) (Fox Special)—Apr. 28; A-749; R-895; C-897.
Her Rustic Romeo (Mutual-Strand)—May 28; C-1334.
Her Spooney Affair (Mutual-Strand)—June 25.
Her Screen Idol (2 parts) (Paramount-Sennett)—R-1890.
Her Terrible Time (Mutual-Strand)—May 14; C-1334.
Her Unmarried Life (2 parts) (Universal-Century)—May 29.
Here Comes the Groom (Christie)—Apr. 22; R-1473; C-1474.
Hey There! (Pathe-Rolin)—Apr. 28; C-590.
Hickory Hiram (Universal-Nestor)—Apr. 8; C-434.
High Spots of Hawaii (Paramount-Burton Holmes)—Apr. 22.
High Stakes (5 parts) (Triangle)—May 26; A-1338; R-1471; C-1475.
Hillcrest Mystery, The (5 parts) (Pathe-Astra)—Mar. 24; A-Vol. 35-1870; R-129; C-130.
His Busy Day (2 parts) (Pathe-Rolin)—Apr. 28; C-747.

His Daughter Pays (Piedmont Pictures Corp.).
His Enemy, the Law (5 parts) Triangle)—June 16; A-1763; C-1892, R-1889.
Hit Fatal Fate (General Film-Diamond)—R-1616.
His Last Will (Eduactional Films Corp.-Katzenjammer Kids)—May 13.
His Majesty, Bunker Bean (5 parts) (Famous Players-Lasky)—Apr. 8; A-286; R-432; C-433.
His Matrimonial Moans (General Film-Diamond).
His New Job (2 parts) (General Film-Essanay-Chaplin Reissue)—C-433.
His Own Home Town (5 parts) (Famous Players-Lasky)—May 27; R-1333; A-1335; C-1474.
His Smothered Love (2 parts) (Paramount-Mack Sennett)—May 6; R-896; C-1037.
Hit-the-Trail Holliday (5 parts) (Famous Players-Lasky)—June 16; R-1756; C-1757; A-1760.
Home Cure, The (Vitagraph-Drew)—Apr. 8.
"Home, James" (Universal-Nestor)—June 3; C-1892.
Home Trail, The (5 parts) (Vitagraph)—Mar. 25; A-Vol. 35-1870; R-129; C-130.
Honor of His House, The (5 parts) (Famous Players-Lasky-Paramount)—Apr. 1; A-135; R-430; C-433.
Honor's Cross (6 parts) (Goldwyn Special)—A-592; R-893; C-897.
Horse in Action, The—Part 2—Analysis of Motion and Valley of the Dordogne—France (Pathe)—Mar. 31; R-80; C-131.
Horse Training by Experts; Microscopic Revelations; Scientific Rose Culture; Cartoon (Paramount-Bray)—Apr. 22; R-687.
Hospital Orderlies (Fox-Mutt and Jeff)—June 9; C-1892; R-1889.
Hot Time in Snakeville, A (General Film-Essaney Reissue).
House of Gold, The (5 parts) (Metro)—June 17; A-1764.
House of Hate, The (No. 4, The Man from Java) (2 parts) (Pathe-Astra)—Mar. 31; C-131.
House of Hate, The (No. 5, Spies Within) (2 parts) (Pathe-Astra)—Apr. 7; C-285.
House of Hate, The (No. 6, A Living Target) (2 parts) (Pathe-Astra)—Apr. 14; R-282.
House of Hate, The (No. 7, The Germ Menace) (2 parts) (Pathe-Astra)—Apr. 21; C-434.
House of Hate, The (No. 8, The Untold Secret) (2 parts) (Pathe-Astra)—Apr. 28; C- 590.
House of Hate, The (No. 9, Poisoned Darts) (2 parts) (Pathe-Astra)—May 5; C-747.
House of Hate, The (No. 10, Double Crossed) (2 parts) (Pathe-Astra)—May 12; C-897.
House of Hate, The (No. 11, Haunts of Evil) (2 parts) (Pathe-Astra)—May 19; C-1037.
House of Hate, The (No. 12, Flashes in the Dark) (2 parts) (Pathe-Astra)—May 26; C-1188.
House of Hate, The (No. 13, Enemy Aliens) (2 parts) (Pathe-Astra)—June 2; C-1334.
House of Hate, The (No. 14, Under-World Allies) (2 parts) (Pathe-Astra)—June 9; C-1475.
House of Hate, The (No. 15, The False Signal) (2 parts) (Pathe-Astra)—June 16; C-1758.
House of Hate, The (No. 16, The Vial of Death) (2 parts) (Pathe-Astra)—June 23.
House of Hate, The (No. 17, The Death Switch) (2 parts) (Pathe-Astra)—June 30.
House of Silence, The (5 parts) (Famous Players-Lasky)—Apr. 8; A-287; R-432; C-433.
House That Jack Built, The (Christie).
How Could You, Caroline? (5 parts) (Pathe)—May 5; R-894; C-897; A-900.
How Could You Jean? (5 parts) (Famous Players-Lasky)—June 23; C-1891; R-1888; A-1899.
How England Treats Her Prisoners (No. 4 of Britain's Bulwarks) (Pathe)—June 2; C-1475.
Hula Hula Dance (2 parts) (W. H. Productions-Chaplin Reissue)—R-1187.
Human Pendulum, The (No. 9 of The Lion's Claws) (2 parts) (Universal Special)—May 27; C-1334.
Hundrum Brown (5 parts) (W. W. Hodkinson-Paralta)—Mar. 15; A-134; R-432; C-434.
Hurled to Destruction (No. 12 of The Woman in the Web) (2 parts) (Vitagraph)—June 24.
Hypocrites, The (Cosmofotofilm Co., Inc.)—R-1186; C-1188; A-1617.

I

I Love Charles Albert (2 parts) (Triangle-Keystone)—May 5.
I'm a Man (2 parts) (General Film-Judge Brown)—R-1187; C-1188.
Ignorance (American Standard M. P. Corp.).
In and Out (Christie Film Corp.).
In Dutch (2 parts) (Universal-Century)—June 26; C-1892.
In Happy Honolulu (Paramount-Burton Holmes)—Apr. 8.
In Irons (No. 17 of The Bull's Eye) (2 parts) (Universal Special)—May 27; C-1334.
In the Desert's Grip (No. 11 of The Woman in the Web) (2 parts) (Vitagraph)—June 17.
In the Shadow of the Rockies (2 parts) (General Film-Rancho).
In Southernmost Russia (Pathe)—June 2; C-1334; R-1426.
Ingenious Insects; America's Sleeping Giants; Cartoon by Wallace Carlson (Paramount-Bray)—May 6; R-1132.
Innocent's Progress (5 parts) (Triangle)—Mar. 31; A-Vol. 35-1869; R-129; C-131.
Interloper, The (5 parts) (World)—June 3; R-1471; C-1475; A-1477.
Into the Harem (No. 8 of The Lion's Claws) (2 parts) (Universal Special)—May 20; C-1334.
Invasion of Canada, The (No. 10 of The Eagle's Eye) (2 parts) (Foursquare).
Isn't It Warm? (2 parts) (Triangle-Keystone)—June 16.

K

It's a Cruel World (Universal-Nestor)—Apr. 29; C-747.
It's a Wild Life (Pathe-Rolin)—Apr. 21; C-434.

J

Janitor, The (General Film-Ebony).
Jerry 8ries Again (Mutual-Cub)—C-284.
Jim's Folks (Vanco Films Co.)—C-1475.
Joan of Plattsburg (6 parts) (Goldwyn)—May 5; A-903; R-1033; C-1037.
Journey's End (5 parts) (World)—May 13; R-1034; C-1037; A-1042.
Junkman, The (2 parts) (Pathe-Rolin)—May 26.
Just a Woman (6 parts) (U. S. Exhibitors' Booking-Steger)—A-133; C-Vol. 35-99; R-Vol. 35-92.

K

Kaiser, The, the Beast of Berlin (7 parts) (Jewel Productions, Inc.)—R-Vol. 35-1704; C-Vol. 35-1867; A-438.
Kaiser's Death Messenger, The (No. 8 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Kicked Out (Pathe-Rolin)—May 5; C-747.
Kid Is Klever, The (5 parts) (Fox Special)—June 30; A-133.
Kid Politics (2 parts) (General Film-Judge Brown).
Kidder & Ko (5 parts) (Pathe)—June 16; R-1755; C-1758; A-1760.
Kitchen Hero, A (Universal-Nestor)—May 6.
Klondike Today, The (Paramount-Burton Holmes)—May 13.
Knockout, The (Universal-Star)—June 22; C-1758.

L

Lady Detective, The, and His Wedding Day (Crystal Film Co.).
Lame Brains and Lunatics (Vitagraph-Big V)—June 17.
Land of Long Ago, The, and Sea Birds (Finley Nature Studies No. 13) (Universal)—Apr. 13.
Landloper, The (5 parts) (Metro-Yorke)—Apr. 1; A-131; R-433; C-590.
Last Raid of Zeppelin L-21 (2 parts) (General Film-Interstate Film Co.).—R-1035; C-1188.
La Tosca (5 parts) (Famous Players-Lasky)—Mar. 25; A-Vol. 35-1869; R-130; C-130.
Law of the Great Northwest, The (5 parts) (Triangle)—Apr. 14; A-436; R-589; C-590.
Laws and Outlaws (Vitagraph-Big V)—May 6.
Leak, The (Fox-Mutt and Jeff Cartoon)—C-130.
Leap to Fame (5 parts) (World)—Apr. 29; R-744; C-747; A-748.
Lend Me Your Name (5 parts) (Metro)—May 27; A-1335; R-1615; C-1616.
Lesson, The (5 parts) (Select Pictures)—May; A-1480.
Let's Get a Divorce (5 parts) (Famous Players-Lasky)—Apr. 29; R-744; A-752; C-897.
Lie, The (5 parts) (Famous Players-Lasky-Artcraft)—Apr. 8; R-283; A-288; C-433.
Life Mask, The (5 parts) (First National-Petrova)—A-Vol. 35-1870; R-283; C-284.
Life or Honor (7 parts) (Ivan Film Productions)—R-129; C-130; A-436.
Life-Savers (Fox—Mutt and Jeff)—June 16.
Lion's Claws, The (No. 1, A Woman's Honor) (2 parts) (Universal Special)—Apr. 6; C-131.
Lion's Claws, The (No. 2, Beasts of the Jungle) (2 parts) (Universal Special)—Apr. 13; R-430; C-434.
Lion's Claws, The (No. 3, The Net of Terror) (2 parts) (Universal Special)—Apr. 15; C-434.
Lion's Claws, The (No. 4, A Woman's Scream) (2 parts) (Universal Special)—Apr. 27; C-590.
Lion's Claws, The (No. 5, The Secret Document) (2 parts) (Universal Special)—May 3.
Lion's Claws, The (No. 6, The Dungeon of Terror (2 parts) Universal Special)—ay 10; C-897.
Lion's Claws, The (No. 7, Quicksand) (2 parts) (Universal Special)—May 17.
Lion's Claws, The (No. 8, Into the Harem) (2 parts) (Universal Special)—May 20; C-1334.
Lion's Claws, The (No. 9, The Human Pendulum) (2 parts) (Universal Special)—May 27; C-1334.
Lion's Claws, The No. 10, The Escape Through the Flames) (2 parts) (Universal Special)—June 8; C-1475.
Lion's Claws, The (No. 11, Caught in the Toils) (2 parts) (Universal Special)—June 15; C-1758.
Lion's Claws, The (No. 12, The Spies' Cave) (2 parts) (Universal Special)—June 22.
Lion's Claws, The (No. 13, In Disguise) (2 parts) (Universal Special)—June 29.
Little Miss No-Account (5 parts) (Vitagraph)—Apr. 1; R-283; C-284; A-290.
Little Runaway, The (5 parts) (Vitagraph)—May 6; A-900; R-1033; C-1037.
Little Sister of Everybody, A (5 parts) (Pathe)—June 30; R-1891.
Living Target, A (No. 6 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 14; R-282.
Lonely Woman, The (5 parts) (Triangle)—Apr. 28; A-749; R-894; C-897.
Last Rebel, The (5 parts) (Triangle)—June 9; A-1618; R-1757; C-1758.
Lost on Dress Parade (one of O. Henry Series) (2 parts) (General Film-Broadway Star)—R-745; C-896.
Love and a Gold Brick (Christie Film Corp.)—R-1473; C-1474.
Love and Lavallieres (Vitagraph-Big V)—May 20.
Love Brokers, The (5 parts) (Triangle)—Mar. 31; R-282; C-285; A-285.
Love Loops the Loop (2 parts) (Paramount-Mack Sennett)—June 3; C-1474.
Love of Bob (2 parts) (General Film-Judge Brown).
Love's Conquest (5 parts) (Famous Players-Lasky)—June 2; A-1478; R-1613; C-1616.
Love's Lucky Day (General Film-Clover).
Lumbering for War Time; The Art of Animal Training; Cartoon by Earl Hurd (Paramount-Bray)—May 13.

M

Madam Sphinx (5 parts) (Triangle)—June 9; A-1623; R-1756; C-1758.
Magic Eye, The (5 parts) (Universal Special)—Apr. 1; A-289; R-431; C-434.
Main 1-2-3 (2 parts) (World-Fay Tincher)—May 27; C-1334.
Mlle. Paulette (5 parts) (Triangle)—May 5; A-899.
Man from Java, The (No. 4 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 31; C-131.
Man from Nowhere, The (2 parts) (General Film-Blue Ridge).
Man Hunt, The (5 parts) (World)—June 17; R-1754; C-1758; A-1759.
Man Who Woke Up, The (5 parts) (Triangle)—June 2; A-1482.
Manhattan Madness (5 parts) (Hillier & Wilk-Douglas Fairbanks Reissue).
Man's World, A (5 parts) (Metro)—June 24; A-1898.
Marriage (W. L. Sherry-Keeney).
Marriage Bubble, The (3 parts), and Unfaithful (2 parts) (Triangle)—Mar. 31; R-Vol. 35-1702; C-Vol. 35-1706; A-132.
Marriage Lie, The (5 parts) (Bluebird)—Apr. 27 R-587; C-589; A-750.
Marvelous Maciste, The (6 parts) (Hanover Film Co.) (A-1041.
Mary's Frame-Up (Mutual-Strand)—Apr. 23—C-746.
Masks and Faces (5 parts) (World)—May 6; R-895; C-897; A-901.
Matching Billy (2 parts) (Goldwyn-Capitol)—June 17.
Mating of Marcella, The (5 parts) (Famous Players-Lasky)—May 20; A-1191; R-1330; C-1333.
Matrimaniac, The (5 parts) (Hillier & Wilk-Douglas Fairbanks Reissue).
Me Und God; or the Crimson God Depicting Kaiser's Attempt to Enslave World (5 parts) (Romayne Super Film Co.).
M'Liss (5 parts) (Famous Players-Lasky-Artcraft)—May 13; R-894; C-897; A-1043.
Melting Pot of the Pacific, The (Paramount-Burton Holmes)—June 3.
Men (6 parts) (Foursquare-U. S. Exhibitors-Bacon-Backer)—R-1187; C-1334; A-1339.
Mercy, the Mummy Mumbled (General Film-Ebony).
Merry Mermaids (2 parts) (Universal-L-Ko)—June 5; C-1475.
Messenger, The (2 parts) (King-Bee Films Corp.)—Apr. 15.
Messines and Its Irish Captors (Britain's Bulwarks No. 2) (Pathe)—May 19; C-1188.
Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon (Paramount-Bray)—Apr. 22; R-531.
Midnight Flyer, The (2 parts) (Universal)—June 29.
Midnight Madness (5 parts) (Bluebird)—June 8; A-1617; C-1891; R-1889.
Mile-a-Minute Kendall (— parts) (Famous Players-Lasky)—May 13; R-1033; C-1037; A-1039.
Milk-Fed Hero, A (General Film-Ebony).
Million Dollar Dollies, The (5 parts) (Screen Classics, Inc.-Emerald)—A-1190.
Million Dollar Mystery (6 parts) (Arrow Film Corp.-Randolph)—R-1473; C-1474; A-1895.
Missing (5 parts) (Famous Players-Lasky)—June 2; R-1474; A-1478.
Mr. Briggs Closes the House (2 parts) (Triangle-Keystone)—Apr. 7.

Mr. Fix-it (5 parts) (Famous Players-Lasky-Artcraft)—Apr. 22; R-432; C-433; A-592.
Mr. Miller's Economies (2 parts) (Triangle-Keystone)—Apr. 28.
Mr. Miller's Muddles Through (2 parts) (Triangle-Keystone)—May 12.
Mrs. Slacker (5 parts) (Pathe-Astra)—Mar. 31; A-131; R-282; C-285.
Model's Confession, The (6 parts) (Universal-Special)—June 8; A-1483; R-1756; C-1758.
Monster of Fate (Gen. Film-Hanover)—A-1482.
Moonshine (2 parts) (Paramount-Arbuckle)—R-1185; C-1188.
Moral Suicide (7 parts) (Graphic Film Corp.)—A-899.
More Trouble (5 parts) (Pathe)—July 14; R-1615; C-1758.
Mother's Secret, A (5 parts) (Bluebird)—May 4; R-744; C-746; A-900.
Mountain Law (2 parts) (Gen. Film-Blue Ridge); R-1187; C-1188.
Mum's the Word (Mutual-Star)—May 3; C-1892.
Munition's Campaign, The (No. 9 of The Eagle's Eye) (2 parts) (Foursquare).
My Lady Nicotine (Mutual-Strand)—May 21; C-1475.
My Own United States (8 parts) (Screen Classics-Frohman)—Jan.; A-748; R-Vol. 35-685; C-Vol. 35-689.
Mysterious Client, The (5 parts) (Pathe-Astra)—May 19; R-1185; C-1188; A-1189.
Mysterious Mr. Davey, The (Vitagraph-Drew; Reissue)—May 20.

N

Nancy Comes Home (5 parts) (Triangle)—Mar. 24; A-Vol. 35-1868; R-129; C-131.
Native State (No. 7 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Mar. 25; C-433.
Naughty, Naughty (5 parts) (Famous Players-Lasky)—Mar. 25; A-Vol. 35-1868; R-128; C-130.
Neighbor's Keyhole, A (2 parts) (Fox Sunshine)—May 5; R-1331; C-1333.
Nemesis and the Candy Man (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1036; C-1188.
Net of Terror, The (No. 3 of The Lion's Claws) (2 parts) (Universal-Special)—Apr. 15; C-434.
Never Surprise Your Wife (Christie Film Corp.).
Newspaper Clippings (2 parts) (Triangle-Keystone)—May 19.
New York—By Heck (Universal-Nestor)—May 13.
Night Out, A (2 parts) (Gen. Film-Essanay-Chaplin; Reissue).
Nine-Tenths of the Law (6 parts) (Atlantic Distributing Corp.)—R-744; C-746; A-1041.
Non-Stop Kid, The (Pathe-Rolin)—May 12; C-897.
Nugget in the Rough, A (5 parts) (Ernest Shipman).

O

Oblin: the Switzerland of British Columbia (Paramount-Burton Holmes)—May 20.
Occultism (Fox-Mutt and Jeff Cartoon)—May 12; C-1474.
O'Garry Rides Alone (2 parts) (Gen. Film-Blue Ridge).
Oh! the Women (Gen. Film-Clover).
Old Hartwell's Cub (5 parts) (Triangle)—May 19; A-1192; R-1333; C-1334.
Old Love for New (5 parts) (Triangle)—May 26; A-1338.
Old Wives for New (5 parts) (Famous Players-Lasky)—May 20; A-1191; R-1470; C-1474.
Oldest Law, The (5 parts) (World)—May 27; R-1331; C-1334; A-1339.
On a Fox Farm (Gen. Film-Progressive).
On Ice (Fox-Mutt and Jeff)—Apr. 21.
On the Beach at Waikiki (Paramount-Burton Holmes)—May 27.
On the Jump (Pathe-Rolin)—Mar. 31; C-130.
On the Trail (No. 2 of Boy Scouts to the Rescue) (2 parts) (Universal-Special)—Apr. 22; C-590.
One Horse Show, The (Universal-Star)—May 25.
Only Road, The (5 parts) (Metro)—June 3; A-1623; R-1755; C-1758.
Open Switch, The (No. 2 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 15.
Ordeal of Rozetta, The (5 parts) (Select Pictures)—May; A-1479.
Our Egypt of the Southwest (Educational Films Corp.)—Apr. 17.
Our Fighting Ally—The Tank (Pathe)—May 5; C-897.
Our Filipino Fighting Force (Paramount-Burton Holmes)—Apr. 29.
Out of the Dungeon (No. 10 of The Woman in the Web) (2 parts) (Vitagraph)—June 10.
Over the Garden Wall (Mutual-Strand)—May 7; C-1188.
Over the Top (8 parts) (Vitagraph)—R-430; C-434; A-1194.

P

Painted Lily, The (5 parts) (Triangle)—June 30.
Panama Canal, Part 1 (Lincoln-Parker World Travelogue)—Feb. 1.
Panama Canal, Part 2 (Lincoln-Parker World Travelogue)—Feb. 8.
Paper Hanger's Revenge, The (Gen. Film-Clover).
Paramount-Bray Pictograph (Issued Weekly) (Paramount-Bray); No. 112-R-80; No. 113-R-234; No. 114-R-384.
Parson Pepp (Goldberg-Scrantonia).
Passing of the Third Floor Back (6 parts) (First National-Brenon)—R-895; C-897; A-900.
Passing the Bomb (Universal-Nestor)—June 17; C-1892; R-1889.
Patriotism (W. W. Hodkinson Corp.)—June 10; C-1892.
Pay Day (5 parts) (Metro)—May 27; A-1336.
Paying His Debt (5 parts) (Triangle)—Apr. 28; A-749; R-895; C-897.
Pearls Without Price (2 parts) (Triangle-Keystone)—June 30.
Peerless Pineapples of the Pacific (Paramount-Burton Holmes)—Apr. 15.
Peg of the Pirates (5 parts) (Fox)—May 12; A-898; R-1185; C-1188.
Pershing's Crusaders (First National Exhibitors' Circuit).
Peru, the Land of Incas, No. 1 (Lincoln-Parker World Travelogue)—Mar. 1.
Peru, the Land of Incas, No. 2 (Lincoln-Parker World Travelogue)—Mar. 8; R-531.
Peru, the Land of Incas, No. 3 (Lincoln-Parker World Travelogue)—Mar. 15.
Peru, the Land of Incas, No. 4 (Lincoln-Parker World Travelogue)—Mar. 22.
Pigskin Hero, A (Universal-Star)—Apr. 8; C-434.
Pink Pajamas (Universal-Nestor)—Apr. 3; C-131.
Play Straight or Fight (2 parts) (Universal)—June 15— C-1892.
Pipe the Whiskers (Pathe-Rolin)—Apr. 14; C-285.
Playing the Game (5 parts) (Famous Players-Lasky-Ince)—Apr. 22; A-591; R-1186; C-1188.
Plot Against Organized Labor, The (No. 6 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Plunge of Horror, The (No. 8 of The Woman in the Web) (2 parts) (Vitagraph)—May 27.
Poisoned Darts (2 parts) (No. 9 of The House of Hate) (Pathe-Astra)—May 5; C-747.
Poor Fish, The (2 parts) (Triangle-Keystone)
Porters, The (Gen. Film-Ebony)—June 2; C-1616.
Pretty Babies (Universal-L-Ko)—May 15; C-1334.
Primitive Woman, The (5 parts) (Mutual-Star-American)—Apr. 15; A-594; R-743; C-746.
Prunella (5 parts) (Famous Players-Lasky)—May 27; A-Vol. 35-1707; R-1472; C-1474.
Puno, and Scenes Around Lake Titicaca, Bolivia (Lincoln-Parker World Travelogue)—Apr. 29.
Purple Dress, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1757; C-1757.
Purple Lily, The (5 parts) (World)—Apr. 22; R-588; C-590; A-591.

Q

Quick Triggers (2 parts) Universal)—June 22.
Quicksand (No. 7 of The Lion's Claws) (2 parts) (Universal-Special).

R

Raiders of Sunset Gap, The (2 parts) (Gen. Film-Blue Ridge)—C-1616.
Ranger, The (One of the Shorty Hamilton Series) (5 parts) (Ernest Shipman-Clifford).
Reason Why, The (5 parts) (Select)—Apr.; A-751; R-893; C-897.
Rebellion (2 parts) (Gen. Film-Judge Brown)—R-589; C-746.
Reclaimed (7 parts) (Chester Beecroft-Harry McRae Webster)—R-1472; C-1475.
Reckless Rover, The (General Film-Ebony).
Reckoning, The (No. 15 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Apr. 1; C-130.
Red Crossed (Christie)—Apr. 15; R-743; C-746.
Red-Haired Cupid, A (5 parts) (Triangle)—June 2; A-1481; R-1614; C-1616.
Red, Red Heart, The (5 parts) (Bluebird)—Apr. 1; R-281; C-284; A-285.
Regular Patsy, A (Christie Film Corp.)—R-1473; C-1474.
Restitution (10 parts) (Mena Film Co.)—R-1472; C-1475.
Resurrection (5 parts) (Famous Players-Lasky)—May 6; A-898; R-1035; C-1037.
Return of Draw Egan, The (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Return of O'Garry, The (2 parts) (Gen. Film-Blue Ridge)—R-433; C-433; C-589.
Reuben's Romance Crystal Film Co.).
Rich Man, Poor Man (5 parts) (Famous Players-Lasky)—Apr. 22; A-437.
Rich Man's Darling, A (5 parts) (Bluebird)—Apr. 8; A-438; C-896.
Richest Girl, The (5 parts) (Mutual-Star-Frohman)—Apr. 8; R-431; C-434; A-435.
Riders of the Night (5 parts) (Metro)—Apr. 29; A-751; R-1036; C-1188.
Riders of the Purple Sage (Fox)—June 16; A-1761.
Ring and the Ringer, The (Goldberg-Scrantonia).
Rip-Roaring Rivals (Gen. Film-Clover)—R-745; C-896.
Ripping Time, A (Universal-Star)—June 1; C-1892.
Risky Road, The (5 parts) (Universal)—Apr. 8; A-286; R-431; C-434.
Romance and Dynamite (2 parts) (Universal-L-Ko)—June 19; C-1892.
Romance of the Underworld, A (6 parts) (W. L. Sherry-Keeney)—R-429; A-899.
Romans and Rascals (Vitagraph-Big V)—May 27.
Romantic Reggie (Vitagraph-Drew; Reissue)—June 3.
Romeo and Juliet (2 parts) (Crystal Film Co.).
Rooney's Sad Case (Vitagraph-Drew; Reissue)—May 27.
Rose o' Paradise (5 parts) (W. W. Hodkinson-Paralta)—May 20; R-1331; C-1333; A-1338.
Rough and Ready (6 parts) (Fox)—Mar. 24; A-133; R-281; C-284.
Rubaiyat of a Scotch Highball, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-1036; C-1037.
Ruler of the Road (5 parts) (Pathe)—Apr. 21; R-587; C-590; A-752.
Rummies and Razors (Vitagraph-Big V)—Apr. 8.
Runaway, The (No. 18 of The Bull's Eye) (2 parts) (Universal-Special)—June 8; C-1475.
Running Wild (No. 16 of The Bull's Eye) (2 parts) (Universal-Special)—May 25; C-1047.
Rural Riot, A (2 parts) (Universal-L-Ko)—Apr. 24; C-590.

S

S. O. S. (American Standard M. P. Corp.).
St. Croix (Pathe-Post Film Co.)—June 23.
St. Thomas (Pathe-Post Film Co.)—June 16; C-1616.
Satan's Pawn (5 parts) (W. H. Productions; Reissue)—R-1187; A-1038.
Saucy Madeline (2 parts) (Paramount-Mack Sennett)—Apr. 22; R-588; C-746.
Saved from a Vamp (2 parts) (Universal-L-Ko)—Apr. 10.
Say! Young Fellow (5 parts) (Famous Players-Lasky)—June 16; A-1763.
Scarlet Drop, The (5 parts) (Universal)—Apr. 22; R-586; C-590; A-591.
Scarlet Road, The (5 parts)(Fox-Special)—June 23; A-1478.
Scenic Gems of America, Beauty to Order, Women in the World of Work, and Cartoon (Paramount-Bray)—June 17.
Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carison (Paramount-Bray)—May 27.
Science and Invention, On (Paramount-Bray Pictograph)—June 24.
Scientific Rose Culture; Microscopic Revelations; Horse Training by Experts; Cartoon (Paramount-Bray)—Apr. 22.
Screen Telegram No. 4 (Mutual)—Mar. 13; C-Vol. 35-1867; S-136.
Screen Telegram No. 5 (Mutual)—Mar. 18; S-136.
Screen Telegram No. 6 (Mutual)—Mar. 20.
Screen Telegram No. 7 (Mutual)—Mar. 24; S-136; C-284.
Screen Telegram No. 8 (Mutual)—Mar. 27; C-284; S-440.
Screen Telegram No. 9 (Mutual)—Mar. 31; S-440.
Screen Telegram No. 10 (Mutual)—Apr. 3; C-434; S-442.
Screen Telegram No. 11 (Mutual)—Apr. 7; C-434; S-442.
Screen Telegram No. 12 (Mutual)—Apr. 10; S-753.
Screen Telegram No. 13 (Mutual)—Apr. 14; C-590; S-600.
Screen Telegram No. 14 (Mutual)—Apr. 17; C-746; S-753.
Screen Telegram No. 15 (Mutual)—Apr. 21; C-746; S-754.
Screen Telegram No. 16 (Mutual)—Apr. 24; C-897; S-903.
Screen Telegram No. 17 (Mutual)—Apr. 28; C-897; S-903.
Screen Telegram No. 18 (Mutual)—May 1; S-1046; C-1188.
Screen Telegram No. 19 (Mutual)—May 5; S-1046; C-1188.
Screen Telegram No. 20 (Mutual)—May 8; C-1188; S-1195.
Screen Telegram No. 21 (Mutual)—May 12; C-1188; S-1195.
Screen Telegram No. 22 (Mutual)—May 15; C-1334; S-1341.
Screen Telegram No. 23 (Mutual)—May 19; S-1341.

Screen Telegram No. 24 (Mutual)—May 22; C-1475.
Screen Telegram No. 25 (Mutual)—May 26; C-1475.
Screen Telegram No. 26 (Mutual)—May 29; C-1616.
Screen Telegram No. 27 (Mutual)—June 2; C-1616.
Screen Telegram No. 28 (Mutual)—June 5.
Screen Telegram No. 29 (Mutual)—June 9; C-1758.
Screen Telegram No. 30 (Mutual)—June 12; C-1892.
Screen Telegram No. 31 (Mutual)—June 16; C-1892.
Screen Telegram No. 32 (Mutual)—June 19.
Screen Telegram No. 33 (Mutual)—June 23.
Screen Telegram No. 34 (Mutual)—June 26.
Screen Telegram No. 35 (Mutual)—June 30.
Seal of Silence, The (5 parts) (Vitagraph)—Apr. 29; A-750; R-894; C-897.
Secret Document, The (No. 5 of The Lion's Claws) (2 parts) (Universal-Special)—May 3.
Self Made Lady, A (2 parts) (Fox-Sunshine)—Mar. 15; R-431; C-434.
Selfish Yates (5 parts) (Famous Players-Lasky-Artcraft)—May 20; R-1036; C-1188; A-1193.
Service Star, The (6 parts) (Goldwyn)—June 30.
Scenic Gems of America; Beauty to Order; Women in the World of Work, Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Shackled (5 parts) (W. W. Hodkinson-Paralta)—May 20; A-1477; R-1755; C-1757.
Shame (Gen. Film-Duplex Films)—A-1043.
She Couldn't Grow Up (Mutual-Strand)—Apr. 2.
Shifty Shoplifter, The (Universal-Nestor)—Apr. 15.
Shooting of Dan McGrew (5 parts) (Metro Reissue)—A-1894.
Sic 'em Towser (Pathe-Rolin)—June 9; C-1475.
Silent Witness, The (Foursquare)—A-1042.
Silent Wonderlands of the West, The, No. 1 (Educational Films Corp.)—May 15.
Silent Wonderlands of the West, The, No. 2 (Educational Films Corp.)—May 29.
Sin Woman, The (Foursquare).
Sinking of the Lusitania (Windsor McCay)—R-1034; C-1188.
Sins Ye Do, The (5 parts) (Hiller & Wilk-Frank Keenan; Reissue).
Sisters of the Golden Circle (One of the O. Henry Series) (2 parts) (Gen. Film-Broadway Star).
Sisters of the Golden Circle (One of O. Henry Stories) (2 parts) (General Film-Broadway Star).
Skids and Scalawags (Vitagraph-Big V)—June 10.
Slave Auction, The (No. 9 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Apr. 8.
Sleuths and Slickers (Vitagraph-Big V)—Apr. 1.
Slippery Slim and the Claim Agent (Gen. Film-Essanay; Reissue).
Slippery Slim and the Fortune Teller (Gen. Film-Essanay; Reissue)—C-433.
Slippery Slim and His Tombstone (Gen. Film-Essanay; Reissue)—C-1037.
Slippery Slim, Diplomat (Gen. Film-Essanay; Reissue).
Slippery Slim's Dilemma (Gen. Film-Essanay; Reissue).
Slippery Slim's Inheritance (Gen. Film-Essanay; Reissue).
Slippery Slim's Stratagem (Gen. Film-Essanay; Reissue).
Smashing Through (5 parts) (Universal Special)—June 22; R-1755; C-1758; A-1759.
Snakeville Epidemic, A (Gen. Film-Essanay; Reissue).
Snakeville's New Sheriff (Gen. Film-Essanay; Reissue).
Snakeville's New Waitress (Gen. Film-Essanay; Reissue)—C-1474.
Sneakers and Snoozers (Vitagraph-Big V)—June 3.
Soap Girl, The (5 parts) (Vitagraph)—June 17; A-622; C-1892; R-1888.
Social Ambition (7 parts) (Goldwyn-Selexart)—A-593; R-1036; C-1037.
Social Briars (5 parts) (Mutual-American)—May 27; A-1040; R-1331; C-1334.
Social Hypocrites (5 parts) (Metro)—Apr. 8; A-287; R-588; C-746.
Social Quicksands (5 parts) (Metro)—June 10; R-1755; C-1758; A-1760.
Society for Sale (5 parts) (Triangle)—Apr. 4; A-592; R-743; C-747.
Sold at Auction (No. 13 of The Bull's Eye) (2 parts) (Universal-Special)—May 3; C-747.
Somebody's Baby (Christie)—Apr. 29; R-1473; C-1474.
Somewhere in Turkey (Pathe-Rolin)—June 16; C-1616.
Son of Democracy, The (No. 7, Native State) (2 parts) (Paramount-Benjamin Chapin)—Mar. 25; C-433.
Son of Democracy, The (No. 8, Down the River) (2 parts) (Paramount-Benjamin Chapin)—Apr. 1.
Son of Democracy, The (No. 9, The Slave Auction) (2 parts) (Paramount-Benjamin Chapin)—Apr. 8.
Son of Democracy, The (No. 10, Under the Stars) (2 parts) (Paramount-Benjamin Chapin)—Apr. 15.
Song and the Sergeant, The (One of O. Henry Series) (2 parts) (Gen. Film-Broadway Star)—R-Vol. 35-1866; C-284.
Sophie Gets Stung (Gen. Film-Essanay; Reissue).
Sophie's Birthday Party (Gen. Film-Essanay; Reissue).
Sophie's Legacy (Gen. Film-Essanay; Reissue).
Soul for Sale, A (6 parts) (Jewel Production, Inc.)—R-1472; C-1475; A-1618.
Soul of Buddah, The (5 parts) (Fox)—R-1035; A-1039.
Speeding Doom, The (No. 3 of The Woman in the Web) (2 parts) (Vitagraph)—Apr. 22.
Spies and Spills (Vitagraph-Big V)—May 13.
Spies' Cave, The (No. 12 of The Lion's Claws) (2 parts)—(Universal Special)—June 22.
Spies' Nest, The (No. 4 of The Boy Scouts to the Rescue) (2 parts) (Universal-Special)—May 10.
Spies Within (No. 5 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 7; C-285.
Splendid Sinner, The (6 parts) (Goldwyn)—Mar. 24; A-132; R-281; C-284.
Spoiled Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 13; R-1757; C-1758.
Spooks (Gen. Film-Ebony).
Spotted (Mutual-Strand)—Apr. 30; C-897.
Spying the Spy (Gen. Film-Ebony)—C-1037.
Square Deal, A (5 parts) (Mutual-Star)—June 10; R-1614; C-1616; A-1760.
Square Deal Man, The (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Stained Face, The (No. 15 of The Bull's Eye) (2 parts) (Universal-Special)—May 18.
Station Content (5 parts) (Triangle)—June 16; A-1763; C-1892; R-1889.
Stenographer, The (One of the Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 27.
Stepping Some (Universal-Star)—June 15; C-1892.
Still Alarm, The (Pioneer Film-Selig).
Stolen Keyhole, The (Universal-Nestor)—Apr. 22; C-1892.
Stolen Orders (8 parts) (M. Weissberg-Brady)—R-1754.
Story of the Glove, The (Vitagraph-Drew; Reissue)—May 6.
Straight and Narrow (2 parts) (King Bee)—June 15.
Strange Animals from Many Climes—The Crimea (Pathe)—May 12.
Street of Seven Stars, The (6 parts) (De Luxe Pictures, Inc.)—R-1472; C-1474.
Strength of the Weak, The (Vitagraph-Blue Ribbon)—May 13; A-1038.
Strike Breeders, The (No. 5 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Struggle Everlasting, The (Arrow Film-Harry Rapf)—A-437; R-Vol. 35-92; C-vol. 35-99.
Superintendents (Fox-Mutt and Jeff Cartoon)—May 19; C-1474.
Swat the Fly (Cartoon and Ditmars Animals) (Educational Films Corp.)—C-1616.
Sweden, Timber Transportation and St. Flour and Aurillac, Picturesque France (Pathe)—Apr. 7; C-285; R-234.

T

Tail of a Cat, The (Universal-Star)—Apr. 20; C-435.
Tail of a Pig, The (Fox-Mutt and Jeff)—June 2.
Tarzan of the Apes (8 parts) (First National Film)—R-Vol. 35-1002; C-Vol. 35-1006; A-594.
Tempered Steel (7 parts) (First National Petrova Pictures Co.)—A-1189.
Their Breezy Affair (Christie Film Corp.)—R-1473; C-1474.
Their Neighbor's Baby (2 parts) (Triangle-Keystone)—Apr. 21.
There Goes the Bride (Universal-Star)—June 8; C-1892.
Three Fives, The (2 parts) (Gen. Film-Judge Brown).
This Is the Life (2 parts) (Jester Comedy Co.).
Tidbits of Travel (Educational Films Corp.)—May 1.
Tiger Man, The (5 parts) (Artcraft)—Apr. 1; A-135; R-586; C-589.
Tiger of the Sea, The (7 parts) (Ernest Shipman).
Today in Samoa (Paramount-Burton Holmes)—June 10.
Tonga Isles, The (Paramount-Burton Holmes)—June 24.
To Hell with the Kaiser (Screen Classics, Inc.)—A-1762.
Tonsorial Artists (Fox-Mutt and Jeff Cartoon)—May 26; C-1892; R-1889.
Toys of Fate (7 parts) (Metro-Screen Classic, Inc.)—R-1330; C-1333; A-1337.
Trail to Yesterday, The (5 parts) (Metro)—May 5; A-900; R-1187; C-1188.
Training Women Sharpshooters, Our Bone Relations; A New Use for a House Boat; Cartoon by "Me und Gott" (Paramount-Bray)—Apr. 1.
Trap, The (5 parts) (World)—Apr. 15; R-429; C-435; A-437.
Treachery at Sea (No. 5 of Boy Scouts to the Rescue) (2 parts) (Universal-Special)—May 18.
Treasure of the Sea (5 parts) (Metro)—Apr. 22; A-595; R-896.
Trinidad, British West Indies (Pathe)—Apr. 21; C-747; R-843.
Triumph of the Weak, The (5 parts) (Vitagraph)—May 13; R-1185; C-1188.
Triumph of Venus, The (5 parts) (General Film Victory Film Co.)—R-Vol. 35-1556; C-Vol. 35-1560; A-1041.
Trooper 44 (5 parts) (Ernest Shipman-E. I. S.).
Troubled Waters (Crystal Film Co.).
True Blue (7 parts) (Fox Standard)—May 5; R-1034; C-1037; A-1192.
Truthful Tulliver (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Tucson Jennie's Heart (2 parts) (Gen. Film-Broadway Star-Wolfville)—R-1757; C-1757.
Twenty-One (5 parts) (Pathe)—Apr. 7; R-430; C-434; A-393.
Twins, The (Educational Films Corp.)—C-896.
Two Gun Gussie (Pathe-Rolin)—May 19; C-1037.
Two-Soul Woman, The (5 parts) (Universal)—May 11; R-894; C-897; A-1040.
Two Tough Tender Feet (Paramount-Mack Sennett)—June 17.
Tyrant Fear (5 parts) (Famous Players-Lasky)—Apr. 29; R-742; C-746; A-751.

U

Unchastened Woman, The (5 parts) (Kleine-Rialto-De Luxe)—R-1891.
Unclaimed Goods (5 parts) (Famous Players-Lasky)—Apr. 15; A-439; R-588; C-589.
Uncle Sam's Stamp Factory; Grizzly Bear Pets; Cartoon by Wallace Karlson (Paramount-Bray)—Apr. 8; R-384.
Under the Stars (No 10 of Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—Apr. 15.
Under-World Allies (No. 14 of The House of Hate) (2 parts) (Pathe-Astra)—June 9; C-1475.
Under the Yoke (5 parts) (Fox)—June 9; A-1618.
Unfaithful (2 parts) and The Marriage Bubble (3 parts) (Triangle—Mar. 31; R-Vol. 35-1702; C-Vol. 35-1706; A-132.
Universal Current Events No. 45 (Universal)—Mar. 16; S-142.
Universal Current Events No. 46 (Universal)—Mar. 23; S-442.
Universal Current Events No. 47 (Universal)—Mar. 30; C-434; S-442.
Universal Current Events No. 48 (Universal)—Apr. 6; C-590; S-600.
Universal Current Events No. 49 (Universal)—Apr. 13; C-747; S-756.
Universal Current Events No. 50 (Universal)—Apr. 20; C-897; S-1044.
Universal Current Events No. 51 (Universal)—Apr. 27; C-1037; S-1044.
Universal Current Events No. 52 (Universal)—May 4; S-1196; C-1334.
Universal Current Events No. 53 (Universal)—May 11; C-1334.
Universal Current Events No. 54 (Universal)—May 25; C-1475.
Universal Current Events No. 55 (Universal)—June 1; C-1616.
Universal Current Events No. 56 (Universal)—June 8; C-1758.
Universal Current Events No. 57 (Universal)—June 15; C-1892.
Universal Current Events No. 58 (Universal)—June 22.
Universal Current Events No. 59 (Universal)—June 29.
Universal Screen Magazine No. 62 (Universal)—Mar. 15; R-Vol. 35-1650; S-140.
Universal Screen Magazine No. 63 (Universal)—Mar. 22; S-142.
Universal Screen Magazine No. 64 (Universal)—Mar. 29; S-142.
Universal Screen Magazine No. 65 (Universal)—Apr. 5; R-80; S-291.
Universal Screen Magazine No. 66 (Universal)—Apr. 12; R-234; S-598.
niversal Screen Magazine No. 67 (Universal)—Apr. 19; R-384; S-598.
Universal Screen Magazine No. 68 (Universal)—Apr. 27; R-531; S-903.
Universal Screen Magazine No. 69 (Universal)—May 4; R-687; S-904.
Universal Screen Magazine No. 70 (Universal)—May 10; S-904.
Universal Screen Magazine No. 71 (Universal)—May 17; S-1045.
Universal Screen Magazine No. 72 (Universal)—May 24; S-1045.
Universal Screen Magazine No. 73 (Universal)—May 31; S-1340.
Universal Screen Magazine No. 74 (Universal)—June 8; R-1558.
Universal Screen Magazine No. 75 (Universal)—June 15.
Universal Screen Magazine No. 76 (Universal)—June 22.
Universal Screen Magazine No. 77 (Universal)—June 29.
Untold Secret, The (No. 8 of The House of Hate) (2 parts) (Pathe-Astra)—Apr. 28; C-590.
Up in the Air (Educational Films Corp.)—C-1474.

Up Romance Road (5 parts) (Mutual-Star)—June 24; C-1892; R-1890; A-1896.
Up She Goes (Mutual-Strand)—Mar. 26; C-284.
Up the Road With Sally (5 parts) (Select)—April; R-588; C-590; A-752.

V

Vial of Death, The (No. 16 of The House of Hate) (2 parts) (Pathe-Astra).—June 23.
Vengeance (6 parts) (World)—May 20; R-1186; A-1190; C-1334.
Vengeance and The Woman (No. 15, The Reckoning) (2 parts) (Gtr. Vitagraph)—Apr. 1; C-130.
Venus Model, The (6 parts) (Goldwyn)—June 16; A-1620.
Viligantes, The (Bear State Film Co.).
Viviette (5 parts) (Famous Players-Lasky)—June 9; R-1614; C-1616; A-1619.
Voice of Destiny, The (5 parts) (Pathe-Diando)—June 23; C-1892; R-1889; A-1894.
Von Rintelen, the Destroyer (No. 4 of The Eagle's Eye) (2 parts) (Foursquare-Wharton).
Vortex, The (5 parts) (Triangle)—Apr. 7; A-134.

W

Waiter's Wasted Life, A (2 parts) (Fox-Sunshine)—Apr. 7; R-587; C-589.
Wales, Picturesque (Pathe)—Apr. 28; C-590; R-1131.
Wales, Picturesque—Langollen—and Picture Spots in England (Pathe)—Apr. 28; R-687.
War Garden Hints; American Rifles and Riflemen; Cartoon by Bray Studio (Paramount-Bray)—May 20.
War Garden Hints; Building the Liberty Hospitals (Paramount-Bray)—June 3; R-1558.
War Garden Hints No. 2 (On Paramount-Bray Pictograph)—June 24.
Way Up in Society (Gen. Film-Diamond)—C-1616.
We Should Worry (5 parts) (Fox-Special)—June 16; A-1336; C-1892; R-1888.
Western Blood (5 parts) (Fox-Special)—Apr. 14; A-437; R-742; C-746.
What She Did to Her Husband, and Almost Lucky (Crystal Film Co.).
What the Ice Age Left (Educational Films Corp.)—May 8.
What the Wind Did (Mutual-Strand)—June 4; C-1474.
What's in the Trunk? (Crystal Film Co.).
When Greek Meets Greek (Vitagraph-Drew)—June 24.
When Men Betray (6 parts) (Graphic)—June 3; R-1614; C-1616; A-1899.
When Slippery Slim Met the Champion (Gen. Film-Essanay).
When Two Play a Game (Vitagraph-Drew)—June 17.
Where the Sun Sets Red (Gen. Film-Rancho).
Which Woman? (5 parts) (Bluebird)—A-1762; C-1891; R-1890.
Whirlpool, The (Select)—June 30.
Whispering Chorus, The (5 parts) (Artcraft)—Mar. 25; A-Vol. 35-1869; R-128; C-130.
Whispering Wires of War (Pathe)—Apr. 14; C-434; R-531.
Whistles and Windows (Vitagraph-Big V)—Apr. 22.
White Man's Law, The (5 parts) (Famous Players-Lasky)—May 6; R-745; C-897; A-898.
Whither Thou Goest (Foursquare).
Who Is to Blame? (5 parts) (Triangle)—May 19; A-1190; R-1332; C-1334.
Who's Your Wife? (Universal-Nestor)—May 27; C-1892.
Who's Zoo (2 parts) (Universal-L-KO)—May 22; C-1334.
Who Killed Walton? (5 parts) (Triangle)—Apr. 14; A-438; R-589; C-590.
Whose Baby Are You? (Universal-Star)—May 11; C-897.
Whose Wife? (Christie Film Corp.)
Why—the Bolsheviki (5 parts) (Export & Import Film Corp.)—A-1039.
Widow's Camouflage, A (Gen. Film-Clover).
Wild Animals of the Yellowstone (Universal-Finley)—R-234.
Wild Babies (Educational Films Corp.—Ditmars')—May 6.
Wild Goats and Sheep (Educational Films Corp.-Ditmars')—Apr. 22.
Wild Women and Tame Lions (2 parts) (Fox-Sunshine)—June 2; R-1615; C-1616.
Winning of Beatrice, The (5 parts) (Metro)—May 20; A-1190; R-1330; C-1333.
Witch Woman, The (5 parts) (World)—Apr. 8; A-132; R-281; C-285.
With Hoops of Steel (5 parts) (W. W. Hodkinson-Paralta)—Apr. 29; A-902; R-1035; C-1037.
With Neatness and Dispatch (5 parts) (Metro)—Apr. 15; A-439; R-745; C-897.
With the Drifters and Mine Sweepers in the Danger Zone (Britain's Bulwarks No. 5) (Pathe)—June 9; C-1616.
Wolfe Lowry (5 parts) (Hiller & Wilk-W. S. Hart; Reissue).
Wolves of the Border (5 parts) (Triangle)—May 12; A-1041; R-1187; C-1188.
Woman in the Web, The (No. 1, Caught in the Web) (2 parts) (Vitagraph)—Apr. 8; R-282.
Woman in the Web, The (No. 2, The Open Switch) (2 parts) (Vitagraph)—Apr. 15.
Woman in the Web, The (No. 3, The Speeding Doom) (2 parts) (Vitagraph)—Apr. 22.
Woman in the Web, The No. 4, The Clutch of Terror) (2 parts) (Vitagraph)—Apr. 29.
Woman in the Web, The (No. 5, The Hand of Mystery) (2 parts) (Vitagraph)—May 6.
Woman in the Web, The (No. 6, Full Speed Ahead) (2 parts) (Vitagraph)—May 13.
Woman in the Web, The No. 7, The Crater of Death) (2 parts) (Vitagraph)—May 20.
Woman in the Web, The (No. 8, The Plunge of Terror) (2 parts) (Vitagraph)—May 27.
Woman in the Web, The No. 9, The Fire Trap) (2 parts) (Vitagraph)—June 3.
Woman in the Web, The (No. 10, Out of the Dungeon) (2 parts) (Vitagraph)—June 10.
Woman in the Web, The (No. 11, In the Desert's Grip) (2 parts) (Vitagraph)—June 17.
Woman in the Web, The (No. 12, Hurled to Destruction) (2 parts) (Vitagraph)—June 24.
Woman of Redemption, A (5 parts) (World)—June 24; C-1892; R-1890; A-1897.
Woman's Honor, A No. 1 of The Lion's Claws) (2 parts) (Universal-Special)—Apr. 6; C-131.
Woman's Scream, A (No. 4 of the Lion's Claws) (2 parts) (Universal-Special)—Apr. 27; C-590.
Women in the World of Work; Hawaii; The Beautiful; Cartoon by Earl Hurd (Paramount-Bray)—Apr. 15.
Women in the World of Work; Scenic Gems of America; Beauty to Order, Cartoon by Wallace Carlson (Paramount-Bray)—June 17.
Wooing of Coffee-Cake Kate (Gen. Film-Clover)—R-745; C-896.
Wrong Flat, The (2 parts) (Jester Comedy Co.)—R-1333; C-1333.

Y

Yellow Ticket, The (5 parts) (Pathe-Astra)—June 2; R-1471; C-1475; A-1479.
Yellowstone Park, A Day at, and Beautiful Devon—the Land of Romance—England (Finley Nature Studies No. 12) (Universal-Special)—Apr. 6.
Yesterdays in Samoa (Paramount-Burton Holmes)—June 17.
Yosemite in Winter (Pathe)—June 9; C-1475; R-1558.
Yosemite Valley (Lincoln & Parker)—R-531.
You Can't Believe Everything (5 parts) (Triangle)—June 23; A-1899.
Youthful Affair, A (Metro-Drew)—Apr. 8.

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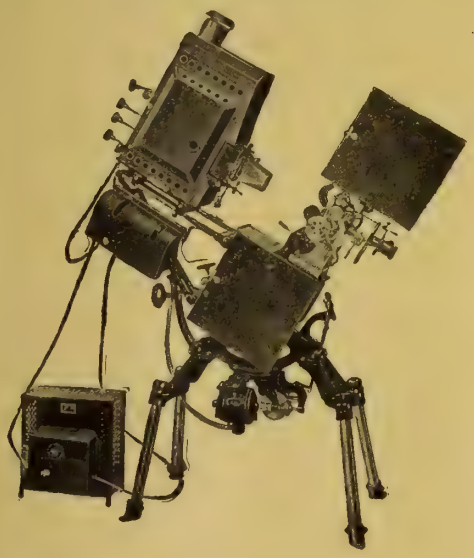

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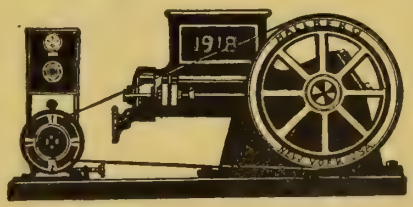

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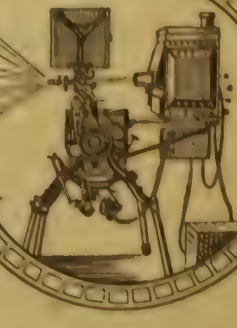
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